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Contrary to what you may have heard, the 18" DSS[®] system has always been fully compatible with local channels offering consumers a seamless way to enjoy their local and network programming.

In fact, the majority of DSS system owners receive their local channels by using an indoor or outdoor antenna, which allows them to switch to their local channels by simply clicking the remote control A/B switch.

That's why we're working with the broadcasting industry, antenna manufacturers and retailers, to help educate consumers about the quality picture and sound that can be received free with an antenna. Quality that will soon improve when digital terrestrial TV[†] arrives.

So whether it's the unsurpassed movie selection on U.S. Satellite Broadcasting,SM the widest selection of sports, news and information on DIRECTV,[®] your local news or favorite network programs, the DSS system is about giving consumers the power to choose.



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Fast Track

Must Reading from

**Broadcasting
& Cable**

November 3, 1997

TOP OF THE WEEK / 6



COVER STORY **Larry Ellison Wants a Piece of Cable**

The Oracle chairman is battling with Microsoft to supply digital set-top boxes to cable subscribers, bringing them high-speed Internet access in addition to more TV channels. / **14**

Cover photo by
Dennis Brack/
Black Star

New commission finally voted in The Senate finally confirmed FCC General Counsel Bill Kennard as FCC chairman by a 99-1 vote, after approving commissioner nominees Harold Furchtgott-Roth, Michael Powell and Gloria Tristani by voice vote. / **6**

SBCA adopts 'local-into-local' stance In a win for EchoStar, the Satellite Business & Communications Association has added what the industry refers to as "local-into-local" to its wish list for a new Satellite Home Viewer Act. / **7**

Conference says HDTV sets, programs ready next year Broadcasters and set makers assembled in Washington and predicted that high-definition programming and TV sets are coming next year. / **7**

Tauzin promises program-access 'fine-tune' House Telecom Subcommittee Chairman Billy Tauzin (R-La.) may "fine-tune" cable program-access rules after complaints from cable competitors that cable programming doesn't come cheap or easy. / **11**

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NBC sells soap in Arizona NBC hopes an outpouring of civic involvement will help boost awareness for its lowest-rated soap opera, *Sunset Beach*. NBC will take its "Daydream Tour" to Tucson Nov. 5-9. / **32**

NATPE ahead of the game Registrations for January's NATPE show in New Orleans are running ahead of last year by 20% and could break attendance records, according to conference officials. / **38**

Buena Vista's series 'Honey, I Shrunk the Kids' will be part of Hollywood's syndication offering. / **38**

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DIRECTV hits 3 million subs DIRECTV President Eddy Hartenstein won't long savor arrival at the 3 million-sub mark, as he keeps trying to push his company past the break-even point. / **52**

US West spins off cable unit A possible merger with another telco could be behind the US West spin-off of its cable unit. / **54**

Brian Roberts now has almost total control of Comcast. / **54**

Cox launches digital Cox Communications last week rolled out Cox Digital TV in front of some 14,500 homes in Orange County, Calif. It hopes to be in 175,000 homes by year end. / **55**

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Tribune will test Sony SX in three cities Tribune Broadcasting will test Sony's Betacam SX digital tape format in New York, Chicago and Atlanta, with the hope of bringing the gear to all of its 16 stations. / **58**

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Mega-server is Microsoft's latest move Microsoft takes another step in its Internet strategy with Inktomi's terabyte-plus network cache server, coming soon to the Microsoft Network. / **61**

SPECIAL REPORT



Documentaries climb to new heights

The television documentary, all but banished from the realm of commercial TV a little more than a decade ago, is enjoying a remarkable resurgence. The primary reasons: the growth of cable and a love affair throughout the medium with reality-based programming. / **46**

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Dear TV Programmer Guy,

My name is Rick, but everyone calls me "the Rick". Eric Lindros spat out this mouthguard when he had to take care of a little situation called Igor Ulanov in the Flyers/Lightning game last season. This mouthguard is the genuine article, just like **ESPNNEWS** is the genuine article. And when two things are equal like that it can only mean one thing:



Thanks,
the Rick

You can help the Rick get **ESPNNEWS**
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P.S.: IF you already have a Lindros mouthguard
please check one of these other items:

- vial of pickle juice used by Nolan Ryan to prevent blisters
- string from Joe Klecko's chest protector

It's the Kennard FCC now

Chairman is joined by Tristani, Powell, Furchtgott-Roth and Ness

By Paige Albinak and
Chris McConnell

Four new FCC commissioners will begin work today on writing communications rules.

The new crew—Chairman William Kennard and commissioners Gloria Tristani, Michael Powell and Harold Furchtgott-Roth—will take their oaths of office in a closed ceremony this morning. Vice President Gore last week was planning to hold a “formal” swearing-in ceremony at week’s end, although neither of the Republican commissioners was expected to attend.

Sources say that at least one commissioner—Powell—was inclined not to appear at the Gore ceremony, preferring instead to keep his swearing-in a private affair. Commissioner Susan Ness, the lone holdover from the existing FCC, was expected to swear Powell in. Furchtgott-Roth also was not expected to participate in the Gore event.

Following the swearing-in, the new



Sen. Eurns's was the only vote against Bill Kennard.

commissioners will unveil a series of staff appointments. One expected appointment in Furchtgott-Roth's office is Washington lawyer Helgi Walker to the position of mass media adviser.

This week's FCC move-in follows last week's Senate vote to confirm the Powell/Tristani/Furchtgott-Roth package and, in a separate vote, Kennard. Senators OK'd Kennard by 99-1, with only Senator Conrad Burns (R-Mont.) voting against the new chairman.

“As chairman of the FCC, I will continue the FCC's efforts to replace regulation with competition and to hasten the delivery of many new telecommunications services to the public,” said Kennard, who has been the FCC's general counsel for three and a half years. “In doing so, we will strive to provide quality

telecommunications services at the best price to American consumers.”

Kennard's post-vote statement followed what had been a tough trip toward Senate confirmation. Senators Jesse Helms (R-N.C.), Robert Torricelli (D-N.J.) and Burns all had delayed or threatened to delay Senate action on Kennard's nomination.

One week ago, Burns sought more time to negotiate with Kennard by temporarily blocking the nominations as they were headed to the Senate floor.

Opposing Kennard's confirmation,

Radio applicants catch a break

A group of would-be radio broadcasters got some good news during last week's FCC Senate confirmation.

Discussing the plight of two dozen or so long-waiting radio applicants, senators voting on William Kennard's nomination as FCC chairman said they were confident the Kennard FCC will keep their channels off the auction block. And Senate Commerce Committee Chairman John McCain (R-Ariz.) had no objections to the plan.

“Mr. Kennard clearly feels the FCC can conduct hearings on this small group and class of applicants using new comparative criteria,” Senator Jesse Helms (R-N.C.) said.

Helms has been championing the case of North Carolina broadcaster Zebulon Lee. Lee is one of some 25 radio applicants who had been close to securing radio licenses at the time that a court threw out the criteria which regulators had been using to select license winners when more than one company was vying for a station.



Helms is OK with Kennard.

The applications had been frozen at the FCC for more than three years when Congress this summer gave the commission authority to auction the pending licenses.

Some of the applicants have planned to take the commission to court if it auctions the radio channels. But FCC officials have doubted that they could assign licenses under the old comparative criteria and have the action stand up to court review. And developing new comparative criteria has been so tricky that commission officials were close to proposing a plan to assign the pending broadcast licenses by lottery. Then Congress extended the FCC's auction authority and took away its power to hold the lotteries.

Helms, however, reviewed his meeting with Kennard and voiced confidence that the new FCC chairman will “work in good faith with me and others to resolve the problems the [court] decision caused.” —Chris McConnell

Crossownership a high priority

Judges last week placed the newspaper/TV crossownership restriction high on the new FCC's agenda. A three-judge panel of the U.S. Court of Appeals in Washington gave the new FCC until Dec. 1 to report on whether it will review the restriction against common ownership of a TV station and a newspaper in the same market. The court set the deadline during oral arguments in Tribune Co.'s challenge to a commission decision requiring the company to sell either the *Fort Lauderdale Sun Sentinel* or *WZL(TV)* Miami. The FCC's report also will cover what impact any review will have on Tribune's challenge. —Chris McConnell

Burns cited objections to the FCC's policies on telephone regulation under Reed Hundt's leadership.

Senate Commerce Committee Chairman John McCain (R-Ariz.) also voiced reservations, stating that Kennard is "unavoidably linked with the FCC's failed and flawed implementation of the [1996 Telecommunications] act to date."

McCain added that "it is neither reasonable nor necessary that all members of the Senate endorse the current policies of the FCC or Mr. Kennard's personal policy predilections." ■

SBCA backs 'local-into-local' plan

EchoStar CEO Charlie Ergen finally has won some industry and congressional support for his plan to offer local broadcast signals as part of his high-power satellite TV service.

The Satellite Broadcasting and Communications Association told the House Copyright Subcommittee last week that it now supports a provision that would permit the satellite distribution of local signals within their markets.

At a hearing on Thursday (Oct. 30), Representative Rick Boucher (D-Va.) promised to include a so-called local-into-local provision in satellite legislation that he plans to introduce next year.

Echoing EchoStar's principal arguments, Boucher said allowing local-into-local service "would eliminate the last major advantage of the cable industry over the direct-to-home satellite industry...and help ameliorate the ever increasing cable rates about which people are complaining today."

The SBCA had been keeping quiet on local-into-local, possibly because of opposition from two other major members, DirecTV and Primestar. Both compete with EchoStar and neither has plans to offer local-into-local service.

Local-into-local also drew support from Capitol Broadcasting, a Raleigh, N.C., group that wants to build a \$800 million satellite system to provide local signals. Unlike EchoStar, which plans to carry only stations in the top markets, Capitol promises to carry all stations in all markets. —Paige Albinak

Closing in on HDTV

By Chris McConnell

High-definition programming and TV sets are coming next year. Honest.

That was the latest forecast from broadcasters and set makers assembled in Washington last week for the 11th annual Digital TV Update. Gathering at the Association for Maximum Service Television-sponsored conference as they have for the past decade, the collection of industry HDTV-watchers assured their audience that at least some programs and sets will be available when the most enthusiastic videophiles start their Christmas shopping during fourth quarter 1998.

"We have a lot of explaining to do to the viewing public about what's going on," Capitol Broadcasting President Jim Goodman said of the new TV service.

Goodman called for the industry to start psyching up consumers as network executives said they hope to start briefing affiliate stations on their digital TV plans early next year.



Pioneer provided a 4-inch flat panel display for last week's conference.

Joseph Flaherty, CBS senior vice president of technology, added that his network plans to begin offering a schedule of high-definition programming next September or October. PBS's Gary Poon said the public broadcaster also hopes to send out a slate of prime time programming in high definition with lower-resolution digital programming the rest of the day.

Other network representatives offered less detail about their plans but said they hope to have strategies developed early next year.

News Corp.'s Andy Setos said Fox hopes to start unveiling digital TV strategies to affiliates during first quarter 1998. NBC's Charles Jablonski said his network plans to show its hand in "about the same time frame."

Set makers at the conference said that they all plan to have high-definition sets available around the same time. Gary Shapiro, president of the Consumer Electronics Manufacturers Association, said sets will be available during fourth quarter 1998.

Zenith Electronic Corp.'s John Taylor agreed, but added that the initial sets will not look like the four-inch-thick flat-panel monitor on display at the conference. Taylor predicted that projection sets will drive high-definition-set sales in the short term. He and others also offered rosy predictions concerning consumer acceptance of the early models.

"You can bet the supply is going to be exceeded by demand," Shapiro said. He estimated that up to 30 million families will be ready to buy the sets within the first few years of their availability.

While the set makers offered sunny projections, others at last week's conference urged stations not to drag their feet in offering the new service.

"DTV does not stand for Destroy Television Viewing," MSTV Chairman James Keelor said during his opening address. ■

ZOOM IN ON R



- RANKING #1 IN THE TIME PERIOD, REAL TV BEATS *WHEEL OF FORTUNE*, *SEINFELD*, *THE SIMPSONS* AND *INSIDE EDITION*.
- REAL TV IMPROVES ON OCTOBER 1996's *COPS* TIME PERIOD AVERAGE BY 4 SHARE POINTS (33%).



- REAL TV RANKS #2 IN THE TIME PERIOD, BEATING *JENNY JONES* AND *MONTEL WILLIAMS*.
- REAL TV IS UP FROM THE OCTOBER 1996 TIME PERIOD BY ALMOST A HALF RATING POINT.



- REAL TV IMPROVES ON ITS *ENTERTAINMENT TONIGHT* LEAD-IN BY 8% (8.1 VS. 7.5).
- RANKING #2 IN THE TIME PERIOD, REAL TV BEATS *SEINFELD*, *GRACE UNDER FIRE* AND *FRASIER*.



- REAL TV RANKS #2 IN THE TIME PERIOD, BEATING *SEINFELD*, *THE SIMPSONS* AND *INSIDE EDITION*.
- REAL TV GROWS BY 2 SHARE POINTS (13 VS. 11) YEAR TO YEAR.



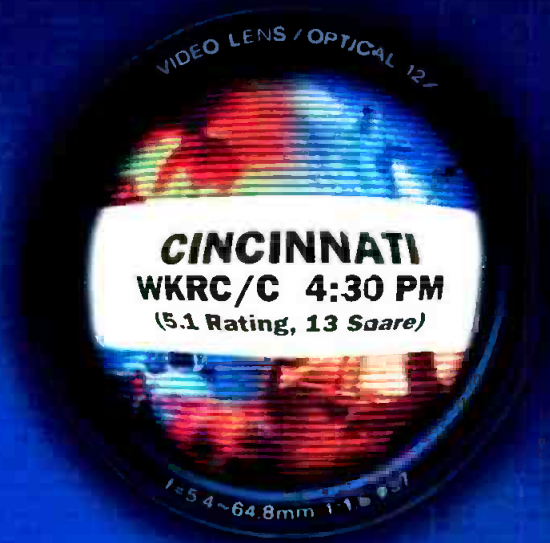
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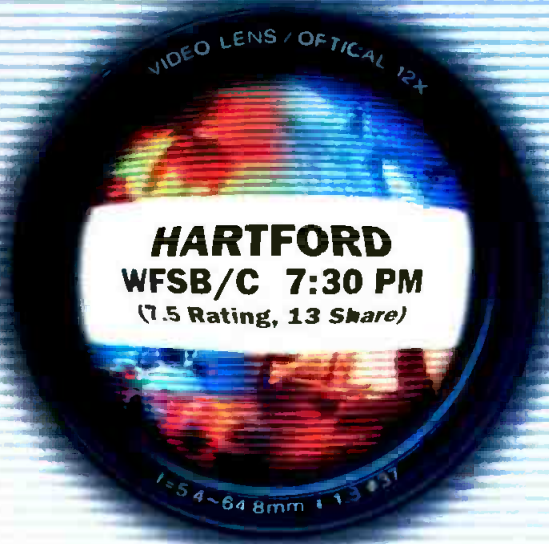
REAL TV SUCCESS



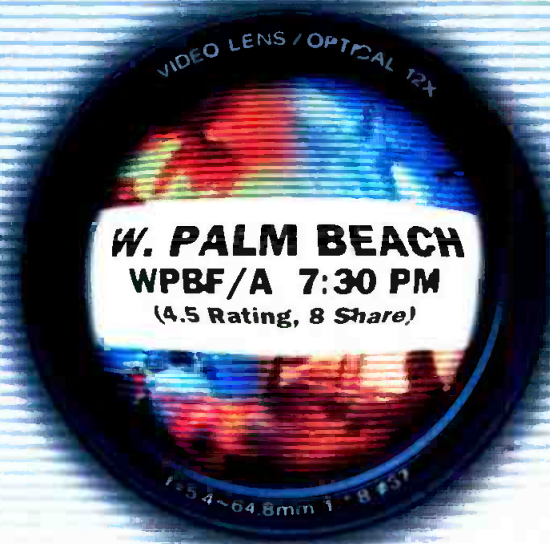
- REAL TV IMPROVES ON OCTOBER 1996's *AMERICAN JOURNAL* BY 181% IN RATING.
- REAL TV RANKS #2 IN THE TIME PERIOD, BEATING *CONAN O'BRIEN* AND *MASH*.



- REAL TV IMPROVES ON OCTOBER 1996's *INSIDE EDITION* BY 46% IN RATING.
- REAL TV RANKS #2 IN THE TIME PERIOD, BEHIND ONLY *OPRAH*.



- REAL TV IMPROVES ON *AMERICAN JOURNAL*'s OCTOBER 1996 RATING BY 12%.
- REAL TV RANKS #2 IN THE TIME PERIOD, BEATING *HARD COPY*, *FRASIER*, *GRACE UNDER FIRE* AND *STAR TREK: THE NEXT GENERATION*.



- REAL TV IMPROVES ON OCTOBER 1996's *ACCESS HOLLYWOOD* BY 60% IN SHARE.



Source: NSI WRAP, October 1997, or as dated. Rank based on unrounded rating.

Cable networks report stock story with caution

Editors careful not to panic viewers with hyperbole; networks report high ratings for coverage

By Donna Petrozzello

Many cable news networks that opted for extended coverage of Dow Jones activity had the burden of reporting volatile news without prejudging the impact. Most were careful not to call last Monday's 554-point drop in the Dow Jones Industrial Average a crash, in an effort to avoid causing consumer panic.

"It was easy to look at this and say the market was tumbling out of bed," says Fox News Channel's managing editor of business news, Neil Cavuto. "But I cautioned people not to make any summary judgments. One of the points I consistently made was that the fundamentals of the market were sound. I didn't want to cause any panic."

Fox tagged Monday's events as "blue Monday" and described the stock rebound on Tuesday as a "market run-up."

Fox News Channel reported a .2 rating/46,000 households on Monday at 4 p.m. ET, or roughly double the ratings the network typically receives at that time. On Tuesday at 9:30 a.m., FNC



CNBC's Ron Insana (l) and Bob Pisani delivering a live report from the NYSE.

reported a .4 rating/83,000 households against its more common .1 rating. Ratings were provided by networks based on data from Nielsen Media Research.

CNN Executive VP Lou Dobbs says his reporters described what amounted to a 7% decline in U.S. stock values Monday as a "correction" or a "sell-off."

"More than any other type of journalist, financial journalists can contribute to the impact of a story on an audience," says Dobbs, who oversees the CNN Financial News division and hosts CNN's *Moneyline with Lou Dobbs*. "I asked all of my journalists to report in a value-neutral demeanor pre-

CBS breaks in first

Broadcast networks broke into regular programming for bulletins, with CBS the first at 1:37 p.m. ABC followed with an hour-long prime time news report examining the crash, preempting the final episode of the recently canceled *Timecop*. An executive at one rival network said that CBS's early jump—when the market was down roughly 200 points—stemmed from the embarrassment it suffered over its delayed reaction to Princess Diana's death. NBC also cut into programming with regular bulletins in the afternoon, relying on its two cable networks for more extensive coverage.

cisely what was happening."

On Monday, CNN News Group simulcast coverage of stock market activity in the U.S. and Asian markets, as well as a band of stock prices, on CNN, CNN International, CNNfn and CNN's Airport Channel. That marked the first time CNN has broadcast its financial news across each of those networks simultaneously, Dobbs says.

CNN's ratings Monday spiked at a 1.2 rating/870,000 households. *Moneyline* earned a .9 rating/653,000 households on Monday and a .7 rating/493,000 households on Tuesday.

At noon ET Monday, CNBC began airing special reports titled "Monday sell-off." At 3:30, the special attracted CNBC's highest rating to date, 1.6, and just over 1 million households. At times, CNBC reporters called the stock drop a "plunge," says CNBC President Bill Bolster. As market values climbed the following day, the network reported on the "Tuesday turnaround."

"This is about business journalism and balanced coverage," says Bolster. "You put out the information, and that forms conclusions along with interviews. It was very important to us to help viewers understand the news."

CNBC's *Business Center* earned a .6 rating/372,000 households on Monday during its extended hour-long 7-8 p.m. coverage. On Tuesday, *Business Center* earned a .4 rating/242,000 households.

Cavuto says he strove to "avoid market jargon" in explaining Monday's and Tuesday's events. "I was not trying to talk to Wall Street; I was trying to at least meet Main Street as well." ■

Down-and-up week for media issues

Media stocks weren't particularly savaged by the stock market's roller coaster ride last week, with most issues regaining much of the ground lost during the initial market plunge.

At its worst, the stocks of such major media companies as Tele-Communications Inc., Westinghouse Corp. and Viacom Inc. posted double-digit losses. But by Friday's opening they generally had perked back up. Most media stocks were down 4%-7% for the week.

Some stocks actually posted gains for the week. Volatile wireless cable operator American Telecasting Inc. went up 10%, while radio syndicator Westwood One Inc. and MSO Jones Intercable Inc. squeezed out 2% gains. MSO TCI and Triathlon Broadcasting Co. rose 1%.

Some stocks dropped substantially. TCI Satellite Entertainment Inc. dropped 23%, and EchoStar Communications Inc. dropped 18%, primarily because of a federal ruling that could inflate copyright fees paid by direct broadcast satellite companies. That ruling also snarled a preferred stock deal EchoStar was selling last week.

Already-weak stocks, like radio programmer Children's Broadcasting Network Inc. and wireless operators CAI Wireless Inc. and People's Choice TV Inc., dropped 13%-17%.

—John M. Higgins

Worldvision preps shows for NATPE

By Joe Schlosser

Worldvision Enterprises Inc. is developing two new syndicated projects that are likely be ready for NATPE, sources say.

The first program, a one-hour game show with the working title *Make My Day*, will be hosted by two of the three singing Pointer Sisters and look a lot like *The Price Is Right*. Sources say the other, a court show with an African-American judge, resembles Worldvision's current court hit *Judge Judy*.

A spokesperson for Worldvision had no comment.

Sources say Worldvision sales crews are already out talking to stations, and a decision on whether to bring one or both shows to NATPE in January will be made within the next month. Worldvision taped a pilot last week for the court show; *Make My Day* has been on tape for about a month, sources say.

Make My Day is the work of famed British television producer Peter Bazalgette and the production team of Burt Wheeler and Sharon Sussman.

Bazalgette has six leisure-type game shows on the air in England, including the BBC's *Food and Drink*, *Ready Steady Cook* and *Going Going Gone*. Wheeler and Sussman combined for Kelly News and Entertainment's new game show *Peer Pressure* and the hit MTV game *Singled Out*.

Make My Day will involve a live studio audience, à la *The Price Is Right*, and will feature contestants competing for prizes in a number of comedy games. A number of elements from Bazalgette's British game shows will be incorporated into the program.

The daily court show, which Worldvision executives have temporarily coined *Judge Joe*, was inspired by the recent success of *Judge Judy* and Warner Bros.' remake of *The People's Court*. The show, which may be sold as a companion show with *Judge Judy*, is being produced by Big Ticket Television, one of seven divisions of the Spelling Entertainment Group Inc. Worldvision is also a Spelling company. ■

Closed Circuit

DENVER

Magness sons suing TCI

The sons of Tele-Communications Inc. founder Bob Magness are suing executors of their father's \$1 billion estate as well as TCI and TCI Chairman John Malone in an effort to void the \$529 million sale of estate stock to Merrill Lynch and Lehman Bros. The latest filing by Kim and Gary Magness marks the first time TCI and Malone have been named in the increasingly contentious case. The sons already have petitioned Arapahoe County (Colorado) Court to remove executors Donne Fisher and Daniel Ritchie, claiming conflict of interest. Fisher is a TCI shareholder, board member and consultant, and Ritchie is chancellor of the University of Denver, which received a \$10 million bequest in Bob Magness's will. In the latest filing, Kim and Gary Magness contend that the deal with Merrill and Lehman was "hundreds of millions of dollars" less than sale of the 32 million shares could have brought. They're seeking damages, including lost profits, in their request for a jury trial. Attorneys for the executors have consistently maintained that their clients have done nothing wrong, and TCI says it intends to "vigorously defend" itself in the case.

BALTIMORE

Sinclair still pondering UPN affiliations

Sinclair Broadcasting President Barry Baker said last week (in a conference call with analysts about third-quarter earnings) that the company has not decided whether to renew the six UPN affiliations that are not switching to The WB under an agreement announced last August. Baker also said that if the company does renew those UPN agreements, Sinclair would expect compensation that would have a "positive material effect on their bottom line," according to one analyst who was part of the call. Sinclair executives also said that UPN was still challenging the broadcaster's WB affiliate switches in court but that it was "conceivable"

a settlement could be reached by year end. In any event, Baker expects the switches to occur in January.

NEW YORK

CBS match game

Some CBS employees were waxing bitter last week after receiving a memo distributed company-wide by human resources head David Zemelman. The memo reported changes in the company's 401(k) retirement plan. Matching contributions to that plan will no longer be automatic but will be tied to company performance. "We have come to view these benefits as additional forms of compensation, not an entitlement," the memo states. "The company's ability to offer and subsidize benefit programs depends on successful financial results." Changes also are in store for the company pension plan, with details to follow later this month. "I can hardly wait," was the response from one staffer.

CHICAGO

SDTV widescreen looks fine, says Tribune

Tribune Broadcasting has tested the upconversion of 480-line interlaced widescreen pictures and says the results look pretty good. Tribune's WGN-TV Chicago, which already has 16:9/4:3 switchable Sony studio cameras, recorded widescreen component digital video on Digital Betacam tape, fed it into a Snell & Wilcox 5100 upconverter, and displayed it in 1,080 I using a Zenith high-definition projector. "It looked better than standard 480 I," says Ira Goldstone, Tribune VP of engineering and technology. Goldstone thinks upconverted 16:9 480 I may be a viable interim step for local news production when Tribune stations begin DTV broadcasts.

WASHINGTON

Staying the course

Commissioner James Quello may be leaving the FCC, but his confidential assistant is not. Ginger Clark will remain at her desk when Harold Furchtgott-Roth takes over today.

N.Y.

HYPHER OVER

VIPER[®]

The big story in the Big Apple? VIPER, the syndicated smash grabbed a **5.6 rating, 13 share**. The highest rating and share on WWOR-TV. And not just for the day. For an entire weekend. So if you've got VIPER in your garage, maybe it's time you moved into a faster lane. Nothing drives ratings in key time periods like a true high-performance vehicle.



Source: WRAP NSI New York 10/24/97 - 10/26/97. © 1997 Paramount Pictures. All rights reserved.

VIPER



COVER STORY

Larry Ellison:
Fighting Oracle's

Battle of the Box



Dennis Brack/Black Star

Oracle Corp. Chairman Larry Ellison has never sold a product to consumers. You really can't run his highly dominant relational database software on even the snazziest of home PCs. Oracle is designed to allow stock brokerages, manufacturers and banks to organize data companywide across huge main-

frame and minicomputer networks. But Ellison is pushing his way into millions of homes via the set-top converter, the intelligent box that could allow subscribers to do more than receive dozens of new channels enabled by current digital converters. Armed with computer memory and a high-speed modem, the next-generation set-top box would let them surf the Internet rapidly through their TV sets, reading Web pages or learning the latest online gossip about their favorite "Friend" while watching *Friends*.

To get there, Ellison is battling with Microsoft Corp. Chairman Bill Gates, who is on the same mission but also is assaulting Oracle's core database business. Gates has shown his resolve by buying a \$1 billion stake in MSO Comcast Corp. just to get a seat at the cable table. And even after Tele-Communications Inc. Chairman John Malone warned the world about the dangers of doing business with fellow monopolist Microsoft, Gates is snatching him away from Oracle's courtship by offering up to \$1 billion to finance TCI's equipment purchases.

Ellison is undeterred. He sat with BROADCASTING & CABLE'S Richard Tedesco and John M. Higgins to discuss what is driving him to chase the cable set-top, his battle with Gates and his view of TCI's move.

What is so important, to the consumer and to Oracle, about the cable set-top box?

I've believed for a long time that we're moving from a generation of very complex, very expensive computers—the personal computer—to a new generation of computers that are very easy to use and very low-cost—the network computer.

One of the most popular of these network computers is going to be the set-top box, something that turns your television into a digital Internet appliance. And it is extremely important to us that this set-top box and the software in it are based on Internet standards, open to everyone—not the proprietary technology of one company controlled by one person.

There's a monopoly in personal computers, utterly controlled by Microsoft. For example, if the government of China wishes to make personal computers, they have to ask Bill Gates's permission. It seems like we don't want to make that mistake again.

But you've never been in consumer products. You've serviced massive databases for banks and corporations.

Keep in mind [that] the really hard part of network computing isn't the computer. It's the network itself. It's pretty easy to build a telephone, pretty easy to build a television. What's difficult is building the telephone network and the physical television network. Cable headends, recording studios, delayed broadcast, satellites, all of this stuff is very complex. What's simple is the television.

What Oracle is good at is building networks. We provide the enabling technology that allows you to deliver computers that are very low-cost and very easy to use.

Personal computing now puts all the complexity and cost on

the desktop. It relies on the end user, the consumer, to manage that complexity. We think that's a faulty model.

So the computer network is going to go the way of the television network and the telephone network—simple, low-cost appliances accessing powerful, professionally managed networks. We think it's the right thing for the industry; it's also the right thing for our company.

And you believe that doing this through the TV is important enough to consumers to create a real business?

It will be a huge business. Oracle has a chance to make money two places. One is, we'll make a little bit of money providing the software for the set-top boxes. But where our skills lie is working with the major companies to build their digital backbones, to build their networks, to build the applications that run on those networks.

Use the cellular telephone model. The cellular telephones are given away and you buy the service. We don't think we're going to make a lot, if any, money on the set-top boxes. Where we think we and the cable TV companies are going to make money is in providing services and applications to those customers.

Those customers, by the way, are not just consumers, but also small and medium-size businesses, which we think will want to tap into this digital network.

“Microsoft can't get much business without writing big checks. I think they're forced to do that because it's the only way people will do business with them.”

Now, where do you think you stack up right now against Microsoft?

If you look at our respective strengths, Oracle is very good at building large systems. I think people would say Microsoft is a great brand. You would think that they'd be much better building software for the set-top box. But in fact, [Intel Chairman] Dr. Andy Grove is now demonstrating our set-top box, which we call NCTV, based entirely on Internet standards.

So we think we've got a pretty good set-top box. It's certainly as good as anything Microsoft has. I think we have a slight advantage there.

But where we have a huge advantage is on the server side of things. These networks are used to support hundreds of thousands, even millions of users. These are complex digital backbones. They'd have to be built. Then there are very complicated applications from billing, completely different service applications. This is our strength, both in technology and in professional services.

So we can work with a big operator to build out the digital background, to build the applications software, to make the whole thing work. Microsoft can't.

It's interesting that a network provider would ever go with Microsoft. [They] believe in putting computers out into businesses; we believe in using the network, where the network providers are free to do whatever they want. But we think it's bizarre that when Microsoft's whole business model is not based on the networks—while our model is based on networks—people pick Microsoft.

How do you feel about Tele-Communications Inc.'s John Malone using you as a stalking horse to pull a deal with Bill

Gates, snagging \$1 billion or so in financing?

All we ask for is an opportunity to compete. John Malone can make his own choice, and that's up to John Malone. If he thinks that was in the best interests of TCI, that's what I'd expect him to do.

John is not the only cable operator. I think there are a lot of companies that are not going to want to go with Microsoft. If John Malone was using us as a stalking horse to get a better deal from Microsoft, we're happy to play that role any day of the week. If John goes with Microsoft, I hope he gets the best possible deal. If Microsoft loses a fortune in TCI, you know, that's a good deal.

Did you recognize that's what he's been doing during the past couple of months?

Certainly people told me that all the time, and John certainly could be doing that. Based on our discussions with TCI, I think John Malone is going to pick a different set-top box, but based on open Internet standards. Microsoft is going to have to change their box to conform to a set of open standards. That's what we wanted.

Whether he then buys that box from Microsoft and there's an investment from Microsoft—that is the least of my concerns. What TCI is going to demand is that the box conforms to open industry standards. They're not locked into Microsoft.

And every time there's a new set of boxes that are to be built and to be purchased, we have a chance to compete for that.

There's Time Warner, there's MediaOne, there is Comcast, and a whole bunch of others. Maybe [Comcast's] Brian Roberts and John Malone will pick a Microsoft box. Maybe some other guys will pick an Oracle box.

I think we can get our fair share of the business without having to write big checks. Microsoft can't get much business without writing big checks. I think they're forced to do that because it's the only way people will do business with them.

We are looking for operators who see us as a good partner, not as a supplier of cash. They like our technology, like our ideas, like our people, like our expertise, like our core competence, and that's why they pick us.

We're told you're offering cable operators up to \$1 billion for equipment financing.

No, that's nonsense. We've never offered a dime in financing. Not one dime. Not one penny. Your billion-dollar estimate is off by exactly a billion dollars. We have not offered one penny of financing, nor will we.

How much of your cable push is simply spurred by your rivalry with Microsoft?

We're the number-two software company in the world. They're the number-one software company in the world. My job is to get us to be number one. But the only way we can do that is to build better products than Microsoft and take market share away from Microsoft.

And they're really making a serious effort to poach on your database turf, aren't they?



Unleashed



Untamed



Unbeatable

**The #1 rated
new first-run
weekly hour
in adults 18-49
and 25-54.**

**Wild
THINGS**



Source: NSS Ranking Report for 10/6/97-10/12/97, GAA%. (Ties in adults 18-49 and 25-54).



“We can work with a big operator to build out the digital background, to build the applications software, to make the whole thing work. Microsoft can’t.”

Dennis Brack/Black Star

Yes, they are. They’ve knocked out most of their competitors. We’ve knocked out most of our competitors. In that respect we’re similar. But the last thing I want to do is start comparing scalps here. It seems a little bit rude.

Our businesses are very different. Yes, they have a database, but it’s really not a very good database. They’ve got a fabulous brand name. But they give the stuff away a lot.

You’ve been down this road with cable operators before. Three years ago you were heavily touting interactivity and video on demand, which failed. Why is this time better than the last iteration?

The last iteration was a failure for Microsoft, it was a failure for Oracle, it was a failure for everybody, because no one built the network. This time there’s tremendous demand for Internet services. The network is being built, so it’s just a matter of people going ahead and deploying technology.

So this isn’t a question of running trials to see if there’s any demand for watching movies on demand. This is a matter of a known quantity of demand for Internet services. Both phone companies and cable operators are investing heavily. So it’s a very different situation.

How does this situation affect the current cable hardware suppliers? Should I be shorting NextLevel and Scientific-Atlanta stock?

Our proposal is to work with S-A and NextLevel in building out the network. Now, it’s not our intent to do it all. It depends who gets chosen. Our impression is that Microsoft is not so enthusiastic about [cutting in those vendors], but I haven’t seen Microsoft’s latest proposal.

Microsoft’s latest proposal with TCI calls for NextLevel to manufacture the hardware. But in all computing, the value moves to the software, the intelligence. Even if you cut them in, is there much left for them other than a low-margin commodity business?

The business is less attractive for them, but they certainly can make money building commodity boxes, as Nokia has done a spectacular job in cellular phones.

How does what you see in cable play into digital broadcast?

Clearly, if there’s a digital network, a digital cable-TV network, that’s an ideal delivery vehicle for digital broadcasting. There will be no degradation from origin of broadcast all the way

down to your television. We’ll be working across the board.

Do you think the operators will really follow through this time? That they’ll succeed at retail?

Competition will force them to. People don’t realize that the phone companies are not going to stand this, stand idly by. The phone companies have some pretty good balance sheets. They’ve got a wonderful technology called ADSL that’s going to be competing aggressively with the cable operators in high-speed data. And I think you’re going to see an awful lot of competition.

Also, it can’t be just a pure consumer play. The phone companies got rich [by] having a consumer play and a business play. As long as the cable network providers are a pure consumer play, like some people are talking about with Microsoft, they will fail.

The only way a network provider can compete in the long term is to have both a business and a consumer base. We can do that. Microsoft can’t. The cable operators are free to pick whatever they want.

You are playing catch-up with them at the moment in the Internet TV arena.

I suppose we’re playing catch-up. They got ahead by writing a check, simply buying WebTV. Well, this is such a nascent industry. It’s a little bit like saying the Apple II is ahead of the IBM personal computer.

How big a business is the WebTV-type opportunity right now?

We think this is the beginning. This is the first box, the first of a whole generation of network computers. The next-generation telephone is going to be a network computer; the next-generation TV is going to be a network computer. The migration of the personal computer to the network computer. And we think network computing is going to be based on Internet standards, not Microsoft standards. This is huge. And Microsoft’s monopoly collapses. Disintegrates. Gone.

The first version of the NCTV box has been issued. When does the next iteration of it come out, and will it be equipped with a broadcast tuner?

A new version is coming out in December, I think. It has alpha planning and puts the Internet and broadcast TV in the same screen. So WebTV II, or what they call WebTV Plus, and NCTV II are coming out at essentially the same time. ■

What's The
Hottest Young
Adult Show On
Network
Television?

party of five



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#1 On Wednesday!

Rank	Program	Adults 18-34
#1	Party of Five	9.3
#2	Beverly Hills, 90210	9.1
#3	Drew Carey Show	7.3
#4	Ellen	6.7
#5	Dharma & Greg	6.5
#6	Spin City	5.2
#7	Working	5.1
#8	3rd Rock From The Sun	5.0
#8	Law & Order	5.0
#8	Primetime Live	5.0

#1 On Fox!

Rank	Program	Adults 18-34
#1	Party of Five	9.3
#1	King Of The Hill	9.3
#3	Beverly Hills, 90210	9.1
#4	Simpsons	8.9
#5	X-Files	7.5
#6	Melrose Place	7.4
#7	Ally McBeal	6.1
#8	Millennium	4.2
#8	World's Funniest!	4.2
#10	Between Brothers	3.9

Tauzin ponders program-access 'fine-tune'

By Paige Albinak

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) may "fine-tune" cable program-access rules after repeated complaints from cable competitors' that cable programming doesn't come cheap or easy, according to an aide.

The aide would not elaborate on what the congressman had in mind.

According to the statutory program-access rules, cable programmers must provide their services to cable competitors on the same terms they offer cable operators. The rules apply only to programmers that are part of vertically integrated companies that also own cable systems.

Satellite TV providers and Ameritech, which is building competitive cable systems in the Midwest, complain that vertically integrated programmers are not complying with the rules and that the rules should be expanded to include non-vertically

integrated companies like News Corp., Viacom and Disney.

EchoStar, a satellite TV provider, last week filed a complaint at the FCC against News Corp.'s Fox Sports Networks. In testimony before the Tauzin subcommittee last Thursday, EchoStar CEO Charlie Ergen said, "Fox Sports ... has clearly explained that the rates it offers to EchoStar are higher than the rates paid by cable and that it has no intention of lowering those rates."

EchoStar also has petitioned the FCC that Cablevision's Rainbow Programming is offering its regional sports networks at a price EchoStar cannot afford.

The FCC last summer ruled that Rainbow was withholding sports programming from Ameritech in violation of the rules and ordered Rainbow to



Cable complaints may result in Tauzin re-visiting the program-access rules.

negotiate a deal.

At the Tauzin hearing, Ergen took some verbal swings at Comcast President Brian Roberts over DIRECTV's complaint that Comcast won't provide access to Comcast SportsNet, its regional sports network in Philadelphia.

Comcast claims it may deny the service to cable competitors because the service is distributed terrestrially and

thus is exempt from the program-access rules, which apply only to satellite-delivered services.

Ergen offered to pay to put the service on a satellite so that EchoStar and others could have access to it. Roberts did not acknowledge the offer.

DIRECTV's Larry Chapman said his company offered Comcast the same deal and Comcast refused it. "It's not an economic issue," Chapman said. ■

OpenMike

<http://www.broadcastingcable.com>

Parting shot

EDITOR: The editorial "Keep your distance" in the Oct. 27 BROADCASTING & CABLE makes one wonder whether the writer has read the Constitution, the Communications Act, or even BROADCASTING & CABLE.

You indict the White House for "hand-picking" the chairman of the FCC. As strange as it may seem to the writer, this is actually how democracy works. Presidents are supposed to hand-pick the FCC commissioners.

You also fret about the open and public Ornstein-Moonves commission. While failing to note that in the past four years neither the President nor Vice President communicated informally or orally any request that the FCC take any action whatsoever, you then lambast the notion of a public forum sponsored by the administration, with representatives from all industries and the public, to discuss the public interest. In creating the Advisory Committee on Public Interest Obligations and in leading public debate on communications issues, the President and Vice President have sought more openness at the FCC, urged the FCC to take more action on behalf of the public, and generated a new era of honest reasoned debate. This is to their



Reed Hundt

credit, and to the benefit of the commission.

FCC commissioners do occasionally receive written and public suggestions for action from the administration. On the other hand, thousands of unrecorded and unmemorialized telephone calls are made annually by private sector lobbyists and congressional staffers to the FCC. Which method of communications is more appropriate or suitable for the public's interest? This seems an easy question for you to answer.

You seem also to echo certain broadcast lobbyists' current campaign to discredit the Ornstein-Moonves commission by spotlighting the relationship between the White House and the FCC. But you forget that

it was 226 members of Congress who asked the commission to adopt the three-hour rule on kids TV, that over a dozen states and dozens of members of Congress asked the commission to ask questions about the public interest in advertising liquor on television, and that almost 50 members of Congress asked the commission to consider a free-time proposal. There's no doubt that in addition to the administration, major congressional groups and the American public all wish to review thoroughly and broadly the public interest duties of broadcasters. —Reed E. Hundt, former Chairman, FCC, Washington

The final NTL premier results are in. The ratings confusion is over...

Presenting the #1 & #2 new first run hours of the season.

PROGRAM	PREMIER GAA RATING
---------	-----------------------

Gene Roddenberry's EARTH: FINAL CONFLICT	5.2
NIGHTMAN	4.6
Walker, Texas Ranger†	4.5
Honey, I Shrunk the Kids	4.5
Pensacola: Wings of Gold	3.9
Wild Things	2.5
Police Academy	2.3
Soldier of Fortune*	2.0
Due South	1.5
Ghost Stories	1.1
Mike Hammer	1.1

*off-network program;
*2nd week's numbers; 1st week is reprocessing
SOURCE: NIS 9/16/97-10/19/97, premier telecast GAA ratings

GENE RODDENBERRY'S

NIGHT MAN

EARTH FINAL CONFLICT



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CHICAGO
312.222.4441

ATLANTA
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LCS ANGELES
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**Some of the most
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Things are tough enough out there without having to lug around 150 lbs. of editing gear. Now Sony ends the battle with the DNW-A220 Digital Portable Field Editor.

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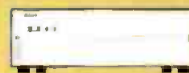
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Hundt's front man looks back

Love him or hate him, Blair Levin was not the typical FCC chief of staff. While predecessors have focused on quietly lining up votes on the commission's eighth floor, Levin's job has been out front and center of the Reed Hundt commission. He has worked what one commissioner derides as Hundt's "P.R. spins." He's been charged with bringing in new technology and new (often Ivy League) talent to the FCC. And for more than a year Levin has organized and charted the commission's effort to implement the 1996 Telecommunications Act. Now he jokes about documenting all the Machiavellian maneuvering in a book called "Eight Million Ways to Die in D.C." Before Levin left the commission last week, BROADCASTING & CABLE's Chris McConnell talked with him about the battles with broadcasters, the future of digital TV and the job of being Hundt's front man.



want to criticize us for that, it's fine with me. I find their criticism ironic rather than thoughtful, however.

How do you think your job differed from that of your predecessors?

The fundamental job here was of such a different dimension that it had to change. If you look at the various things we did ... any one of those at any other time would have been the fundamental focus of [another] commission. ... So a lot of my job was trying to keep all of those balls in the air and manage them.

These days broadcasters are referred to as the most powerful lobby in Washington. Are they?

They're extremely powerful. But I think that when historians write about them 10 years from now, what they will note is they were fighting fundamentally the wrong battles. If one looks at where the economy is going [and] where technology is going, it is very clear that there are some significant battles on which the broadcast lobby has chosen not to focus resources. And I believe that within two to three years they will recognize that that was an enormous strategic mistake.

Are you talking about your contention that broadcasters are not recognizing the business opportunities offered by digital TV?

Right. In the same way that the broadcasters made certain errors 20 years ago vis-à-vis their relationship with cable, they're making errors today in terms of their relationship with the networked economy. Analog broadcasting clearly is going to be dead within a few years. Broadcasters are not by any means dead. I think they have enormous opportunities. I think they can

take advantage of new technologies to be extremely profitable. But the way they are pitching things in Washington fundamentally is about political influence rather than about the right ideas.

Should the FCC have set a minimum HDTV requirement?

The notion that we are getting criticized for not having a high-definition requirement is something that does not make any kind of academic, economic sense. And it does not make sense from any public policy perspective. TV is largely a commercial vehicle, and its uses in the marketplace ought to be determined by the marketplace.

Opponents of Reed Hundt tag you as Hundt's spinmeister. What's your opinion of being perceived as the man behind the curtain?

I'd be happy if no one paid any attention to me. But ... it is ironic that we get criticized by the broadcasters for being open and public about our points of view. They are supposed to be the protectors of the First Amendment. And at the core of the First Amendment—the core of what Madison was talking about—was the value to a society of open civic debate. I'm really proud of what we've done to open up the process.

So you don't mind the P.R. criticism?

In my opinion the commission erred previously by having the decisions made quietly [with] closed-door, back-room lobbyists. We wanted to open up that process, and I think we were successful. And if ... lobbyists

Was there a price to pay for that approach in terms of the lack of consensus on public interest-related issues?

Those disputes were inevitable. There's nothing that is more certain than the fact that FCC Commissioner Jim Quello and Reed Hundt have a fundamental difference about the meaning of the public interest obligation. Reed Hundt believes there ought to be an enforceable public interest obligation. It is still not clear to me, having read Jim Quello's most recent speech, that he believes there should be an enforceable public interest obligation. Everybody wants broadcasters to [provide] programming in the public interest. The only question: Is there going to be an enforceable obligation? If so, what is it?

What are a few ways to die in D.C.?

There are two fundamental ways to die. One is what your enemies do to you. [And there are] the ways that your friends kill you—which perhaps has not been as well documented and is certainly intriguing. And there is the way that you, frankly, kill yourself. You have to fight these battles on a number of different levels. And during this time, probably more than any other commission, we were simultaneously dealing with more issues of greater importance to the economy, of greater political resonance in terms of being on the front page of the newspapers—more issues that anybody cared about than at any other time. ■

KATZ CONTINENTAL TELEVISION

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SiliconGraphics
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Cable rates

The National Cable Television Association has a beef with the consumer survey on TV's social responsibility commissioned by BROADCASTING & CABLE and the International Radio & Television Society and published in the magazine's Oct. 20 issue. One of the questions asked whether the TV ratings system should apply to cable and the Internet. As NCTA spokeswoman Torie Clarke points out, it has applied to cable since the beginning. "The cable industry has been a long-standing and vocal supporter of TV ratings," she says. "In fact, HBO and Showtime were the first to rate programming, and cable was calling for a voluntary system as early as 1994."

Commissioner's aide

Her boss may not watch television, but she does. New Commissioner Harold Furchtgott-Roth has tapped Washington lawyer Helgi Walker as his adviser on mass media issues. Walker joins the commission from her previous job as an associate at Gibson, Dunn & Crutcher, LLP.

New players, new titles

There's some musical chairs going on in House Telecommunications Subcommittee Chairman Billy Tauzin's (R-La.) office. Chief of Staff Emily Shaw left to spend more time with her family, sources say, and has been semi-replaced by Wallace Henderson, former vice president of congressional affairs for the Cellular Telecommunications Industry Association. Henderson takes the title of chief counsel, but will fill Shaw's post. Spokesman Ken Johnson says Tauzin looked for a telecommunications "heavy hitter" to fill Shaw's slot, apparently finding one in Henderson. Tauzin also gave district director Martin Cancienne the title of administrative assistant, a title Shaw used to hold. House rules state that each office must have a designated administrative assistant. Cancienne will continue to work out of Tauzin's Gonzales, La., office, Johnson says.

Reed between the lines

Broadcasters got in a few last-minute Reed Hundt jokes during their gathering at last week's Association for Maximum Service Television conference. Discussing last Monday's stock market nosedive in his opening address to the conference the next morning, MSTV Chairman James Keelor quipped, "It's my understanding that at 10 a.m. Chairman Hundt is issuing a statement blaming broadcasters."

Final round

And even as he was headed for the door last week, FCC Chairman Reed Hundt was squabbling with his fellow commissioners. Hundt greeted news of a PCS bankruptcy filing with a statement chastising the FCC for not setting policy to block the action. "It is disappointing that this commission failed to follow the bipartisan direction from Congress to adopt a workable prepayment option

that would have avoided this filing," Hundt said. FCC Commissioner Susan Ness sent out a statement declaring her strong disagreement with Hundt's statement. "The decision of any licensee to file for protection under the bankruptcy laws cannot be blamed on the commission or any group of commissioners," Ness said.

Embraceable DTV

Broadcasters got a warning last week not to be too adamant in their opposition to Vice President Gore's digital TV public interest advisory committee. Senate Commerce Committee Counsel Kevin Joseph said his boss, Senator Ernest Hollings (D-S.C.), has not endorsed the initiative. But Joseph warned of a congressional backlash if the industry stiff-arms the effort to set public interest obligations. "It's yours to embrace or reject. It would be wise to embrace it," he said.

Progress report

Remember those promises broadcasters made to the FCC about putting out some early digital TV signals? This week broadcasters will let the FCC know how stations are doing in meeting the deadlines. The progress reports are part of the pledges that the four networks and some broadcast groups offered the

FCC during the debate this spring over how long stations would have to put digital signals on the air. The industry promised to put at least one (and in some cases three or four) digital TV signals on the air in each of the top ten markets by Christmas 1998.

FCC stays tough on pirates

FCC officials late last month shut down two pirate radio stations that regulators say were hampering air traffic control at two Florida airports. In one case, regulators found an FM station broadcasting illegally near Miami International Airport. In the other, FCC officials located a station broadcasting near West Palm Beach International Airport.

Membership has its privileges

As if the company needed more help being heard in Washington, Microsoft Corp. has joined the Cellular Telecommunications Industry Association (CTIA). CTIA chief Thomas Wheeler last week announced his group's newest member during a conference session devoted to the convergence of computing and telecommunications.

EEO fines

Federal regulators last week fined Kelly Communications \$9,000 for violations of FCC equal employment opportunity policies. Commission officials issued the "notice of apparent liability" as part of a decision to renew the licenses of three Illinois stations: WOAM(AM) Peoria, WXCL(FM) Pekin and WKZW(FM) Chillicothe.



Edited by Chris McConnell and Paige Albiniak

Be a leader in the digital broadcasting revolution.

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NBC selling soap in Tucson

Network launches daytime road show to introduce viewers to 'Sunset Beach'

By Lynette Rice

On Wednesday, Tucson Mayor George Miller will share a special proclamation with his desert constituency.

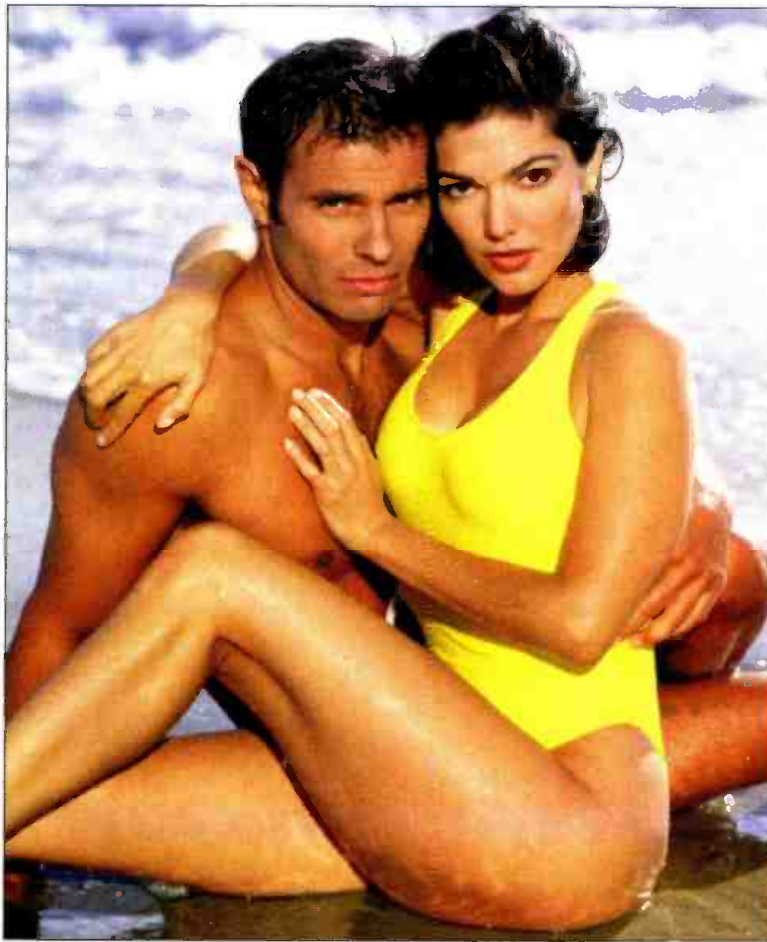
He might just save a fledgling soap opera at the same time.

Miller is set to announce "NBC Daytime Week in Tucson," a novel way to call attention to some suds stars who soon will blow into this Arizona town. But there's really no need to introduce the folks on *Days of Our Lives*, the top daytime drama among women 18-49. And *Another World*? Who doesn't know about the soap that's been around since 1964?

Instead, NBC is hoping that the proclamation, not to mention five days of parades, philanthropy and celebrity/fan basketball will boost awareness for the daytime's lowest-rated drama: Aaron Spelling's *Sunset Beach*.

The "NBC Daydream Tour" from Nov. 5-9 in Tucson "is a grass-roots way of reaching our audience, not in the top 10 but in the smaller markets," says Susan Lee, senior vice president of NBC daytime. "We're really trying to say we have something special. We're trying to say: 'If you're not watching, you should.'"

In the meantime, the network is attempting to figure out why they don't. *Sunset Beach* has averaged a meager 1.1 Nielsen rating/9 share in the key women demo since debuting in



The 'Beach' comes to the desert as NBC visits Tucson to promote its daytime shows. Trips to other markets will follow.

January—a significant improvement over the 0.6/4 generated by last year's news magazine *Real Life*, but not enough to surpass the next-lowest-rated soap, ABC's *Port Charles* (1.8/13). The household performance isn't much better, with *Sunset Beach* averaging a 1.7/7, below *Port Charles*'s 2.2/9.

Those numbers aren't helping with the bigger picture—the race to become the number-one network in daytime. While CBS's lineup long has led the pack in households, ABC is on top this season in women 18-49. NBC, by comparison, is third in both households

(2.9/12) and the key demo (2.2/17). *Sunset Beach* isn't helping (although it's definitely found some legs in the overseas marketplace).

Although a little more than half of the nation's NBC affiliates air the drama in the preferred three-hour block with *Days* and *Another World*, only a third of the stations run *Sunset Beach* after noon.

Port Charles, almost as young as *Sunset Beach*, touts familiar characters born and raised on ABC's long-running *General Hospital*. Except for a few recognizable faces—Lesley-Anne Down, Leigh Taylor Young, Sam Behrens and Peter Barton—*Sunset Beach* has asked its viewers, in the words of NBC's Lee, to come to a party where you know absolutely no one and decide to stay in spite of it.

"I was really excited about it," says Barton (Eddie Connors), formerly of daytime's *The Young and the Restless* and the prime time series *Burke's Law*. "I had all these illusions that we were going to jump out there and do really well. The reality is, it's hard to get the audience to watch."

Still, the network thought it had a secret weapon in Spelling, the king of prime time soaps. Although *Sunset Beach* marked the veteran producer's first foray into daytime, Spelling was eager to introduce prime time production values into the world of afternoon drama. Story lines would rise and fall much quicker. The show—although

A blue sky with white clouds.

It's about entertainment

It's about drama

It's about family

It's about life

made on video—would be shot as if it were a movie.

The response? Focus groups thought it looked too much like a movie. "I think the hardest lesson is that this audience has certain expectations," Lee says. "If you give them that, then the show can break out. When we went with that fast pace, that film look, we realized pretty quickly the audience wants their oatmeal just like oatmeal."

"Essentially the audience said, 'We don't want nighttime in daytime,'" says Gary Tomlin, executive producer. "If we want nighttime, we'll watch nighttime."

NBC and the producers since have traded in the theatrical touch for the more traditional feel of a daytime drama (they'll keep up with many outdoor shots, however—something that distinguishes this soap). Changes also have been made in front of the camera (Ashley Hamilton was dropped early on), as well as behind (head writer Bob Guza has been replaced by Chris Whitesell and Meg Bennett).

Even the writing staff has a new directive, Tomlin says: "We're working on the pacing of the storytelling,

not slowing it down as much as playing every single theme that's available. In an odd way the audience now feels like the show is more suspenseful and is actually moving faster than it was before. Before, we told stories so quickly that if you missed a day, you didn't know what was going on."

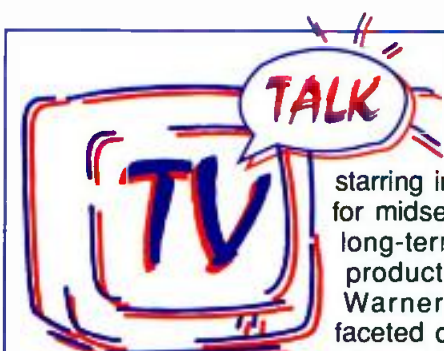
Whatever the tweaks, NBC is keeping the faith. The network already has asked for another year of the show—an order that still stuns Spelling, who's just about to celebrate the 200th episode of *Beverly Hills, 90210*. *Sunset Beach* is nearing its 247th episode—more than the number produced for *Love Boat*, Spelling's longest-running prime time show.

"The network has made its pledge, but if worse things happen and it's canceled next year, we still have 500 shows for syndication," says Spelling, who's expected to make a cameo appearance in the 247th episode of *Sunset Beach*. "One of the first things I learned on this show was how stupid I am. I asked whether the network would pick it up for the full 22 episodes. But it was actually 250. I almost fell out of my chair. And my wife hasn't spoken to me since.

"It's been very exciting," he continues. "Thank God for good people I'm working with. I've learned a lot."

As always, the ongoing goal of NBC is getting more folks to watch. Road trips like this week's visit to Tucson could be the start of something. Lee says. The network hopes to go into communities where NBC's daytime ratings are stagnant and jump-start the market with celebrity appearances by Stefano DiMera of *Days* and Barton of *Sunset Beach*, among others. If the occasional march in a parade or trot around a charity basketball game is called for, so be it.

"Hey, whatever it takes," says Barton, who worked six years on CBS's top-rated *The Young and the Restless*. "If you can get just one person, one Nielsen box to sample the show...if they get to meet you in person, they will turn around and watch the show. But you've got to have the show to hold them. You've got to keep grinding away to get that audience, because we're up against shows that have been on for 25 years. People aren't going to flip the channel. If you get them to watch it once a week, that's a start." ■



Selleck sets WB deal

Tom Selleck—who's starring in a CBS comedy set for midseason—has signed a long-term development and production agreement with Warner Bros. The multi-faceted deal will enable Selleck to pursue and develop films

with the studio as well as create and produce all forms of television. Selleck's already begun work on *The Closer*, a midseason show on CBS that will be executive-produced by Ed Decter and John J. Strauss (*Chicago Sons*). Best known for his eight-year tenure on *Magnum, P.I.*, Selleck also was executive producer for the drama's final two seasons as well as for such telefilms as *B.L. Stryker* and *Last Stand at Saber River*. The actor also had a recurring guest role on *Friends* and recently appeared in the theatrical "In & Out."

Super seventh boosts NBC

NBC Sports got what it asked for on Oct. 26 with the extra-inning finale of the World Series. The final game between the Florida Marlins and the Cleveland Indians earned a 24.5/39, according to Nielsen Media Research. It was the highest-rated show of the week and the most-watched World Series game since game seven of the 1991 World Series. Overall, the fall classic helped NBC win five nights during week five of the new

season. NBC finished Oct. 20-26 with a cool 14.9/25, ahead of CBS (9.6/16), ABC (8.3/14) and Fox (7.0/11).

Soap dish

Two daytime dramas have new head writers at the helm. Richard Culliton was named head writer for NBC's *Another World*, replacing Michael Malone, who left because of creative differences. And Megan McTavish has returned as head writer on ABC's *All My Children*, after serving as head writer for CBS's *Guiding Light*. McTavish was head writer on *All My Children* in 1992-95.

'Prisoners' killed

Fox opted to pull one of its infamous specials off the schedule before it even aired. *Prisoners Caught on Tape*—originally scheduled for Nov. 4—was yanked from the sweeps lineup after the higher-ups got a load of its content. One high-level executive called it the worst television he's ever seen, an insider says. Fox will replace it with the not-so-gritty *World's Deadliest Swarms*.

Did someone say jinx?

ABC's sophomore comedy *Soul Man* earned its lowest Nielsen household rating to date on Oct. 29 (8.6/14)—not long after the network picked up nine more episodes of the Touchstone TV show. That brings the total season order to 22. The show, starring Dan Aykroyd, still is a strong contender in the adults 18-49 race—finishing second behind NBC's *Mad About You* (7.7/21) last week with a 5.3/15.—Lynette Rice

GLOBAL BROADCASTING SYSTEMS TO AUCTION MAJOR MARKET TELEVISION STATIONS

KCNS (San Francisco) and WRAY (Raleigh-Durham)
and Assumption and Assignment of Station Acquisition Contracts for
WOAC (Cleveland), WPMC (Knoxville), KNWS (Houston)
and WBSV (Sarasota-Venice)

Auction: Wednesday, November 19, 1997 10:00 a.m. National Westminster Bank, PLC 175 Water St. 30th Floor, New York, NY
Sale Hearing: Thursday, November 20, 1997 2:30 p.m. United States Bankruptcy Court, 1 Bowling Green, New York, NY
For further information, please contact: S. James Coppersmith, Trustee (617) 824-7848
Cara Ebert Cameron, FCC Counsel (954) 565-1411
Alan Nisselson, Counsel (212) 797-9100

UNITED STATES BANKRUPTCY COURT
SOUTHERN DISTRICT OF NEW YORK

Chapter 11
Case No. 97-BK-026 PCB
Jointly Administered

In re: Global Broadcasting Systems Inc. et al. Debtors

NOTICE OF (I) HEARING FOR SALE OF THE DEBTORS' ASSETS (II) TERMS AND CONDITIONS OF SALE OF THE DEBTORS' ASSETS SUBJECT TO HIGHER OR BETTER OFFERS (SD) (III) PROCEDURES FOR BIDDING

PLEASE TAKE NOTICE that upon the application (the "Application") of S. James Coppersmith, the Chapter 11 Trustee (the "Trustee") of the estates of Global Broadcasting Systems, Inc. and Global Broadcasting Systems License Corp. (collectively the "Debtors") pursuant to Sections 541 and 542 of Title 11 of the United States Code (the "Bankruptcy Code") and Rules 2002 and 9004 of the Federal Rules of Bankruptcy Procedure (the "Bankruptcy Rules") the Court has scheduled the date of November 20, 1997 at 2:30 p.m. or as soon thereafter as counsel may be heard (the "Sale Hearing") for approval of the Asset Purchase Agreement (the "Purchase Agreement") dated September 24, 1997 executed by the Trustee and SAH Acquisition Corporation I, the SAH Bid, subject to better or higher offers pursuant to the procedures set forth below. The assets and rights to be conveyed pursuant to the Asset Purchase Agreement (the "Purchase Agreement") assets are as follows:

- All of the Debtors' rights, title and interests, tangible and intangible assets used by Debtors in connection with the ownership and operation of television station KCNS (San Francisco) and television station WRAY (Raleigh-Durham) (the "Stations") including but not limited to all licenses or authorizations issued to Debtors by the Federal Communications Commission (FCC) all equipment, all real estate and other assets and all contracts and agreements collectively the "Stations";
- All of the Debtors' rights, title and interests to certain acquisition agreements (the "Station Acquisition Contracts") relating to the acquisition by Debtors of television stations WOAC (Cleveland) and WOPX (Knoxville) and WPMC (Knoxville) (WPMC) including without limitation the excess deposit of \$2,150,000 deposited by Debtors with respect to WOAC, and the excess deposit of \$300,000 deposited by Debtors with respect to WPMC.

PLEASE TAKE FURTHER NOTICE that in addition to the Purchase Agreement assets the Trustee intends to request authority to assume and assign the following Station Acquisition Contracts to the highest or best bidder(s): The Station Acquisition Contracts for television station KNWS (Houston); KNWS and television station WBSV (Sarasota-Venice) (WBSV) including without limitation the excess deposit of \$2,000,000 deposited by Debtors with respect to KNWS, KNWS and WBSV, together with the Purchase Agreement assets are the Debtors' assets to be sold at the auction as set forth below and the Sale Hearing.

PLEASE TAKE FURTHER NOTICE that the Sale Hearing shall take place at the United States Bankruptcy Court for the Southern District of New York, 1 Bowling Green, New York, New York 10004 before the Honorable Prudence Carter Heath or as soon thereafter as counsel may be heard.

PLEASE TAKE FURTHER NOTICE that the Trustee shall conduct an auction at National Westminster Bank PLC located at 175 Water Street, New York, New York 10038 on November 19, 1997 at 10:00 a.m. (the "Auction") where the SAH Bid shall be subject to higher or better offers (the "Bids") and conducted pursuant to the procedures set forth below. At the Sale Hearing, the Trustee shall give a report of the results of the Auction and his recommendations for the successful bidder.

PLEASE TAKE FURTHER NOTICE that the Court has established the following terms and conditions of sale and procedures for bidding:

- The SAH Bid shall be subject to the authorization of the Bankruptcy Court.
- All bidders shall be deemed to acknowledge that they have had an opportunity to review all pertinent documents regarding the Debtors' assets before making offers and that they rely solely on that review in making their offers. All pertinent documents in the Trustee's possession will be available for inspection before the Auction and Sale Hearing during regular business hours at the offices of Brauer, Baror, Rosenzweig & Miller, LLP counsel to the Trustee at 61 Broadway, New York, New York 10006.
- The opening Bid for the Purchase Agreement assets shall be the SAH Bid of \$2,150,000 for the Purchase Agreement assets.
- Any minimum initial competing bid (the "Overbid") for all of the Purchase Agreement assets shall be \$250,000 in excess of the SAH Bid.
- The alternative parties may bid for individual assets or groups of assets ("Partial Bid").
- In the event there is an incremental overbidding for the Purchase Agreement assets after the Overbid, each successive bid for all or any of the assets shall be at least \$100,000 greater than the prior bid or such lesser amount as the Trustee may determine if the Auction is appropriate.
- In the event that there is a successful competing bidder for all or any of the assets (the "Successful Bidder") such Successful Bidder shall be obligated to enter into immediately and shall be bound by all of the terms and conditions of a purchase agreement in the same or substantially similar terms as the Purchase Agreement attached as Exhibit A to the Application, with appropriate modifications for the identity of the successful bidder, the assets to be purchased and the purchase price accepted by the Trustee at the Auction.
- Any party interested in bidding at the Auction for all or a portion of the Debtors' assets must submit an initial competing bid in writing to the Trustee, with copies to the Trustee, Brauer, Baror, Rosenzweig & Miller, LLP counsel to the Trustee, and FCC counsel, at the address set forth below, so as to be received no later than 5:00 p.m. on the fifth business day prior to the Auction, together with (a) sufficient and adequate information which would demonstrate to the satisfaction of the Trustee in his sole discretion that the competing bidder (i) has the financial ability to consummate the transactions contemplated pursuant to the bid and perform the obligations under the Purchase Agreement within the time frame provided for in the Purchase Agreement; (ii) possesses the legal qualification to be the holder of an FCC license for the Stations and of the stations set forth in the Station Acquisition Contracts; and (iii) can satisfy the requirements of adequate assurance of future performance under section 905 of the Bankruptcy Code, as and to the extent such provisions are applicable for any Station Acquisition Contract to be assumed and assigned under the Purchase Agreement; and (b) a certified cashier's check payable to the Trustee in the amount of \$100,000 or account of the Purchase Price (each check shall be delivered only to the Trustee at the address set forth below). The Trustee will act as escrow agent for the Auction. A deposit check for competing bids which are not accepted by the Trustee shall be returned promptly following the rejection of such offer.
- No later than 24 hours after its receipt of the adequate assurance of future performance information contemplated by paragraph A above, the Trustee shall endeavor to provide copies of such information to the applicable seller(s) under the Station Acquisition Contracts.
- Bids shall not be conditioned, in the sale, on the occurrence or performance of any condition precedent to the bid.
- Bids shall not be conditioned on obtaining financing.
- In the conclusion of the Auction for the Purchase Agreement assets, the Trustee shall conduct a second auction for all of the Debtors' assets including the Purchase Agreement assets, separately or in any combination requested by the bidders. The second auction shall be conducted according to the same procedures and terms as the Auction for the Purchase Agreement assets. Thereafter, the Trustee may, in his sole discretion, conduct such other auction(s) which in his sole discretion shall be necessary to determine the successful bidder(s) for the Debtors' assets.
- Following the conclusion of the Auction, the Trustee shall determine which offer or combination of offers in the event of his reasonable business judgment, are the best or highest offers. The Trustee shall make a recommendation to the Court at the Sale Hearing of the best and highest offer(s), the Successful Bidder, and the second best and/or highest offer(s). Formal acceptance of a Bid is not required until the Bankruptcy Court enters an order appointing and authorizing the Trustee to consummate the sale to the successful bidder(s).
- The Trustee reserves the right, with Bankruptcy Court approval, to (1) determine which offer(s) are the best or highest or best offers and (2) reject or revoke his acceptance of a bid anytime before entry of an order of the Bankruptcy Court approving an offer after that the Trustee in his sole discretion deems to be (i) inadequate, (ii) inconsistent with the requirements of the Bankruptcy Code, or (iii) otherwise in violation of the terms and conditions of sale set forth in the terms and conditions of the Purchase Agreement. The Trustee will have no obligation to accept or submit to Bankruptcy Court approval any offer presented at the Auction.
- The Successful Bidder or Bidders shall, within two (2) business days of entry of an order appointing the Trustee to consummate the sale of the assets to the Successful Bidder or Bidders, deposit a sum equal to the difference between (i) the Successful Bid and the \$1,000,000 bid deposit or (ii) the bid deposit, as the case may be, with the Trustee (the "Deposit") which deposit shall constitute liquidated damages under the provisions of the Purchase Agreement should the Successful Bidder fail to close the transaction. Should there be more than one Successful Bidder, each shall deposit its pro rata share of the Deposit.
- All Bids made deemed to be made at the Auction shall remain open and irrevocable until entry of an order appointing the Trustee to consummate the sale of the Debtors' assets. The Successful Bidder or Bidders will pay to the Trustee at the Auction the balance of the purchase price by wire transfer, or an irrevocable bank or verified check drawn on a local American bank acceptable to the Trustee at the time of the purchase agreement.
- All adjustments to be made concerning the Bids shall be made as a matter of course before the date of closing of the Acquisition (the "Closing"). The Successful Bidder(s) shall be deemed to have accepted the terms and conditions of the Acquisition and shall be deemed to have accepted the terms and conditions of the Debtors' estates to be sold thereon.
- Any sale shall be without representations or warranties (any kind, nature or description) by the Trustee or the Debtors' estates except as consistent with the representations and warranties contained in the Purchase Agreement. The Debtors' assets shall be transferred "as is, where is" and the Debtors' rights, title and interests in and to the Debtors' assets shall be good and valid pursuant to sections 541 and 542 of the Bankruptcy Code free and clear of all liens, claims, encumbrances and security interests of any kind, and all enforceable liens to be transferred and attached to the net proceeds received from the sale.
- All sales, transfers and recording taxes, stamp taxes or similar taxes or any amounts relating to the sale of the assets shall be the sole responsibility of the Successful Bidder and shall be paid to the Debtors' estates at the closing.

PLEASE TAKE FURTHER NOTICE that the Trustee, as received, items from parties to the Stations and Station Acquisition Contracts separately and bids, shall be solicited for the individual assets separately and is encouraged.

PLEASE TAKE FURTHER NOTICE that any party requesting a review of documents pertinent to the sale of the Debtors' assets may do so during regular business hours at the offices of the undersigned counsel upon written request.

PLEASE TAKE FURTHER NOTICE that objections to the relief requested in the Application, if any, including the assumption and assignment of the Station Acquisition Contracts, must be filed with the Court and served and received by the undersigned no later than 5:00 p.m. on November 18, 1997.

PLEASE TAKE FURTHER NOTICE that the Auction or Sale Hearing may be adjourned without further notice other than by an announcement of such adjournment in open court.

PLEASE TAKE FURTHER NOTICE that any party may request copies of the Application and exhibits thereto by writing to the undersigned counsel, the Trustee.

Dated: New York, New York, October 1, 1997

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By Order of the United States Bankruptcy Court
Prudence Carter Heath
United States Bankruptcy Judge

Can new hours stand test of time?

Success of off-net and first-run shows have syndicators scrambling

By Joe Schlosser

With the recent success of *Baywatch*, *Xena* and *Hercules*, Hollywood television executives have been rushing to get the next weekly syndicated hour hit on the air.

In many cases, syndicators are spending more than \$1 million on individual episodes of such shows as *Gene Roddenberry's Earth: Final Conflict* and *Pensacola: Wings of Gold*.

The fall 1997 season has produced the most new weekly hour drama entrants in the past five years—many of them costing up to \$25 million—30 million for a 22-episode run. In all, there are 16 new weekly dramas, including off-network reruns of *The X-Files*, *NYPD Blue* and *Walker, Texas Ranger*.

Some industry insiders say there is not enough room for 16 new week-



Buena Vista's 'Honey I Shrunk the Kids' is one of the growing number of syndicated hours.

lies—let alone half that number. And the ratings will prove it, says Dick Kurlander, Petry TV's vice president/director of programming.

"It is always tight, but it never ceases to amaze me how many new programs come out each season," Kurlander says. "There always are more than

the industry can come close to supporting. There are too many shows chasing a finite audience."

A Seltel report on this year's new weekly programs says that decent time on TV stations for weekly syndicated fare is at an all-time premium.

"We are seeing even high-profile weeklies relegated to post-midnight clearances, and we're seeing more time period changes and pre-emptions than ever [before] on shows that would have once been placed in stable time periods," the Seltel report says. "With several weeklies having stuck around from last year, there are even fewer good time periods for the new ones."

There are very few instant success stories in weekly syndication. Universal Television's two hits, *Xena* and *Hercules*, were not overnight successes. Neither was All American's *Baywatch* nor any of the *Star Trek* pro-

SYNDICATION MARKETPLACE

Sinbad sails to good start

Comedian Sinbad's debut performance as host of the late-night *Vibe* fared well in the ratings. Columbia TriStar's syndicated show scored a 2.7 rating/7 share in the overnight metered markets last Monday, according to Nielsen Media Research. *Vibe* followed that with a 2.5/7 on Tuesday. Sinbad replaced *Vibe*'s original host after Chris Spencer's two months in the job.

Simon retiring from Westinghouse

Owen Simon, senior VP, creative services, Westinghouse-owned Eyemark Entertainment, will retire Oct. 31. The 40-year Westinghouse veteran will continue with Eyemark as a consultant for the NATPE and Promax conventions. Simon joined Group W Productions (now part of Eyemark) in 1967 after 10 years at the company's station group. As creative services manager, he oversaw the promotion of such shows as *The Merv Griffin Show*, *The Mike Douglas Show* and *The David Frost Show*. Ten years later he was named

NSS POCKETPIECE

Top ranked syndicated shows for the week ending Oct. 19, as reported by Nielsen Media Research. Numbers represent average audience/stations/% coverage.

1. Wheel of Fortune	11.2/230/98
2. Jeopardy!	9.3/221/98
3. Home Improvement	7.6/232/98
4. Oprah Winfrey Show	7.0/236/99
4. Seinfeld	7.0/218/97
6. Entertainment Tonight	5.7/175/95
7. Xena: Warrior Princess	5.6/218/97
8. Simpsons	5.3/161/86
9. Star Trek: Deep Space Nine	5.2/230/97
10. Earth: Final Conflict	4.9/191/97
11. Hercules: Journeys of	4.8/223/98
12. Frasier	4.7/178/92
13. Secrets of the X-Files	4.5/230/98
13. Walker, Texas Ranger	4.5/232/98
15. Rosie O'Donnell Show	4.4/232/97

VP, creative services, and has overseen the promotion and marketing of shows including *PM Magazine*, *Teenage Mutant Ninja Turtles* and *Martha Stewart Living*.

Good score for 'Game'

More Than a Game, Raycom Sports' new weekly syndicated sport, is showing life in the ratings. For the week ended Oct. 20, the show scored a 2.3 rating in the metered markets,

according to Nielsen Media Research. That's a 64% increase over the previous week's 1.4. *More Than a Game* is hosted by CNN's Fred Hickman, and Olympic gold medal winner Janet Evans is one of the show's correspondents.

Kelly/Hearst go lifestyle

Kelly News and Entertainment is teaming with Hearst Argyle Television Productions to produce and distribute *Carrie Wiatt*, a weekly half-hour syndicated lifestyle program. The series will act as a companion piece to *Rebecca's Garden*, another Kelly/Hearst Argyle co-production. *Wiatt*, set for a fall 1998 launch, targets women 18-49.

New VP at NSS

Kevin Svenningsen has been named vice president in charge of the Nielsen Syndication Service. Svenningsen has been with NSS since 1996 as East Coast regional manager. He is responsible for all sales and marketing functions within NSS, including product development and customer service.—Joe Schlosser

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The Entertainment, Media & Communications Division
 UJA-Federation of New York

grams. But with ever-increasing pressure to attain instant success, many stations are now turning first to top-rated off-network shows before looking at first-run syndication.

"Recognition is the name of the game at this point," Kurlander says. "With a hundred channels, if you have instant recognition you are always going to be better off."

Twentieth Television's two off-net programs, *The X-Files* and *NYPD Blue*, are proving that point so far this season, as is Columbia TriStar's *Walker, Texas Ranger*. All three have placed among the top 20 syndicated programs nationally since launching this fall. *The X-Files*, the most anticipated of the group, has been leading the way in the ratings since its debut on Oct. 18. *The X-Files* has averaged a 5.4 rating/10 share in the metered markets, according to Nielsen Media Research.

"Everybody would love to have an off-network show as safe as *The X-Files*," says Seltel's Janeen Bjork. "It is certainly the most enviable of all of the new hours in terms of what it brought to the marketplace and the kind of competition it generated."

But not all stations can get an *X-Files* or a *Walker*. So they are forced to choose from what the various Hollywood syndicators are offering. Some of the bright spots (other than off-network runs) include Tribune Entertainment's *Gene Roddenberry's Earth: Final Conflict* and Buena Vista's *Honey I Shrunk the Kids: The TV Show*. For the week ending Oct. 19, *Final Conflict* scored a 4.9 rating, making it the highest-rated new weekly syndicated show on television.

Sandwiched below *Honey* and *Final Conflict*, are a handful of expensive action hours, including *Pensacola*, *Team Knight Rider* and *Soldier of For-*

time. Other shows also just a month or two out of the gate include *Police Academy: The Series*, *Ghost Stories*, *Wild Things* and *Fame LA*.

Kurlander says that ratings for the weeklies (other than the two or three top syndicated programs) this early in the season are "not telling." Many of the shows have been preempted by sporting events, such as the World Series and college and professional football.

"You almost have to bend over backward for the weekly shows," Kurlander says. "They need time to stabilize and shake out. Then we can talk about who is doing well and who isn't."

He says that fair assessments can be made on all the shows once the November sweeps are tabulated. A number of action hours already have been announced for next season, and a few off-network shows, such as *ER*, are coming to syndication. ■

NATPE pacing ahead of last year

Registration for New Orleans boosted by larger international presence

By Joe Schlosser

The international television community is coming to NATPE in January full force. In doing so, it's helping registration for the 35th annual television programming convention get back on track.

A rainy week at last year's program conference and exhibition in New Orleans didn't help attendance: registration was less than 17,000. NATPE organizers say registration for the coming convention, up 20% from this time a year ago, could break attendance records.

The conference is scheduled for Jan. 19-22, 1998, once more at the Ernest N. Morial Convention Center in New Orleans. NATPE, which is committed for two more years in New Orleans, will move to Las Vegas in 2001-02.

Of the 440 television companies that have reserved floor space at NATPE, 165 are international exhibitors and 70 are first-time arrivals to syndication's yearly marketplace.

NATPE President Bruce Johansen says the international influx has definitely caught the organizers' attention, but will not overshadow the important domestic side of the show: "Clearly the largest growth [has been] in international, but we never lose sight of the

local broadcasters. I think if we ever do, it will have a serious ripple effect. We know the importance of the domestic market at NATPE."

Two new international areas will be added to the convention floor—Dutch and Chinese pavilions containing space for 10 exhibitors.

They join contingents from Canada, France, Germany, Italy, Spain and the United Kingdom, all back for another year. A second German pavilion also is being added, and the British are bringing 46 companies, up from 37 last year.

The biggest movers and shakers domestically are King World Productions and Fremantle. King World, which will be selling a Roseanne talk show, *Hollywood Squares* and a live morning talker, has increased its convention space from 7,200 square feet last year to 11,200. And Fremantle is boosting its booth from 4,000 to 7,000 square feet. As of now, NATPE organizers say, All American and Pearson Television will have separate exhibits; Universal Television has made no changes to its plans.



NATPE President Bruce Johansen (l) and Chairman Greg Meidel expect a good crowd in January.

New exhibitors include Web-TV Networks, IBM and Station Store Inc.

Cable networks also will play a major role at the show. Discovery Communications leads the way with 5,000 square feet. The Weather Channel will make its first appearance at the show.

NATPE's Lifetime Achievement Award will be given to long-

time television producer/executive Grant Tinker. FCC Commissioner James Quello will receive the Chairman's Award.

CBS Television President Leslie Moonves will give the convention's major address on Wednesday, Jan. 21, and Roseanne will deliver the show's opening remarks. "Who knows what [Roseanne] is going to say and how she is going to say it," Johansen says. "It will be eventful and we look forward to it."

Other NATPE notes:

■ ABC, CBS and Fox affiliate meetings will take place Sunday, Jan. 18, in New Orleans. NATPE officials say the meetings will last only one day.

■ The second annual NATPE 5K Run will take place Monday, Jan. 19. ■

Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen Oct. 20-26

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

Week 5	abc	13	NBC	FOX	U/P/N	WB	
	10.7/17	9.1/15	10.0/16	7.0/11	3.0/5	3.4/5	
MONDAY	8:00	86. Timecop 4.5/8	22. Cosby 10.5/17	45. Suddenly Susan 8.4/13	59. Melrose Place 6.9/11	97. In the House 3.1/5	88. 7th Heaven 3.4/5
	8:30		30. Ev Loves Raymd 9.8/15	46. Fired Up 8.3/13		99. Good News 2.9/4	
	9:00	10. NFL Monday Night Football—Buffalo Bills vs. Indianapolis Colts 12.8/22	42. Cybill 8.7/13	27. Caroline in/City 10.2/15	67. Ally McBeal 6.9/10	89. Mal & Eddie 3.3/5	97. Buffy/Vampire Slayer 3.1/5
	9:30		44. George & Leo 8.6/13	32. Naked Truth 9.6/15		101. Hitz 2.6/4	
	10:00		42. Brooklyn South 8.7/15	10. Dateline NBC 11.7/20			
TUESDAY	8:00	29. Soul Man 9.9/16	8.3/13	15.3/25	6.1/9	2.8/4	
	8:30	40. Over the Top 8.8/14	40. JAG 8.8/14	3. World Series Game 3—Florida Marlins vs. Cleveland Indians 15.6/27	72. Fox Tuesday Night Movie—Addams Family Values 6.1/9	99. Clueless 2.9/5	89. Moesha 3.3/5
	9:00	11. Home Imprvmt 12.7/19	52. Michael Hayes 8.0/12			101. Clueless 2.6/4	103. Moesha 2.5/4
	9:30	32. Hiller & Diller 9.6/15	48. Dellaventura 8.2/14				
	10:00	16. John Stossel Special 11.4/19					
WEDNESDAY	8:00	10.8/17	8.5/14	15.3/25	7.9/12	3.3/5	3.2/5
	8:30	35. Spin City 9.4/15	46. Nanny 8.3/14	23. Series Pregame 10.4/19	50. Beverly Hills 90210 8.1/13	93. The Sentinel 3.2/5	93. Sister, Sist 3.2/5
	8:30	23. Dharma & Greg 10.4/16	52. Murphy Brown 8.0/12	4. World Series Game 4—Florida Marlins vs. Cleveland Indians 15.5/26	57. Party of Five 7.7/12	89. Star Trek: Voyager 3.3/5	93. Smart Guy 3.2/5
	9:00	12. Drew Carey 12.0/18	61. Public Eye—Bryant Gumbel 7.2/11				89. Wayans Bros 3.3/5
	9:30	19. Dharma & Greg 11.1/17	26. Chicago Hope 10.3/17				93. Stv Harvey 3.2/5
THURSDAY	8:00	6.2/10	10.0/16	16.9/28	5.1/8		
	8:30	83. Nothing Sacred 5.1/8	32. Promised Land 9.6/15	13. Series Pregame 11.9/21	76. Living Single 5.8/9		
	8:30			2. World Series Game 5—Florida Marlins vs. Cleveland Indians 17.2/30	80. Between Brothers 5.4/8		
	9:00	76. Cracker 5.8/9	17. Diagnosis Murder 11.3/17		84. 413 Hope St. 4.7/7		
	9:30	55. 20/20 7.8/13	38. 48 Hours 9.2/16				
FRIDAY	8:00	8.6/16	6.5/12	7.8/15	5.9/11		
	8:00	55. Sabrina/Witch 7.8/15	78. Family Matters 5.7/11	62. Players 7.1/14	82. The Visitor 5.2/10		
	8:30	63. Teen Angel 7.0/13	75. Meego 5.9/11				
	9:00	60. Boy Meets Wrld 7.3/13	80. Gregory Hines 5.4/10	35. Dateline NBC 9.4/17	67. Millennium 6.7/12		
	9:30	71. You Wish 6.2/11	73. Step by Step 6.0/11	63. Homicide: Life on the Street 7.0/13			
SATURDAY	8:00	5.1/9	8.4/15	15.2/28	6.0/11		
	8:00	85. C-16 4.6/8	57. Dr. Quinn, Medicine Woman 7.7/14	4. World Series Game 6—Cleveland Indians vs. Florida Marlins 15.5/28	73. Cops 6.0/11		
	8:30				69. Cops 6.5/12		
	9:00	87. Total Security 4.4/8	48. Early Edition 8.2/14		79. America's Most Wanted: AFB 5.6/10		
	9:30	70. The Practice 6.3/11	35. Walker, Texas Ranger 9.4/17				
SUNDAY	7:00	6.9/10	14.5/21	21.7/33	9.6/14	2.0/3	
	7:30	65. Wonderful World of Disney—Tower of Terror 6.9/10	6. 60 Minutes 13.8/21	(nr) NFL on NBC 17.7/30	54. The Simpsons 7.9/12		107. Nick Freno 1.8/3
	8:00		7. Touched by an Angel 14.3/20	9. Series Pregame 13.1/21	31. The Simpsons 9.7/15		105. Parent'Hood 2.2/3
	8:30			1. World Series Game 7—Cleveland Indians vs. Florida Marlins 24.5/39	18. The Simpsons 11.2/16		104. Jamie Foxx 2.4/3
	9:00	65. ABC Sunday Night Movie—The Devil's Child 6.9/10	6. CBS Sunday Movie—Miracle in the Woods 14.9/22		21. King of the Hill 10.6/15		108. Tom Show 1.7/2
9:30				39. The X-Files 9.0/13		106. Unhap Ev Af 2.0/3	
10:00						108. Alright Alr 1.7/2	
10:30							
WEEK AVG	8.3/14	9.6/16	14.9/25	7.0/11	3.0/5	2.7/4	
STD AVG	8.9/15	9.5/16	11.6/20	7.1/12	3.2/5	2.8/5	

Revenue on a three-year roll

VS&A report on communications industry shows consecutive double-digit gains reminiscent of early '80s

By Steve McClellan

It's boom times for the communications industry, which in 1996 posted its third consecutive year of double-digit revenue growth, according to a report to be released today (Nov. 3) by Veronis, Suhler & Associates.

Revenue for the industry climbed 12.3% last year, to \$195.7 billion, following a 12.1% growth spurt in 1995 and a 10.1% gain in 1994. VS&A founding partner John Suhler says the industry hasn't seen three consecutive years of double-digit growth since the early 1980s.

VS&A's 15th annual communications report analyzes the results of 456 publicly traded companies (in 14 industry subsegments) with combined assets of \$340 billion.

Operating cash flow (earnings before interest, taxes, depreciation and amortization) showed a robust gain of 15.2% for the year, following gains of 9% in 1995 and 10.6% in 1994.

Network broadcasters, led by NBC, turned in a particularly impressive year, with a 27.1% gain in cash-flow growth for 1996, compared with a 7.8% drop the prior year. Radio-segment cash flow soared 33.2%, compared with 16.1% in 1995.

VS&A says that 17 communications companies topped \$4 billion in revenue last year, up from seven in 1992. Much of that growth was attributed to acquisition activity. Viacom, for example, jumped from the 14th-largest company in 1992, with \$3 billion in revenue, to

the number-four spot last year with \$8.2 billion, having acquired Paramount and Blockbuster along the way.

Among the Big Four network companies, Disney-owned ABC turned in an 8.8% revenue gain, to \$6.23 billion, with operating income of \$1.06 billion, a drop of 8.6%. General Electric-owned NBC had a 33.5% revenue gain, to \$5.23 billion, while its operating income was up 29%, to \$953 million. Westinghouse's CBS showed a 13.4% drop in revenue, to \$4.15 billion, with operating income of \$310 million, a gain of 64%. News Corp.-owned Fox had a 31% gain in revenue, to \$2.4 billion, with a 24% gain in operating income, to \$500 million.

Television group owners had combined revenue of \$27 billion, up 16.6% for the year, VS&A reports. Operating

cash flow was up 27.1%, to \$6.8 billion.

The Olympics in Atlanta and political advertising were market drivers last year for the TV business, VS&A says. And the general TV advertising market remained strong, even in the face of continued ratings erosion.

Radio revenue and profits also soared in 1996, with revenue up 35%, to \$3.1 billion, and operating cash flow up 33.2%, to \$918 million. Revenue of radio station operators rose 36.2%, to \$2.9 billion, while operating cash flow climbed 34.3%, to \$880 million.

VS&A also reports a resurgence for the radio network business, which suffered several lackluster years before 1996. Last year, radio network companies reported a 19% gain in revenue, to \$201.3 million, with a 13% gain in operating cash flow, to \$38.4 million.

The leading radio companies, says VS&A, were Westinghouse, with a 41% gain in revenue, to \$459 million; Evergreen Media, with an 80% gain, to \$294 million; Clear Channel, with a 51% gain, to \$217 million, and Jacor, with an 88% gain in revenue, to \$224 million. ■

Changing Hands

The week's tabulation of station sales

COMBOS

KGLQ(FM) (formerly KHTC) and **KZZP(FM)** Phoenix; **KMCG(FM)** (formerly KUPR), **KXGL(FM)** (formerly KFSD-FM) San Diego; **WPOC(FM)** Baltimore; **KSGS(AM)-KMUZ(FM)** Minneapolis; **WMMS(FM)**, **WGAR-FM** and **WMJI(FM)** Cleveland and **WCOL(FM)** and **WFII(AM)** (formerly WCOL)-**WNCI(FM)** Columbus, Ohio; **KEGL(FM)** and **KDMX(FM)** Dallas, **KHMX(FM)** and **KTBZ(FM)** Houston
 Price: \$620 million

Buyer: Jacor Communications Inc.,

Proposed station trades

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

THIS WEEK:

TVs □ \$0 □ 0

Combos □ \$648,925,000 □ 9

FMs □ \$6,653,424 □ 12

AMs □ \$5,425,000 □ 7

Total □ \$661,003,424 □ 28

SO FAR IN 1997:

TVs □ \$6,482,878,684 □ 98

Combos □ \$7,623,755,051 □ 280

FMs □ \$1,861,430,314 □ 359

AMs □ \$323,874,608 □ 200

Total □ \$16,275,928,657 □ 937

SAME PERIOD IN 1996:

TVs □ \$8,565,872,145 □ 90

Combos □ \$11,377,120,618 □ 298

FMs □ \$2,399,631,740 □ 361

AMs □ \$183,040,644 □ 209

Total □ \$22,525,665,147 □ 958

Source: BROADCASTING & CABLE

Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, radio division); owns one TV station; owns/is buying 118 FMs and 64 AMs

Seller: Nationwide Communications Inc., Columbus, Ohio (Steven P. Berger, president); no other broadcast interests

Facilities: KGLQ: 96.9 mhz, 100 kw, ant. 1,560 ft.; KZZP: 104.7 mhz, 100 kw,

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American Radio Systems Corp.
\$900,000,000
 Reducing Revolver Term Loans
 Agent

Barnstable Broadcasting, Inc.
\$34,000,000
 Revolver Term Loan
 Administrative Agent

Clear Channel Communications, Inc.
\$1,750,000,000
 Reducing Revolver
 Agent

Cablevision Systems Corp.
\$1,700,000,000
 Reducing Revolver
 Co-Agent

Heftel Broadcasting Corp.
\$300,000,000
 Reducing Revolver
 Co-Agent

Susquehanna Media Co.
\$325,000,000
 Reducing Revolver Term Loan
 Co-Agent

A. H. Belo Corporation
\$1,000,000,000
 Revolving Credit &
 Competitive Advance Facility
 Managing Agent

Sinclair Broadcast Group, Inc.
\$1,000,000,000
 Revolver Term Loan
 Co-Agent

Utica Television Partners, L.L.C.
\$7,855,000
 Term Loan
 Administrative Agent

Interep
\$55,000,000
 Reducing Revolver
 Administrative Agent

LWWI Broadcasting
\$600,000,000
 Reducing Revolver
 Co-Agent

RCN Cable Systems, Inc.
\$125,000,000
 Revolver Term Loan
 Co-Agent

Cable Michigan, Inc.
\$145,000,000
 Revolver Term Loan
 Co-Agent

Emmis Broadcasting Corporation
\$500,000,000
 Revolving Credit Facilities Term Loans
 Co-Agent

Connoisseur Communications Partners, L.P.
\$60,000,000
 Revolver Term Loan
 Co-Agent

Charter Communications Entertainment I, L.P.
\$505,000,000
 Reducing Revolver Term Loans
 Co-Agent

Charter Communications Entertainment II, L.P./ Long Beach Acquisition Corp.
\$375,000,000
 Reducing Revolver Term Loans
 Managing Agent

DF Cablevision, L.P.
\$41,000,000
 Reducing Revolver Term Loans
 Administrative Agent

Falcon Holding Group, L.P.
\$775,000,000
 Reducing Revolver Term Loan
 Co-Agent

Genesis Cable Communications, L.L.C.
\$85,000,000
 Revolver Term Loan
 Administrative Agent

Harron Television of Monterey
\$4,825,000
 Term Loan
 Administrative Agent

IDS/Jones Joint Venture Partners
\$47,000,000
 Reducing Revolver
 Agent

Insight Communications Company, L.P.
\$220,000,000
 Reducing Revolver Term Loan
 Co-Agent

InterMedia Partners IV, L.P.
\$695,000,000
 Reducing Revolver Term Loan
 Co-Agent

Triax Midwest Associates, L.P.
\$375,000,000
 Revolver Term Loan
 Co-Agent

TWFanch-one Co.
\$525,000,000
 Reducing Revolver
 Co-Agent

TWFanch-two Co.
\$100,000,000
 Revolving Credit Facility
 Co-Agent

Fox Kids Worldwide, Inc.
\$1,250,000,000
 Reducing Revolver
 Managing Agent

Young Broadcasting, Inc.
\$500,000,000
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Ready When You Are

ant. 1,550 ft.; KMG: 95.7 mhz, 3.3 kw, ant. 305 ft.; KXGL: 94.1 mhz, 100 kw, ant. 640 ft.; WPOC: 93.1 mhz, 16 kw, ant. 860 ft.; KSGS: 950 khz, 1 kw; KMJZ: 104.1 mhz, 100 kw, ant. 1,040 ft.; WMMS: 100.7 mhz, 34 kw, ant. 600 ft.; WGAR-FM: 99.5 mhz, 50 kw, ant. 500 ft.; WMJI: 105.7 mhz, 27 kw, ant. 900 ft.; WCOL: 92.3 mhz, 22 kw, ant. 754 ft.; WFII: 1230 khz, 1 kw; WNCI: 97.9 mhz, 175 kw, ant. 560 ft.; KEGL: 97.1 mhz, 99 kw, ant. 1,460 ft.; KDMX: 102.9 mhz, 99 kw, ant. 1,348 ft.; KHM: 96.5 mhz, 100 kw, ant. 1,952 ft.; KTBZ: 107.5 mhz, 100 kw, ant. 2,000 ft.

Formats: KGLQ: AC; KZZP: AC; KMG: R&B, classic soul; KXGL: rock; WPOC: country; KSGS: solid-gold soul; KMJZ: new AC, smooth jazz; WMMS: AOR; WGAR-FM: contemporary country; WMJI: oldies; WCOL: country; WFII: talk; WNCI: AC; KEGL: rock, AOR; KDMX: AC; KHM: AC; KTBZ: modern rock
Broker: Gary Stevens & Co.

WMRN-AM-FM and WDIF(FM) Marion, WQTL(FM) Ottawa and WHMQ(FM) North Baltimore, all Ohio

Price: \$14.5 million

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H.

Crowl, president, Radio Division); owns one TV station; owns/is buying 103 FMs and 62 AMs

Seller: Burbach Broadcasting Company, Pittsburgh (Nicholas A. Galli, president); owns WMAJ(AM)-WBHV(FM) State College, Pa., and WXIL(FM) Parkersburg and WOHz(AM) Wheeling, W.Va.

Facilities: WMRN(AM): 1490 khz, 1 kw; WMRN-FM: 106.9 mhz, 25 kw, ant. 340 ft.; WDIF: 94.3 mhz, 3 kw, ant. 300 ft.; WQTL: 106.3 mhz, 1.4 kw, ant. 489 ft.; WHMQ: 107.7 mhz, 3 kw, ant. 328 ft.

Formats: WMRN(AM): oldies; WMRN-FM: hot country; WDIF: classic rock; WQTL: classic rock; WHMQ: contemporary country

Broker: Jorgenson Broadcast Brokerage Inc.

KLIK(AM)-KTTY(FM) Jefferson City and KATI(FM) California, Mo.

Price: \$7.675 million

Buyer: Zimmer Radio Group, Zimmer Broadcasting Group, Cape Girardeau, Mo. (Jerome R. Zimmer, president); owns KZIM(AM)-KEZS(FM) and KGIR(AM)-KCGO(FM) Cape Girardeau, KWOS(AM)-KJMO(FM) Jefferson City, KSYN(FM) Joplin, KWOC(AM)-KCLR(FM) and KJEZ(FM) Poplar Bluff, KSIM(AM) Sikeston, KCLR(FM), KTGR(AM)-KCMQ

(FM) Columbia, KIXQ(FM) and KXDG (FM) Webb City, all Mo.; WOZ(FM) Harrisburg, WCIL-AM-FM Carbondale, WJPF(AM) Herrin and WXL(FM) Carterville, all Ill.; is buying WUEZ(FM) Christopher/Herrin, Ill.

Seller: Brill Media Co. Inc., Evansville, Ind. (Alan Brill, president); owns six FMs and three AMs

Facilities: KLIK: 950 khz, 5 kw day, 500 w night; KTTY: 106.9 mhz, 100 kw, ant. 1,250 ft.; KATI: 94.3 mhz, 50 kw, ant. 492 ft.

Formats: KLIK: contemporary country; KTTY: religion; KATI: country

Broker: Media Services Group Inc.

WQPM-AM-FM Princeton, Minn.

Price: \$2.75 million

Buyer: Milestone Radio LLC, Waite Park, Minn. (Dennis G. Carpenter, president); owns KKS(FM) Sartell, KYRS(FM) Atwater, KXSS(AM)-KLZZ(FM) Waite Park, KASM(AM)-KDDG(FM) Albany, all Minn.

Seller: Segue Communications Corp., Princeton, Minn. (Paul Steigerwald, president)

Facilities: AM: 1300 khz, 1 kw day, 83 w night; FM: 106.1 mhz, 35 kw, ant. 620 ft.

Formats: AM: contemporary country; FM: country

KSQR(AM) Sacramento, KCVR(AM) Stockton, KMIX(FM) Tracy, KLOC(AM)-KTDO(FM) Modesto, all Calif.

Price: \$1.7 million

Buyer: Z-Spanish Radio Network Inc., Sacramento (Amador S. Bustos, president/72% owner); owns KHOT(AM)-KZFO(FM) Madera, KZSF(FM) Alameda, KZWC(FM) Walnut Creek, KJAZ(AM)-KZCO(FM) Oroville, all Calif., and is buying KUET(AM) Black Canyon, Ariz.

Seller: Silverado Broadcasting Co., Sacramento (John A. Winkel, principal); owns KWG(AM) Stockton, KVCR(AM)-KWIN(FM) Lodi and KWNN(FM) Turlock, all Calif.

Facilities: KSQR: 1240 khz, 1 kw; KCVR: 1570 khz, 5 kw day, 34 w night; KMIX: 100.9 mhz, 6 kw, ant. 328 ft.; KLOC: 920 khz, 2.5 kw; KTDO: 98.9 mhz, 300 w, ant. 1,443 ft.

Formats: All Spanish

KCAM(AM)-KZMT(FM) Helena, Mont.

Price: \$1 million

Buyer: STARadio Corp., Great Falls, Mont. (Jack W. Whitley, president); owns WKAN(AM)-WLRT(FM) Kankakee, Ill.; KLFM(FM) and KMON-AM-FM Great Falls, KHKR(FM) East Helena and KTHC(FM) Sydney, all Mont.; KEYZ(AM)-KYYZ(FM) Williston, N.D.

Seller: American Cities Broadcasting LLC, Chicago (Bruce Buzil, co-chairman/4% equity manager); is buying

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



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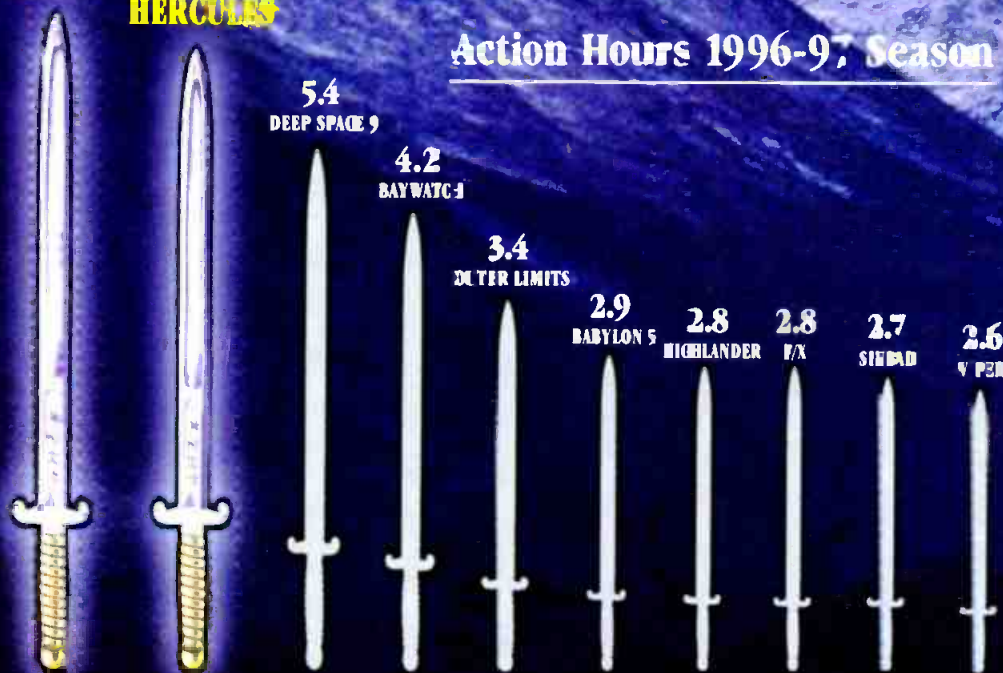
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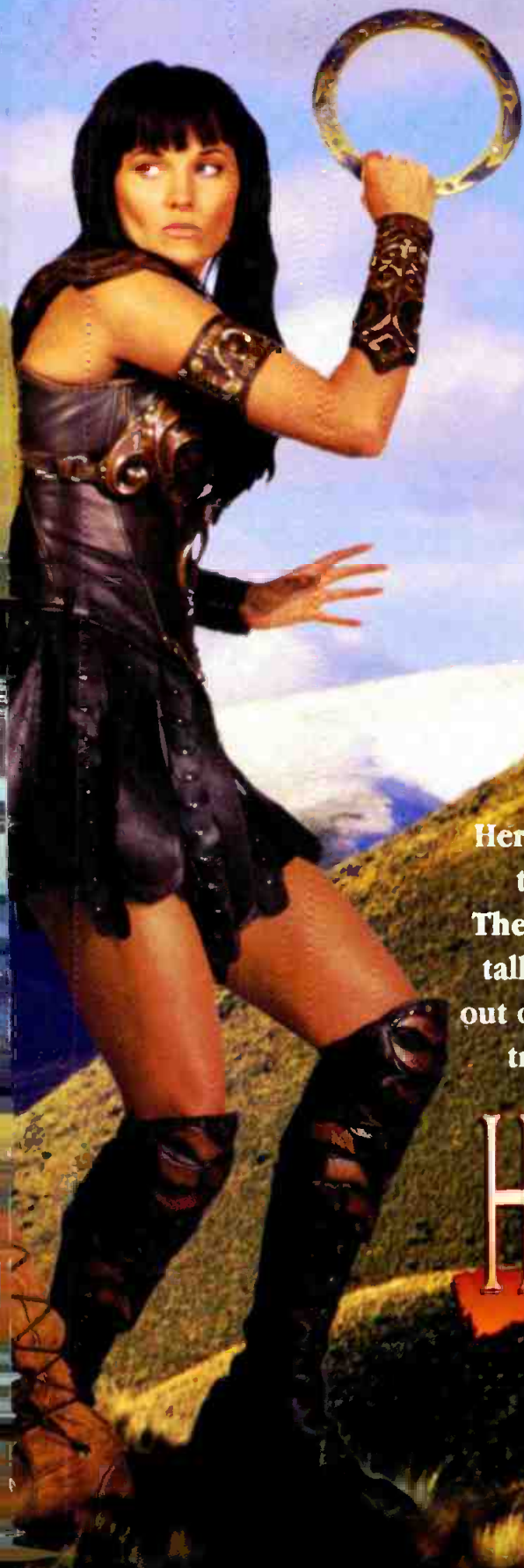
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Source: NCS 1996-97 52 week season (Household CAA rating)

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In The New Electronic Era Don't Sell Television Short

By Gene F. Jankowski

Today, billions of dollars are being invested, and vast new alliances are being formed involving telephone companies, cable systems, computer businesses, publishers and networks in the belief that the future of communications lies in the conjunction of the telephone, the television set, and the computer.

Still, Murdoch went ahead. By 1990, he had a larger audience than any one of then-new cable services. By 1993, it was larger than any five of them combined. By 1997, he had created more trouble for the three older networks than all cable services had in more than 20 years of existence. There is a lesson here.

The expectation is that all of the services these players now offer separately will be combined in a single appliance that will be a computer, movie theater, stereo, printer, telephone, mailbox, library, classroom, playroom, diary, checkbook, calendar, television screen, and/or any combination (or combinations) of these. The technology to achieve this clearly is, or will be, available. What is not so clear is whether the customers will be. At issue is the way in which people order their lives. The assumption for the view that we will all eventually participate in this new market in the future is the enormous success of television in the past. All sorts of new uses are to be grafted on to TV's existing main stem. The attraction is that the customer is already there. It is seen as a simple matter to add to the options.

Yet, amid all of the exuberance about the possibilities of the new technologies, the most telling paradigm was in the old one. In 1987, an Australian

newspaperman, Rupert Murdoch,

decided to launch a new television network, but not on cable. Instead, he put together a string of old-fashioned, independent broadcast television stations, some of them even leaders in their markets. He began by offering five hours of prime-time programming each week.

He was out of step. This was the method of early television of the 1940s and '50s, the way ABC, CBS and NBC television networks were born, when there was no cable competition. Not only was it very expensive for Mr. Murdoch, but he didn't even have the advantage cable systems get from carrying all three networks' programs at no cost to themselves.

Gene F. Jankowski, was chairman and president of CBS Broadcast Group for 12 years. He is currently a Managing Director of Veronis, Suhler & Associates Inc., a New York-based firm providing investment banking expertise to the communications industry.

As they are now being presented, the 500-channel world and the electronic superhighway appear to be supply-side concepts in that they presume demand will follow supply. The intriguing question is whether the demand will come simply from shifting an existing source to

a newer one, for example, movies shifting from the local video rental store to an on-line pay-per-view service—in which case the market does not actually expand—or whether there will be an actual increase in total audience and expenditures for moviegoing/viewing.

Demand in practical terms means something more than desire. To match demand with supply, certain qualifications have to be met. Sufficient numbers of people need to have the interest, the need, the available time, the economic wherewithal, and the intellectual capacity to make use of the outputs of the system.

In some cases, we know more or less who these qualified people are. But since the whole point of the new electronic era is that the output will be vastly greater than it is now, demand must increase, if it is to be supported. This can occur in two ways: Through greater usage by current consumers; and by adding new users.

In the case of movies, it means that people who rent videocassettes would now order more movies, and/or people who do not now rent them will begin to do so. In both cases this means that more money and more time will be spent on watching movies at home. Since it is very difficult to just increase movie production to any significant degree, these people must become more willing to sample product than they are now. Will convenience alone do that?

The next question is where the increases in time and money will come from. The day cannot be expanded, and there is no indication the work week is likely to get shorter. This means some other disposable time activity will have to shrink. If disposable income does not grow, then people must forgo some existing expenditure to pay for more movie viewing.

These questions surround a relatively simple and

Continued on page 16



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The Challenges of Ratings: Point Counterpoint

By Tom Bierbaum

With the start of the fall TV season, each day's Niensens are eagerly anticipated and avidly pored over the minute they come in—and well they should be. Success and failure in the TV business, and programming decisions (not to mention all bragging

Recording Television) Initiative, a six-year-old experiment being conducted by Westfield N.J.'s Strategic Research Inc. (SRI) with the goal of creating a rival national ratings service to Nielsen's.

The biggest challenges facing SRI will be to reassure the industry there's no bias toward the networks, who've primarily underwritten SMART, and to find a way affordably to price its proposed national service for an industry that already feels it's paying too much for audience research.

Marc Feidelson, senior vice president and media director for the ad agency Dalley & Associates, is skeptical, saying, "Nielsen has flaws, but nobody yet has found a way to do what they do for a competitive price that doesn't have even more flaws."

Some of the general network complaints against Nielsen, along with Nielsen responses, are:

Complaint: The National Peoplemeter sample doesn't jive with Nielsen's Universe Estimates for a number of key audience segments, particularly cable homes (76% of the NPM sample, 72% of the NUE).

Nielsen Response: The NPM sample probably offers the more reliable count. The NUE, for example, doesn't include cable pirates who don't admit to Nielsen that they've got cable.

Complaint: NPM data often disagree significantly with data from Nielsen's local metered- markets, even when examined on a market-by-market basis.

Nielsen Response: The NPM numbers are regarded as the more reliable. And when all the methodological differences between those two samples are factored in, most of the seeming anomalies disappear.

Complaint: Consistently, data have to be discarded from some types of homes (often because the Peoplemeter buttons aren't being pushed correctly) more often than others, creating ongoing skews toward some audience segments, such as older viewers, who push the buttons more conscientiously.

Nielsen Response: Nielsen reps are taking extra time to coach and train younger viewers on how to push the buttons properly. Other steps to level off these "in-tab" rates for all audience segments are being explored.

Sample Changes — Remodeled Nielsen's National Peoplemeter Sample

rights), are based primarily, if not solely, on data generated by Nielsen Media Research.

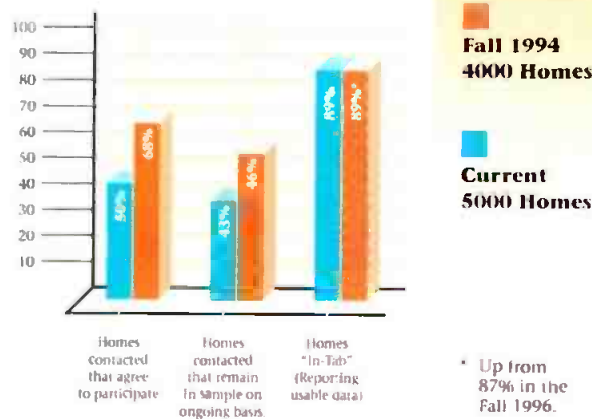
All of which makes it ironic that every major network has significant doubts about the accuracy of the Nielsen data.

Buzz Moschetto, general manager of national services at Nielsen Media Research, thinks perhaps there needs to be a little more effort to communicate the quality of the Nielsen service and the advancements the company states it's making.

No one involved would disagree that communication is a problem. Giles Lundberg, Fox's senior vice president of research and marketing, feels a decided lack of responsiveness. "Last week I was hearing the same thing from them I heard 12 months ago," Lundberg said. "The industry is changing very quickly. It's growing increasingly complex, and they're letting literally years go by before addressing some of these issues."

And network frustration grows when Nielsen publicly responds to their complaints. "They love to throw obscure statistical things in there that they know are meaningless, and it drives me crazy," said David Poltrack, CBS executive vice president of planning and research. "They're not making a good faith effort to find out what the problems are, they're trying to come up with explanations that are in fact hogus to give to their client base."

But the networks are doing more than complaining about Nielsen. Their current strategy is to prod Nielsen into significant improvement by creating competition. Toward that end, the four major networks and 14 advertising agencies are supporting the SMART (System for Measuring and



Complaint: Surprising inconsistencies continue to pop up, particularly in non-prime dayparts, where ratings levels are smaller and the margins of error loom larger. For example, a wedding episode of ABC's "All My Children" scored lower with women 18-49 than episodes airing the days before and after.

Nielsen Response: The "AMC" drop also showed up in metered-market averages, suggesting the improbable audience loss was probably actual.

Complaint: Nielsen doesn't give the networks direct access on a home-by-home basis to its database, as SRI plans to do. Thus, Nielsen clients spend substantial additional dollars buying separate reports on such tabulations as reach, frequency and audience flow.

Nielsen Response: Providing such desktop access to home-by-home data as part of the network's ordinary service is a complicated technological undertaking that's feasible, but not yet a reality.

While attempting to address those and other network complaints, Nielsen says it's made significant improvements in the last few years:

- Increasing the NPM sample by 25% to 5000 homes.
- Launching a "Membership Initiative" that approaches potential sample homes more persuasively, translating into 56% of the homes initially approached by Nielsen agreeing to be in

the sample as ongoing participants—a record.

- Coaching viewers and expanding the field staff to boost the rate of homes reporting usable data from 87% in the fall 1996 to 90% in the spring 1997.

Ironically, even with the networks' Niensens eroding, the impact on their bottom line may be minor. Despite an overall 8% slide in primetime ratings for the 1996-97 prime time season, the networks racked up a 9% CPM increase in upfront sales for the '97-98 season.

When overall ratings drop, it can create a scarcity that drives up the worth of each rating point, according to Bill Croasdale, president of national TV and programming for the ad agency Western International Media. "We live in a world of supply and demand," Croasdale said. "And right now you've got more dollars going after fewer rating points."

But there isn't a network that doesn't wonder if its numbers shouldn't be a little higher and thus their gross revenues enhanced that much more. Until some force—competition from SRI or perhaps simply better communication with Nielsen—convinces the webs they're getting an accurate count of their audiences, the long-standing tension between the networks and Nielsen will continue. **TV98**

Tom Bierbaum is a freelance writer based in Erie, Pa.

Content Labelling Issue Continues to Challenge

When ABC, CBS and Fox announced their ground-breaking agreement to add "S (sex)," "V (violence)," "L (language)" and "D (suggestive dialogue)" designations to television's content labelling system, they no doubt were hoping to cure a number of headaches. But opponents of the deal say the headaches may be just starting.

What the networks thought they were getting in the deal was a three-year moratorium on new content-related legislation in Congress. But, just a week later ex-Federal Communications Commission Chairman Reed Hundt spoke before the Senate antitrust subcommittee supporting an exemption that would allow the networks to "voluntarily" adopt an industry code of conduct—one of the very pieces of legislation that was declared "off the table" in the content-labelling deal.

"We were supposed to get three years out of this and we barely got three days," said Dick Wolf, executive producer of "Law and Order," "New York Undercover" and "Players," one of Hollywood's most outspoken critics of the accord. "The people who signed this deal should all have name tags that say 'Neville Chamberlain [Prime Minister of England in 1938 who signed the infamous Munich Pact "selling out" Czechoslovakia to Nazi Germany]'."

NBC, the only major network (along with cable's BET) to reject the deal, sees trouble down the road. Rosalyn Weimann, NBC executive vice president for broadcast standards and content policy, says the new system may have numerous impacts such as:

- Substituting a simplistic, broad-brush code for true parental involvement in a child's viewing choices.

- Tempting those who're programming raunchy fare to exploit the proven "forbidden fruit" lure of an "S" or "V" label.
- Encouraging pressure groups, even more than in the past, to campaign against programming they often haven't viewed themselves.
- Getting Congress formally involved in a content-related issue, a risky step on the "slippery slope" toward more government interference in programming.

The networks who've signed on are optimistic the system will avoid such pitfalls and instead provide a genuine service—giving parents useful information to guide their kids' viewing choices.

And most TV executives don't expect significant advertising losses. "We don't have any evidence since the previous [content labelling] system went into effect in January [1997] that it caused a single advertiser to pull out," Martin Frank, CBS executive vice president, says. "Advertisers are still going to want to reach the audience of a 'Brooklyn South'."

Even if pressure groups feel emboldened by the new system, most network and ad executives says they've confident boycotts have never worked and won't start working now.

But, as "Law & Order"'s Wolf notes, some of the special-interest groups have made it clear they'll consider the new system a success only if it gets certain "objectionable" shows knocked off the air. And if and when that doesn't happen, Wolf predicts, the pressure to legislate TV content may be back, greater than ever. **TV98**

Q

with Mel Harris

Q & A

Q What happened to the world of TV channels, said to be limited only by our imagination?

A It is happening. Not as fast nor as pervasive as promised, but in a TV universe with a Food Channel, Speedvision, Bloomberg, The Golf Channel, The

watching from 13 inches away, interactivity is part of their expectation of the experience.

Q What is going to be the new center of life in the Information Age?

A Food, shelter and sex. That won't change. In the television world, it will be whatever makes my television more personally adaptive. Center of life conjures up the family sitting as a group watching Ed Sullivan on Sunday night. That doesn't happen anymore. Society has nurtured the personalization of our consumer behavior, and television will reflect that.

Independent Film Channel, etc., etc., evidence of imagination being translated into TV channels is abundant. Add the astounding number of Web sites on the Internet, and it becomes obvious that we have more "TV" viewing destinations (channels) than any viewer has the time or the inclination to watch.

Mel Harris built most of his career at Hollywood studios in the '70s, '80s and '90s, rising to the presidency of the worldwide television, cable, and home video operations at first Paramount and then Sony. He's currently a media consultant.

Q What happened to the promise of how in the comfort of our living rooms, we would be able to direct customized TV coverage of football games, hold video conferences with far-away family members, and wander on our TV screens through virtual retail stores, clicking remote controls at whatever we wanted to buy?

A While all still possible, many of these promises are not technologically practical at a marketable cost. In business settings, video conferencing is commonplace. Home shopping

is a huge business, just not very virtual. Directing one's own sports coverage is still experimental and questionable as a consumer desire.

Q Is interactive television a future?

A Hardly. It is just developing along different paths. Witness the www addresses at the bottom of screens on so many programs and channels. Viewers are interacting with their video sources, but not in the rather clumsy manner envisioned a few years ago.

I apply the 13/13 rule. If a person wants to watch a video screen from 13 feet away, they probably are not intensely interested in interactivity. If they are

Q Is the PC, linked to the Internet and the World Wide Web?

A Some device like the PC with an interconnect to a worldwide array of visual choices will certainly play a major role in future viewing. It is too enticing not to. But affordability, education, and the continued desire for passive viewing will limit its impact. Most of us will not want to invest the effort and thought to use such devices.

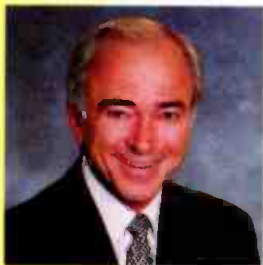
Q Is the much-heralded cyberspace revolution a dud?

A No. It is overhyped? Yes. We are at the beginning of the popularization of cyberspace usage. The technology is clunky, slow and undependable. The content is mostly dull and uninteresting. But this is early on.

I refer to the present day as the testosterone era. The enjoyment is in the hunt as much as the content. Hence the predominance of young males in usage. They like to chase things.

Q Technology writer George Gilder, author of "Life After Television," forecast a future in which the diverse entertainment choices offered to computer users via Internet-style networks will bring an end to Hollywood itself and mass entertainment as we know it. Is this likely to happen?

A THE END? No. Changes? You bet. It has been true for some time that the mass of television hours are no longer produced in Hollywood. The appetite of





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- Beverly Hills 90210**
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- Moesha**
- Make My Day**
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- Little House on the Prairie**



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Facing More Competition Syndication

By Susan Karlin

Still Rises

While viewers splinter among the growing number of programming outlets, the \$4 billion syndication programming business has emerged for advertisers as a strong combination offering target audiences, at better efficiencies than network TV fare.

fall season," says Duncan. "But now, instead of 1200 stations, you just deal with a few companies. It can make it easier for a syndicated show to get on the air at any time."

As an example Duncan points to Walt Disney Co.'s Buena Vista Television which, according to him, was able to come out with "The Keenen Ivory Wayans Show" in April, make three phone calls and get 60-percent clearance for the late fringe hourly talk/variety strip (including selling the show to the Fox owned stations).

The point was driven home last spring. "This year was our most successful upfront ever," says Tim Duncan, the executive director of the Advertiser Syndicated Television Association (ASTA) in New York. (ASTA forecasts a 5% increase billings for calendar year 1998 to more than \$2 billion, as compared to a 4% rise in 1997 over 1996.) "Advertisers recognize they can't use cable to make up for network erosion."

Marketers want to buy the most exposure at the lowest rates. "It behooves them to desire more places to buy from," says George Back, president, U.S. syndication sales, All American Television Inc., Santa Monica, which distributes "Baywatch," "Baywatch Nights," and "Arthel & Fred," among other programs.

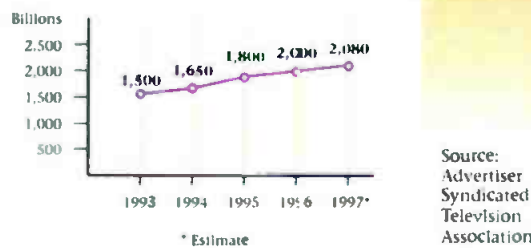
"Syndication advertising is on the rise, because syndication tries to be more efficient in delivering the target."

The boom in syndication advertising comes at a time of great structural change for the rest of the industry. Federal relaxation of television ownership standards under the Financial Interest and Syndication Rule, Primetime Access Rule and the 1996 Telecommunications Act encouraged consolidation of distributors and station groups, allowed off-network shows on Top 50 market affiliates in prime access time, and enabled the birth and expansion of new networks.

Fewer customers and time periods for syndicated product mean heightened competition. While clearing a show may take fewer phone calls, the marketplace demands sellers establish stronger station group alliances or relinquish some show equity.

"It used to be that you'd bring shows to NATPE [the annual convention of the National Association of Television Program Executives], so you had enough time to clear the country, station by station, for the

National Syndication Advertising Revenues



"Or it can be harder to get on the air unless you have leverage with stations," he notes, pointing out that Twentieth Television had to give partnership participation to NBC-owned stations to get good time periods for the "Access Hollywood" magazine strip for the 1996-97 season.

Bruce Johansen, NATPE's president and CEO, adds that nowadays, "Distributors who do not have strong station alliances are in big trouble. Major distributors that also own stations are in a better position. Those who don't might argue that having no station alliances offers greater flexibility, because they don't have to go to one group over another. Others would say that's a specious argument, because it still doesn't give you the security of knowing you have 40% of the country."

Such competition has station groups often sticking with incumbent programs. Of the 112 syndicated shows on the air in 1990, 48 were new and 64 were returning. This past season saw 161 syndicated shows on the air, 61 of which were new and 100 returning, says Duncan.

"There have been very few first-run syndicated hits in the last five years," says Steve Sternberg, a senior partner, media resources, BJK&E Media Group, New York. "Networks own more of their own programs now and chances are this will enable shows to stay on the air longer. Broadcast and cable networks are now sharing syndication windows, mostly for dramas." Sternberg cites as an example "NYPD Blue" reruns airing weeknights on the FX cable network, and weekends on CBS-owned stations.

"Since it's becoming harder for new shows to get good clearances, a lot of stations are opting for tried and true programs over new ones," he says.

Higher risk has people wondering if networks will

give themselves preferential treatment by picking up shows they own. "The business has become completely incestuous," adds Sternberg.

Major suppliers are now seizing opportunities for new kinds of business partnerships with television groups and advertisers, says Ed Wilson, president of Eyemark Entertainment, a unit of CBS Enterprises.

Eyemark, for example, has joined with Partner Stations Network for "Pensacola: Wings of Gold," A.H. Belo Corp. and Post-Newsweek Stations for "The Gayle King Show," and the NBC O&O's for "The George Michael Sports Machine."

The rising importance of advertiser support in syndicated product has suppliers approaching them earlier in the program development process. "In the past, we brought in advertisers after we developed and sold a show," says Wilson. "Now, we're getting them involved in the process. We're not asking them to be development executives. There's just much more research involved in launching shows than in the past—socioeconomics and demographics of viewers. We've even co-funded research processes with advertisers."

Syndication's changing structure has affected daypart availability. The advent of Fox, and now UPN and The WB, has significantly reduced the number of primetime hours available for syndicated shows. This has been tough on syndicated movies, specials, and particularly action dramas, which at roughly \$1 million an episode, become less viable for syndication because of fewer available hour time slots. But the genre sells well overseas, facilitating more international production partnerships.

"In fact, today, these big budget, young male-skewing action series are driven more by foreign than U.S. sales," says Sternberg. "A decade ago, maybe 25% of the series' first-cycle revenue would come from overseas. Today, it can exceed 60%. That's why you're starting to see station groups like Tribune Entertainment getting into the first-run arena with 'Night Men' and 'Gene Roddenberry's Battleground Earth'."

has intensified now that Top 50 market affiliates can air primetime shows that have entered into syndication in prime access time periods. Independent stations vie with network affiliates for off-net sitcoms, which potentially raises the bidding price. The increase of off-net series in early fringe and prime access has started to attract advertisers that previously tended to advertise primarily on primetime, like car companies. "It hasn't had a major impact yet, but you're now seeing a situation in which shows that have been on for two to three years, instead of five, go into syndication," says Sternberg. "It happened with

'Friends' and '3rd Rock From the Sun.' "

Early syndication has more to do with a dearth of primetime comedy hits on the air today, says Frank Flanagan, executive vice president and general sales manager of Carsey Werner Distribution, which syndicates "3rd Rock."

"There was such an interest from stations, we accelerated its syndication," explains Flanagan, whose company gave station groups exclusivity in their respective markets in return for higher rates ("3rd Rock" will be exclusive to broadcasters for the duration of its first cycle in syndication).

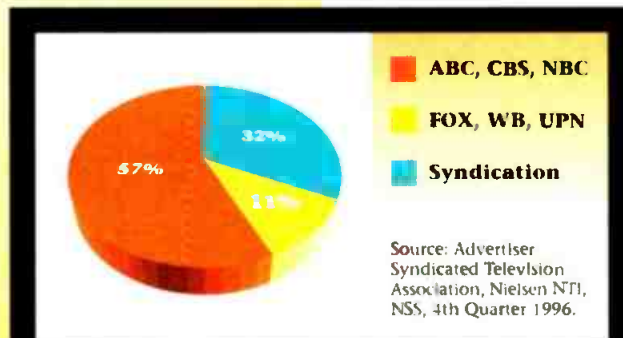
"There are very few 'A' type series coming down the pike," he adds. "We're looking at the 1999 year, since 1998 is already sold with 'Friends,' 'Dave's World' and 'The Nanny.' "

Syndicated daytime has become healthier with the decline in the number of talk shows airing (the shakeout include "Gordon Elliott," "Maureen O'Boyle," "Pat Bullard," "Scoop," "Rolanda" and "Bradshaw"). Yet, talk shows are not going away, although the new wave will comprise more informational and "how-to" shows, and especially variety, over just talk.

"The talk show envelopes definitely got pushed, which was a function of the glut and each one trying to be different," says Duncan. "The success of 'Rosie' ['The Rosie O'Donnell Show'] revitalized the genre, and you're now seeing more advertiser-friendly talk shows like Eyemark Entertainment's 'The Gayle King Show' and All American Television's 'Arthel & Fred'."

Stations are lining up to buy King World's "Roseanne" talk show, set to premiere in fall 1998 (101 markets cleared [80%] as of October 1; 10 of Top 10; 29 of Top 30).

Others are less optimistic. "I don't know what will be good in syndication, because there's nothing exciting — no category of programming that is blowing advertisers' socks off," says Christina Mantoulides, a senior partner and director of regional buying



Syndication's Share of National Broadcast Audiences (1996-96 Season HH Gross Rating Points)

operations with BJK&E. "We'll see about 'Roseanne'."

The next program genre to mushroom may be game shows, both new and updates of classics, geared for all dayparts. Some 16 such shows are reportedly in development for next season.

One growth period is late fringe, which has been searching for another hit to tap that period's young, urban audience since Paramount's "The Arsenio Hall

Continued on page 16

TN Stats

Plugged Into Personal Electronics

Own 1 or more TV Sets	99%
Own VCR.....	92%
Own 3 or more TV sets.....	51%
Wired for cable.....	76%
Have Personal Computer.....	51%
Have access to Internet/On-Line service.....	32%

Source: Wall Street Journal/NBC News poll (1997)

New Technology Choices

Viewing Flexibility..... (watch shows anytime desired via VCR taping)	74%
Movies On Demand.....	62%
Video Telephone Calls.....	32%
Surfing Internet via TV.....	29%
On-line Banking/Shopping.....	28%

Note: Polling firms of Peter Hart and Tober Teeter. Interviewed 2,007 adults, and asked the 99% with televisions about their viewing habits.

Source: Wall Street Journal/NBC News poll (1997)

TV and Broadcast Networks Still Important To the Household

Watching Less TV than 5 Years Ago.....	65%
Reasons for Straying from Network TV:	
Commercials.....	68%
Competing Activities.....	56%
Lack of Interesting Programs.....	52%
PCs or On-line Services.....	21%
Watch Less than 14 Hours of TV per Week..... (vs. 46% in 1992)	52%
Watch More Than 35 Hours of TV per Week..... (vs. 10% in 1992)	8%
TV "extremely" or "fairly" important.....	43%
TV isn't "very important" or "not important".....	23%
Watch broadcast networks all or most times.....	43%
Primary choice of cable or broadcast networks (asked of cable subscribers):	
Cable.....	50%
Broadcast Network TV.....	45%

Source: Wall Street Journal/NBC News poll (1997)

Television and Cable Viewing

Year	(Hrs. per person per year)			
	Network Affiliates*	Independent stations*	Basic cable**	Pay cable
1980	835	345	210	95
1990	780	340	260	90
1991	838	227	340	90
1992	914	159	359	78
1993	920	162	375	78
1994	919	172	388	81
1995 proj.	913	185	398	84
1996 proj.	909	205	408	78
1997 proj.	896	221	420	78
1998 proj.	899	224	435	77
1999 proj.	884	231	449	81

* Affiliates of Fox network counted as network affiliates for part of 1991 and all later years, but as independent stations in prior years.

** Includes TBS beginning in 1992.

Source: Veronis, Suhler & Associates Inc., New York, N.Y.

Consumer Electronics Ownership—January 1997

Color TV	98%
Radio.....	98%
Corded phone.....	96%
VCR.....	89%
Cordless phone.....	66%
Telephone answering device.....	65%
Stereo component system.....	54%
Home CD player.....	49%
Personal computer.....	40%
Computer printer.....	38%
Cellular phone.....	34%
Pager.....	28%
Electric car alarm.....	27%
Camcorder.....	26%
Computer with CD-ROM.....	21%
Modem or fax/modem.....	19%
Caller-ID equipment.....	18%
Direct-view satellite dish.....	10%
Fax machine.....	9%

Source: Consumer Electronics Manufacturers Assn.

Incidence of Media (in millions)

	1970	1980	1990	1994
Households with TV's	69	76	92	94
Percentage of total households	97.1	97.9	98.2	98.3
TV sets in homes	105	128	193	211
Average number of sets per home	1.5	1.7	2.1	2.2
Color sets	47	63	90	93
Cable television	9	15	52	59
Percentage of TV households	12.8	19.9	56.4	62.4
VCRs	N/A	1	63	74
Percentage of TV households	N/A	1.1	68.6	79.0

Statistical Abstract of the U.S., 1996

Top 10 National Cable Advertisers

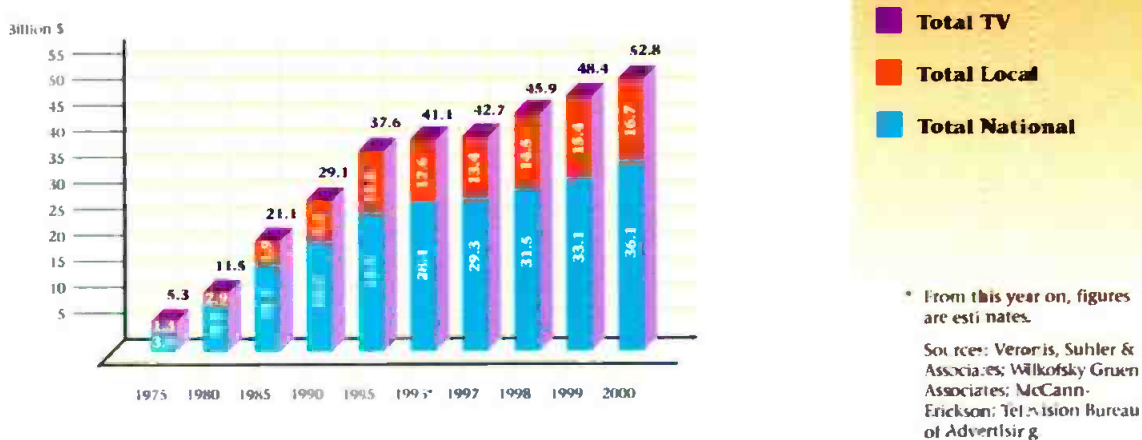
Advertiser	Cable Expenditures (in millions)			
	1994-95	1993-94	(+/-)	% change
Procter & Gamble	\$180.2	\$154.4	\$25.8	16.7
General Motors	90.8	77.8	13.0	16.7
Phillip Morris	66.2	55.7	10.5	18.9
AT&T	60.5	75.7	-15.2	-20.1
Kellogg	51.0	40.3	10.7	26.6
General Mills	44.7	35.8	8.9	24.9
McDonald's Corp.	44.4	38.2	6.2	15.2
MCI Communications	44.3	36.5	7.8	21.4
PepsiCo Inc.	44.1	34.3	9.8	28.6
Chrysler Corp.	41.3	36.4	4.9	13.5
Top 10 Total	\$667.5	\$585.1	\$82.4	16.3%

Source: Cable Television Advertising Bureau Inc.

Broadcast Network Primetime Television Viewing



Broadcast Television Advertising Expenditures (in billions)



Continued from page 8

24-hour channels and their ever-increasing numbers have demanded lower cost, and more specialized production. Technology has helped. Look at the news channels, the sports channels, the music channels, the business channels, the documentary channels, etc., that are not dependent on a Hollywood supply line. The Internet is geometrically larger and more demanding than cable or satellite distribution, so "production" will spread even more. It may not be very exciting, but it will take up some cyberspace and be part of the world of video choices.

I am a believer that new genius will be found among all the offerings, but as soon as it is discovered, Hollywood will absorb much of it. Mass entertainment as we know it, or better, as we knew it, is no more already. Mass media bespoke few channels and large, heterogeneous audiences. We are and will continue to move toward many channels and small, homogeneous audiences.

Q What's the significance of a company like Netscape, which makes the leading Web-browsing software, going public and in a single day leaping from \$28 a share to \$75 a share?

A It reflects the intense interest in moving cyberspace exploration out of the testosterone era.

Q Does this suggest the shift from clicking a remote at an interactive set-top box to surfing the World Wide Web via computer and modem?

A In the real world, there are not many interactive set-top boxes. On the other hand, there are tens of millions of PCs with modems. So some of that shift has already occurred. But only for a few, and only for a few minutes (or at best, a couple hours), all dwarfed by the common, everyday use of plain old television and its remote control.

Q Some observers suggest that Disney's acquisition of ABC, Time Warner's of Turner, and Viacom's of Paramount and Blockbuster, etc., is merely rearranging the deck chairs on the Titanic of traditional media? Do you agree?

A Overstatements, of course. Grains of truth? Some. The issues are often company specific, but an underlying question is whether the prices paid and the debt incurred to assemble such czardoms will pay off. Traditional media won't be traditional after a while. Think magazine, think radio, think recorded music. Vastly modified in business form, certainly not traditional in the nostalgic sense, these media have all migrated toward the more personalized consumption habit of today's consumer. Managing across so many media, in the face of the shifting tastes of the no longer mass audience is a Titanic-size challenge.

Q Will the PC and the Internet predominate as

the appliance of choice for entertainment and light information-gathering in American homes?

A No. But the Internet model of more choices and more content will be a driving force in the digital television era. Just as cable changed standard television, the Internet will change all television as we knew, and now know it.

Q Does the steady climb of home PC sales and the increasing use of on-line networks and multimedia CD-ROMs suggest that computers are going to supplant television as the centerpiece of entertainment and conversation in America's living rooms?

A No. CD-ROMs may be passe. Their usage is not growing like that of the Internet. PCs are a personal medium and are not centerpieces of living rooms.

Will the centerpiece of the living room look and act more like a PC than do today's TV sets?

Probably. The pure volume of choices and uses to be made of that appliance will dictate that it be much smarter. (Which doesn't mean the viewer will be any smarter.)

Q Is there a realistic chance of this happening in the foreseeable future?

A Enormous opportunities for hardware or appliance changes will exist in the next decade because of the mandated conversion to digital. Knowing that every TV set, VCR, videodisc player, etc., will obsolete by 2006 (or so), means massive generational technological changes can be accomplished [analog technology is not compatible with digital]. So, if there is a centerpiece in the living rooms of highly fragmented, multicultural, non-nuclear family units, expect it to be highly sophisticated and very adaptive to individual usage.

Q Do new media replace old or merely infuse them with new possibilities and expanded capabilities?

A They usurp, complement, reinvigorate, shake-up, but seldom completely replace.

Q Can the Internet and television co-exist in our society?

A They do and will.

Q Does the rise of one mean the death of the other?

A Death? No. Cripple? A little. Influence? Without a doubt.

Q Do you believe that people in the future will use a multiplicity of devices to communicate, entertain themselves and get their work done?

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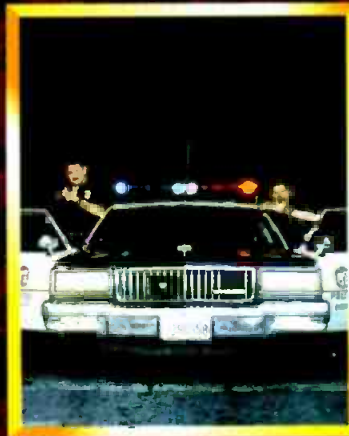
THE STRENGTH OF COMMITMENT.



THE OUTER LIMITS



POLTERGEIST: THE LEGACY

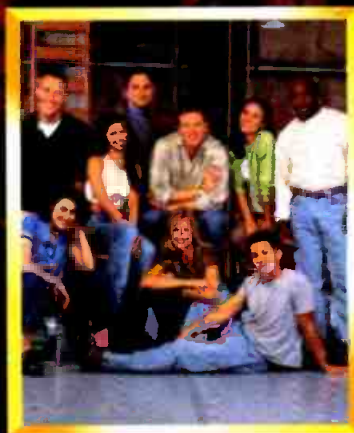


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Continued from page 14

A As I sit, working on my laptop, with my TV playing, my fax machine running, with my telephone at my elbow hooked to an answering device, with my e-mail being collected continuously, and my VCR wired to videotape signals off the satellite or the cable—need you ask?

Q What will be the primary multimedia hook-up into the home?

A There may not be a primary. But the most versatile probably will be some form of PC, and in households with more than one or two people, there will be more than one.

Q Where does cable TV and direct broadcast satellite fit into the future picture?

A They'll be increasingly important as multi, multi delivery systems. With hundreds of content choices available, packaging of channels eventually will be more *a la carte*. We see the front end of this development with DirecTV now. I have the ability to watch nearly all the baseball or football or basketball games in the country, if I'm willing to pay the separate charges.

In The New Electronic Era Don't Sell Television Short

Continued from page 2

well-established marketplace. Movies are already being viewed extensively in the home. In fact, home video rentals are now the largest single source of revenue for American movie production. All we are talking about is a new means of distribution.

In the face of all the evidence we have, there is also a widely held belief that greater availability of information and improved presentation is going to trigger an increase in educational uses of the screen. A wave of autodidacticism will set in, with people studying lessons, doing homework, and getting individual responses at home. This scenario is often extended to the view that self-improvement will win out over "60 Minutes" or "ER" or "Rosie O'Donnell." This is not a question of technology, but of human nature.

The outcome is not difficult to predict. History tells us that, given a choice, audiences will opt for relaxation at the end of a tiring day. They will seek to be entertained for the same reasons they have done so during the eight decades that broadcasting has existed.

As forecasts are developed and predictions made about a utopian future, it would be wise to try better to understand the past. **TV'98**

Cable and DBS will become more and more the repositories of our video history. We see it now with TVLand, the documentary channels, and the classic movie channels.

More and more channels will keep coming. And they will be watched. And the broadcast audiences will continue to shrink.

Q What about local TV stations, particularly after digital conversion? Will they be multichannel? Or just with prettier and wider aspect ratios?

A If there is anything we know from the previous media migrations, it would seem these stations will have to be ever more local. When the top radio station in Los Angeles is local Hispanic and top morning TV show is local news and talk, one is led to ponder whether simply being the spectrum delivery system for national networks will be the best choice over time. If you believe that programming is becoming more personalized (which can be defined on one level as local), and if you believe that these personalized channels will slice the audience into smaller and smaller groupings, and if you have only one channel, you face real challenges as a holder of a local television station license. Not this year, not in the year 2001, but beyond that the *status quo* will be ever more dangerous as a choice for TV broadcasters. **TV'98**

Facing More Competition Syndication Still Rises

Continued from page 11

urban audience since Paramount's "The Arsenio Hall Show" ended. Late fringe may heat up with Columbia TriStar Television Distribution's "Vibe," hosted by Chris Spencer, and Buena Vista Television's "The Keenen Ivory Wayans Show" possibly re-energizing the daypart. Reportedly, each chalked up some \$50 million in upfront ad sales.

"There's a comeback in late night," says Al American's Back. "Two of the three entities [networks] are running talk [Letterman and Leno] and the third is news ["Nightline"]. Never is the audience satisfied with two choices, so the door just opened. Entities four through six involve networks that don't program that daypart. And syndication abhors a vacuum more than nature [does]."

Beyond the deals and corporate structure, the name of the game is still programming. Tim Duncan offers as evidence "Soldier of Fortune, Inc." This weekly hour from Rysher Entertainment, a Cox company, is about an elite group of ex-military personnel who "right wrongful acts" that the government can't handle. According to Duncan, it generated solid clearances on the strength of the program alone.

"It's heartening to know that programming is still king," is his reassuring observation. The point he emphasizes is that good shows get on the air no matter who owns them. **TV'98**

Susan Karlin is a freelance writer based in Los Angeles.

Cable's Road Ahead: Local or Global?

Local

By Morrie

The headlines say "Mega Deals [led by the formidable Rupert Murdoch] Bolster the Embattled Cable Industry." The message from the observation post is quite different. It says the future for cable is not in mega deals but in local advertising.

Wall Street is agog at Microsoft's \$1 billion Comcast investment and Murdoch's News Corp. buying IFE, the parent of The Family Channel for nearly \$3.9 billion. That's the stratosphere. Down at the nitty gritty level, cable operators are being advised to look increasingly at advertising as a bigger and more important profit center. By all accounts, it has a huge business future.

"I would look at clustering cable operations," says veteran cable executive I. Martin Pompadur. "I would create a local [cable] station."

He cites such local and regional services as News 12 (in Long Island, Connecticut, New Jersey and Westchester) and New York One News, "as absolutely the right way to go." Pompadur figures, "Even if they just break even they are significantly helping themselves." [by establishing a local brand].

Recent evidence shows cable being challenged for eyeballs and dollars by direct broadcast satellite (DBS). Pompadur and other observers of the cable industry acknowledge that DBS is a competitor not to be taken lightly. There's debate about the potential of DBS but the consensus suggests it will get maybe 15-20 million DBS households in the near term, with at least two, maybe three, suppliers (currently DBS, counting 1-meter dishes and 2-meter dishes, totals about nine million subscribers). There's agreement that the economics work at that level.

Bringing local signals down from the satellite is not just a simple twist of a dial, cable people maintain. There's strong opinion that "it ain't going to work." There are too many regulatory and legal problems involved.

No local signals and the lack of two-way capability are problems that are going to limit the spread of DBS, according to this argument. Still, cable seems to be reacting slowly to DBS, which is already a viable business, hurting cable operators in a subtle way: Subscribers downgrading their cable service (dropping premium channels). This amounts to taking some of the profit off the top.

The Wall Street brokerage house of Morgan Stanley projects 12-13 million satellite dish homes by 2000. Some analysts are predicting a DBS penetration of as many as 16 million homes by that time. According to Morgan Stanley, DBS doesn't have to take on the TCI and the Cox Communications-type multiple system operators in major markets. Instead, DBS competes

with "the weak," those cable operators who don't take the threat seriously, fail to upgrade their systems and aggressively pursue available revenue streams.

The best response to DBS may be for cable operators to go back more and more to what it was—local, local, local. "The cable operator [generally] does not have a clue as to what a terrific business advertising is," maintains Pompadur. "When you look at 10 years from now, and you look at the cable operator's P&L statement it's going to be mind-boggling. There is such enormous opportunity in the cable system because of the different channels, the different demographics, the packaging. It's a gold mine."

This "gold mine" has been gradual in developing, amounting to a rising yet still lagging 27% of total cable advertising revenues in 1995, up from 20.5% in 1990. During this same five-year period, total ad revenues nearly doubled for cable.

The outlook for cable systems according to sources, is for continued consolidation, which is not necessarily going to result in companies as big as Tele-Communications Inc. with its 16 million subscribers. It's going to be, as it has been, in assembling broad contiguous groups of subscribers (the strategy known as clustering) so that operators can deliver services at a lower cost because of efficiencies of marketing and operating. The industry is likely to see more and more systems swapping and clustering so that operators can then better upgrade their plant, among other benefits such as telephony and selling more advertising.

Where do new cable programming services fit in? Despite a likely trend of increased channel capacity (as fiber optic and compression technology spread within the industry), the prognosis is anything but certain. The National Cable Television Association lists some 50 planned services, from Anthropology Programming and Entertainment to World African Network.

"When all is said and done we, as cable viewers, are looking at six or seven channels. And if we have another 400 offerings on our system, instead of six or seven it may be eight or nine channels we watch," is Marty Pompadur's evaluation of this traffic jam.

Essentially, he and others are convinced that cable subscribers are satisfied watching a relatively small number of channels, with the total number perhaps changing a little, as well as the channels of choice, so a subscriber may add one, while dropping another.

The current limited shelf space of cable systems around the country (the average cable system can provide little more than 40 channels of entertainment,

information and community access programming). Aside from that, Universal Studios' Chairman and CEO Frank J. Biondi Jr., whose cable experience goes back to the early days of HBO and includes a stint as president and CEO of Viacom International, says most cable operators don't believe they get much "subscriber lift" from adding another channel of service.

There's also the question of how the economics are going to work. If cable viewing becomes more fractionalized with the addition of many more channels, where are programming services going to get their revenues? Is the cable operator going to continue to pay the program suppliers for shelf space?

Are marketers going to get enough people watching a particular channel to justify advertising on that channel?

There are myriad problems ahead beyond 50 new programming services trying to work their way on to the nation's cable systems. The cable industry is spending some \$14 billion to upgrade plant and equipment, with more than 75% of existing systems in the process of essentially being rebuilt. Cable companies, by and large, are sitting with high acquisitions debt. Now they have to increase that debt because of new capital requirements. That's a problem which is going to take time to overcome.

Digital compression (a technique for delivering an electronic signal using a small fraction of the bandwidth) promises such enhanced cable services as more specialized niche programming, greatly expanded pay-per-view potential, "multiplexing" of premium services, high-definition television and interactive or two-way programming.

The last cited, particularly, requiring addressable converters equipped with "impulse" modules comes with a hefty price tag. Still unresolved is who is going to pay for this "magical" cable box?

What does the consumer really want? There have been numerous tests of video-on-demand and interactive programming services in the last several years (going back to Warner Amex Cable's two-way, interactive 1980 QUBE test in Columbus, Ohio), including Viacom's in Castro Valley, Calif. and AT&T-U S West-TCI in Denver, to answer that perplexing question. It doesn't appear, despite all the experiments, that anybody has definitive answers.

The "real reason" two-way broadband tests have fizzled, says ex-Bell Labs/AT&T staffer William S. Weiss, is that the Internet "satisfies most people's concept of the 'Information Superhighway'." The New Jersey-based telecommunications consultant acknowledges the Internet is neither super nor a highway, but emphasizes, "it's here and now, accessible over ordinary phone lines with a modem, without requiring fiber optics or cable modems in homes."

The issue, he believes, is not cable versus the PC or broadcast television. Instead, it's a question of

"who will put together all the disparate elements of interactive multimedia into customizable applications that are economical and appealing."

To be viable as fiber optics, digital compression, HDTV and interactive services impact the industry, cable networks, it's clear, need to come up with a different economic paradigm, one that just doesn't look at the U.S., but instead at a worldwide economic model. Program services will continue to look for branded channels that are going to be able to play outside the U.S. (as MTV, CNN, Nickelodeon, etc., do) because the economic model, if limited to the U.S., is getting tougher and tougher.

The reality of the cable programming business these days is for strongly identified international distribution to compete in a newly emerged worldwide economy in which American products and services are not automatically number one.

Futurist Joseph E. Pattison believes "no task can be more important today than understanding" the force that is "the global economy." Like the Industrial Revolution, the use of electricity, the emergence of mass production techniques and the world wars, the global economy is bringing on "irresistible, irrevocable change."

The new economic model for cable programmers domestically can't be premised exclusively on getting 50-80 million households. The competition is evolving to where there are giants and boutiques, with little room for the middle-sized players. The boutique-type programmers have to make money on 5-10 million cable subscribers. Thus Softbank Corp.'s Ziff-Davis Inc. recently launched "ZDTV: Your Computer Channel" as a 24-hour cable channel about computers and the Internet, and has confidence that such a niche channel can be profitable. The mandate for such ventures is to think small—find a place in cable's universe with very specific programming for very specific, dedicated viewers.

One of the most positive recent signs for the cable business was all but hidden in Walt Disney Co.'s fiscal third quarter (for the period ended June 30). The report showed strong results for its extensive cable operations overall, including benefits from increased advertising revenue at the same time as Disney's ABC television network was struggling with rating and revenue declines.

"I don't see cable going out of business," is the assessment of former HBO Chairman and CEO Frank Biondi. On the contrary, he says, "cable is going to start delivering on some of its promises of services." What Biondi means is like Intel's Andy Grove he thinks cable's expectations were too high in the short-term, and conceivably could be too low in the long-term.

Driven by the introduction of digital boxes and installation of fiber coaxial rebuilds, he sees an increasing percentage of U.S. cable households capable of telephony, interactivity and other enhanced services. It may not be a TV world, as the hype would have it, limited only by imagination, but still providing a whole new class of applications, rich in potential. **TV98**

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The Issues and Challenges Facing Sellers & Buyers of TV Advertising

By Gene Accas

What Do the Sellers Say?

About Audience Erosion

All six network executives agree—the big challenges facing their television world are audience erosion, and

the continued proliferation of viewer choices.

Despite this unanimity, the executives from “A to U” (ABC’s Marv Goldsmith to UPN’s Len Grossi), are confident erosion will be stemmed—even reversed. The hope and cure: creating more programs more viewers want to see.

Despite this loss of viewers to other television (or non-TV) options, there is no panic at the broadcast networks. Says NBC-TV’s Larry Hoffner: “There is just no replacement for the networks’ mass reach.”

Echoing this view is Fox Broadcasting’s Jon Nesvig: “Network TV is a perfect advertising medium, because of its broad range of offerings, the very concept of BROADCASTING. You program half hours of news, so the news watchers flock there. You program sports, and pull in big audiences of that dandy demo for advertisers, at one fell swoop. Network TV is the advertisers’ medium.”

CBS’s Gil Schwartz, too, supports network TV as a medium. “The network option remains extremely focused and viable for advertisers,” he notes, “even with more choices and possible increased fragmentation, networks will remain the ‘major brand’, with terrific product differentiation that cannot be replaced.”

About the Programming Problem

No doubt, a programming problem exists. Len Grossi counts 60 or more sitcoms on the networks’ Fall schedules, and questions if there are enough first-rate comedy writers, directors, producers and performers to make all succeed.

No panic at the broadcast networks

The Sellers

Marv Goldsmith, President, Sales and Marketing, ABC-TV. **Len Grossi**, Senior Executive Vice President, UPN. **Larry Hoffner**, President, Sales, NBC-TV. **Jamie Kellner**, Chief Executive, The WB Television Network. **Jon Nesvig**, Executive Vice President, Fox Television. **Gil Schwartz**, Senior Vice President, Communications, CBS.

The Buyers

Bob Bolte, Vice President, National Marketing, The Clorox Co. **Aaron Cohen**, Executive Vice President, The Media Edge. **Avrum Geller**, Vice President, Marketing Services, Block Drug Co. **Alice Greenberg**, Executive Vice President, Managing Director, National Broadcasting and Programming, Anamirati Paris Lintas. **Steve Grubbs**, Executive Vice President, Director, National TV Buying, BBDO. **Michael Nadelberg**, Vice President, Marketing Services, The Gillette Co., North America

What Do the Buyers Say?

Advertisers and their agencies may differ on many aspects of marketing—strategy, copy, media weight, and many other specifics. But there is a broad agreement on the problems faced in today’s broadcast market.

A check list includes (but is not limited to):

- Audience erosion
- Ever-increasing commercialization (and other non-program material) within programs, combined with so-called “seamless programming.”
- Perceived declining quality of and undesirable content in programming.

Despite these changes in “the broadcast glories of yesteryear,” Steve Grubbs opines, “...for the projectable future, we must and will use network and national syndication as the foundation of our marketing efforts.” The way Grubbs sees it, buyers are in a bind because cable audience delivery is small, and probably cannot increase significantly for most services,

as more and more of them become available, and further fractionalize cable as a media alternative.

Alice Greenberg expands on this concern: “It is a real problem that can only get more serious as audiences’ disposable time is distributed among network, syndication, cable, computers and other attractions,” she says.

Avrum Geller considers mounting an effective national campaign for mass-market national brands as becoming increasingly difficult. He cites lower ratings, and “infinite outlets” combining to “severely constrict our ability to launch and support campaigns.”

About Content

Aaron Cohen is one of the relatively few buyers who has been a broadcast program and sales executive. From that vantage point, Cohen observes, “In many cases, what is offered the public today is not what one would consider acceptable ‘living room’ viewing. It’s one thing to stretch the envelope creatively, but it’s another to write and produce much that is as ‘blue’

Sellers

"The trend is trying to develop 'killer comedies,' which everyone is following," he points out. "I suspect this is a self-defeating proposition. Wanting a hit comedy is understandable—they repeat better than drama, have a domestic aftermarket that can make tons of money for everyone, if the show makes it big [and lasts several seasons] on a network."

Marv Goldsmith is concerned about ever escalating costs of programming.

"Having big hits and paying high prices for them is a headache that won't go away. Yet, having high-rated shows, even if they are loss leaders, can be key to prospering. And

while we cannot and do not pass along outlandish production or rights hikes to our clients, dollar-for-dollar, there is a point at which the industry may have to say, 'hold it'."

The ABC Sales President's point is that if program costs rise higher and faster than the pool of network TV advertising budgets, the industry faces added challenges.

And, despite ballooning program costs, the paucity of network series hits is of concern. Not only is the practice of pitting established hits opposite each other decried, but Schwartz asks if "...it wouldn't be better, healthier for the industry, if networks scheduled to help themselves, rather than to hurt the competition?"

About Cable

"There is an imbalance right now because there is a shortage of broadcast rating points and a plethora of cable rating points," observes Fox's Nesvig.

He adds: "Much as cable likes to talk of itself as monolithic, they are being hit, too, by erosion. Big cable networks are suffering audience losses just as the broadcast networks are."

The seller's consensus is that of the top 50 cable shows generally 40 or so are on Nickelodeon or are sports events. The rest are movies, with ratings of 2 or under [in their universe].

Countering some agency buyers' claims of successfully launching new national brands using cable only, network executives question cuming a lot of tiny ratings (buying 30 or more cable networks at the same time) may be well and good, and calculate out at low CPMs, but add that only broadcast networks, with their universal coverage and clearances, can deliver double-digit audiences with sizzle.



Marv Goldsmith



Len Grossi

Buyers

and as violent as will be tolerated by broadcasters."

Alice Greenberg, is a "thoroughly modern Millie," yet has grave concern about the "lewdness" and violence in many of the medium's most (and sometimes, least) popular programs. "It isn't necessary to be smutty to be funny, or gory to be popular," she insists.

It's Bob Bolte's observation that "Friends," "Seinfeld," "NYPP, Blue," and CBS-TV's new "Brooklyn South," often may be loaded with sexual innuendo and other material "we and other advertisers find difficult to live with." He points out that advertisers still regard the "program environment" in which their commercials appear "as important, and [we believe] to the viewer."

Bolte's content concern goes further. "We fear if producers and broadcasters, including cable, don't clean up their act, 'someone' may do it for them. We see it as a disturbing possibility."

Gillette's Nadelberg comments: "It [program content] makes the job of buying more difficult for us because despite the male-targeting for many of our products, what's in some of the action-adventure series is such we feel we cannot be in them."

About Over Commercialization

Agency and advertiser executives can recall "the good old days," when a half-hour network program had three minutes of commercial time—in three 60 second positions; hour shows had six minutes in six "island" one-minute positions; plus local commercials in "station breaks" between the shows, sold by affiliates.

Now, that's history. On the theory that audience flow from one program into the following one might be inhibited by the station break, those local commercials (as well as an increased number of network commercial positions) have been incorporated into the network show, itself. Add the non-program material of ever-increasing network promotional announcements, and it is a fair statement, according to Bolte, "...the viewer is being short-changed in the amount of entertainment or information provided per unit of viewing time. And, so is the national advertiser, for his high-priced commercials have the same 'lost-in-the-jungle' positioning as those of local advertisers."

According to Steve Grubbs "so-called 'seamless programming' may have advantages, but no one I know of has done the research, and unless and until that is done, we think network advertisers pay top dollar but have their share of 'program-only' viewing time eroded by more network and local commercials, plus the networks' ceaseless barrage of promos."

About a "Black Lining"

A majority of buyers believe the network (and cable) orchestrated "upfront feeding frenzy" is contrived to stampede marketers into acting on an artificially-created decision calendar, and they resent

Sellers

About Upfront Gains

While it could be the networks are whistling to keep up their courage, this does not seem the case. It takes the wholesale flight by buyers of a particular medium to wound it, let alone sound its deathknell. The networks, given their recent upfront sales performances, appear to be very much alive.

- Goldsmith cites \$6.0 billion in 1997-98 network upfront sales versus \$5.4 billion for the previous season.
- The WB's Jamie Kellner claims his network rang up the largest percentage sales increase in the new season's upfront market of any network, including NBC.



Larry Hoffner

- NBC's Hoffner says the proof-of-the-network-pudding is in the buying: The Big Four networks sold adults 18-49 at CPMs considerably higher than year-ago numbers, and declares this another positive network viability sign.

Perhaps the most ringing long-term endorsement of all recently came from blue chip advertiser General Motors Corp., which committed as much as \$1 billion (including \$700 million for sponsorship-rights and television advertising) to telecasts of the Summer and Winter Olympics from 2000 to 2008.

About Content



Jamie Kellner

There is across-the-board agreement among the sellers that what has been advanced as a serious viewer vs. programmer problem on what's "in" a program is actually Washington's (politicians') long-standing effort to influence what goes into programming, and out over the air.

No network perceives the "reality" as anything but that Washington wants to have a say, maybe even the final word, on the content of programming. Television is considered fair game because it's a regulated industry. The networks believe that Washington conveniently closes its eyes to the far-more-questionable content of many motion pictures because that industry is not regulated. The

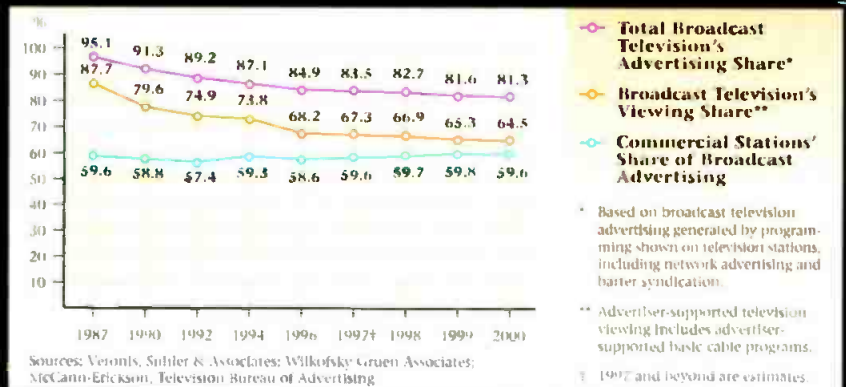
Continued on page 23

Buyers

it. The observation is made that other, non-TV, media seem to be able to do business successfully, year-round, without trying to panic their customers.

At least one buyer expresses growing discontent with network attitudes towards advertiser-delivered (and fully-sponsored) programming. Clorox's Bob Bolte is distressed that on the occasions advertisers may wish to include such an element in their total marketing mix: "...It's a constant, rarely-won battle," he has found. "First you have the stone-walling of sales [departments], then you have to jump through hoops with

Broadcast Television's Share of Advertiser-Supported Television



programming [divisions], and finally—if you do succeed—you must capitulate, and do it their way."

About a "Silver Lining?"

Optimist/realist Avrum Geller feels there may be an "upside" among all the "downers." It's his belief the direction in which media are moving can be positive for marketers.

"More media options may enable a more specific connection with the desired demographic, even though the total available audience is dispersed among so many different choices," Geller explains.

Adds Nadelberg: "We—along with the rest of television advertisers—are paying higher CPMs these days for smaller units of delivered audience. The audiences to our commercials are significantly smaller than a decade or so ago, but what the networks deliver is still the biggest piece of the action."

Aaron Cohen holds this view: "The cable option is desirable, and available," he comments. "Its unit audiences are very much smaller than what a network may deliver, but the variety and extent of the cable services' offerings are so great, it can be used to launch, successfully, a niched, national brand, at an affordable, far lower total out-of-pocket investment than a combined (and unaffordable) network and national syndication buy."

To Nadelberg of Gillette, television, beyond its trials and tribulations and uncertainties about the future, continues to function somehow, providing "some great opportunities." He sees television as "a true example of a commodity market, continually adjusted by and for supply and demand."

Sellers *Continued from page 22*

WB's Jamie Kellner and UPN's Grossi endorse the concept of program "content labeling" (the latter resists the term "content rating," noting it's confusing in an industry that lives or dies by the ratings of audience measurement).

Both Grossi and Kellner underscore that their networks stress to viewers the family-friendly nature of their programming.

Says Larry Hoffner: "We worry that 'someone' outside the industry is sitting in judgment of what we put on the air. Since most marketers have their own program standards, and these may vary, we believe it is the advertiser who should determine what is

OK, and not-OK as the program environment in which his message runs."

What Hoffner, and his colleagues among the sellers cannot predict is actual advertiser reaction to the "age-plus-content" labelling coming out of Washington. The view seems to be that advertisers want to "be clean," but that if a list were to be published of commercials that ran in a questionably-labelled show, and/or if "tons of postcards were delivered to the company chairman," that could be unpleasant.

About Agencies and Advertisers

Increasingly, according to the views of the Big Four networks, marketers and their buying reps are looking for what is possibly "false economy," while overlooking creative opportunities that may be found in and with broadcast TV networks.

There is general agreement the business has changed, and not for the better. It's much more dog-eat-dog. It's the big advertisers having more power to squeeze the networks. Part of this is because, in the recent past of the three-network era, 20 or so advertising agencies with perhaps a couple of hundred clients were "the market."

Today, through agency consolidation, the top 10 agencies account for 65%-plus of the network business. Compounding this are large, multi-agency advertisers who have a constant stream of facts, figures and "scoop" information fed them by their several shops.

In the high stakes game of agencies and clients, more and more account poaching is the practice "Loyalty" is merely another word in the dictionary.

And, while networks used to make friendly, gentleman's deals with certain agencies, quietly, that is not now possible—everyone knows everything that goes on.

About the Future:

Gil Schwartz points out that "no new medium ever killed off another, only influenced changes in it. Newspapers survived radio. Radio and motion pictures survived television. Cable was supposed to kill broadcasting, yet, today, TV stations are selling at sky-high multiples."

Change is seen by the sellers are a sure constant for the future. The WB's Kellner strongly believes in the survivability of network TV generally, and his own fledgling web, specifically.

"TV is heading in the same direction as radio did," he reminds. Through scheduling to targeted demos, and format-specific programming, he's confident of a sound, viable and (in time) profitable future for even the "new kids on the dial."

Similarly, at UPN, Len Grossi finds the advertising community very supportive of his new network. "It is to their advantage [the buyers] for there to be choice and multiple media opportunities," he maintains.

At the Big Four networks there is also nothing but optimism about "tomorrow." The sole ability networks possess to deliver to advertisers relatively large audiences, nationally, at a single stroke, is the essence of this optimism.

Add to this, emphasize the sellers, the networks' multiple dayparts, packaged efficiently and flexibly. These total components, they argue, combine to insure the marketing viability of networks.

"We are like department stores, in effect," comments NBC's Hoffner. "we don't have to profit on every sale in every department, on every item, but by being creative, and being responsive to marketers' needs, we can make and keep clients happy, while turning an honest dollar for ourselves." **TV98**



Jon Nesvig



Gil Schwartz

Television '98 produced by:

Broadcasting
& Cable

MEDIAWEEK

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Ventures In Media, Westlake Village, CA 91361

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Formats: AM: news, talk; FM: hot adult contemporary

WISS-AM-FM Berlin, Wis.

Price: \$550,000

Buyer: BAB Broadcasting Co., Chicago (Bruce Buzil, president); through his control of American Cities Broadcasting LLC and Marathon Media III LP, Buzil owns/is buying 16 FMs and nine AMs; BAB has applied to build in Idaho Falls, Idaho

Seller: Caxambas Corp., Fond du Lac, Wis. (Steve Peterson, principal); no other broadcast interests

Facilities: AM: 1090 khz, 500 w; FM: 104.7 mhz, 4.5 kw, ant. 155 ft.

Formats: Both C&W, farm, sports

KNEM(AM)-KNMO(FM) Nevada, Mo.

Price: \$475,000

Buyer: Harbit Communications, Nevada, Mo. (Robert L. and Michael S. Harbit, owners); no other broadcast interests

Seller: KNEM Communications Inc., Columbia, Mo. (D.K. Seltsam and Ferd D. Lightener, owners); no other broadcast interests

Facilities: AM: 1240 khz, 1 kw; FM: 97.7 mhz, 3 kw, ant. 300 ft.

Formats: Both country

KFTM(AM)-KBRU(FM) Fort Morgan, Colo.

Price: \$275,000

Buyer: Arnold Broadcasting Co. Inc., Sterling, Colo. (William G. Arnold, president/owner); owns KSTC(AM)-KNNG(FM) Sterling Colo.

Seller: Morgan County Broadcasting Co., Sheridan, Wyo. (W.K. Love, principal); Love owns KROE(AM)-KZWY(FM) and KYTI(FM) Sheridan and KZZI(FM) Belle Fourche, S.D.

Facilities: AM: 1400 khz, 1 kw; FM: 101.7 mhz, 3 kw, ant. 135 ft.

Formats: Both: country

RADIO: FM

WTOS-FM Skowhegan, Me.

Price: \$2.2 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman; William M. Bungeroth, president); owns/is buying 31 FMs and 12 AMs

Seller: Mountain Wireless Inc., Skowhegan (Alan Anderson, president); is buying WHQO(FM) Skowhegan

Facilities: 105.1 mhz, 50 kw, ant. 2,431 ft.

Format: Rock, AOR

WEZI(FM) New Market, Va.

Price: \$1 million

Buyer: HJV LP, Washington (John D.

VerStandig, principal); owns WHGT (AM)-WAYZ(FM) Waynesboro, Pa.; VerStandig family owns WSWA(AM), WHBG(AM)-WQPO(FM,) Harrisonburg, WAMM(FM) Bridgewater, Va.; WCBG (AM) Chambersburg and WSRT(FM) Mercersburg, Pa.

Seller: Commonwealth Audio Visual Enterprises Inc., Luray, Va. (J.D. Cave, president); no other broadcast interests

Facilities: 103.3 mhz, 2.1 kw, ant. 544 ft.

Format: Soft hits

KFGE(FM) Milford, Neb.

Price: \$800,000

Buyer: Warner Enterprises Inc., Lincoln, Neb. (Norton E. Warner Sr., president/57.7% owner); owns KLIN (AM)-KEZG(FM) and KKUL(FM) Lincoln, Neb., and KRLN(AM)-KSTY(FM) Canon City, Colo.

Seller: Community Broadcasting Inc., Independence, Mo. (Richard P. Bott, president); Bott and wife own KCCV-AM-FM Overland Park/Olathe and KCVW(FM) Kingman, Kan.; KQCV(AM) Oklahoma City, KABH(FM) Shawnee and KNTL(FM) Bethany, all Okla.; WFCV(AM) Fort Wayne, Ind.; KSIV(AM) Clayton, KLEX(AM) Lexington, KAYX(FM) Richmond, KLTE(FM) Kirksville and KSIV (FM) St. Louis, all Mo.; KFGE(FM) Milford and KLCV(FM) Lincoln, Neb.; KCIV(FM) Mt. Bullion, Calif., and WCRV(AM) Collierville, Tenn.

Facilities: 98.1 mhz, 100 kw, ant. 981 ft.

Format: Country

KOCY(FM) Hoxie, Ark.

Price: \$600,000

Buyer: Mindy R. Worlow, Jonesboro, Ark.

Seller: John J. Shields, Jonesboro; has applied to build a new FM in Earle, Ark.

Facilities: 105.3 mhz, 6 kw, ant. 145 ft.
Format: Adult hits of the '60s, '70s, '80s; MOR; oldies

WNHQ(FM) Peterborough, N.H.

Price: \$565,000

Buyer: RadioWorks Inc., Concord, N.H. (Lindsay M. Collins, president/38.11% owner); owns WJYY(FM) Concord, WRCI(AM) Hillsboro and WNH1 (FM) Belmont, all N.H.

Seller: Peterborough Broadcasting Co. Inc., Stamford, Conn. (Frank Boyle, principal); no other broadcast interests

Facilities: 92.1 mhz, 180 w, ant. 1,332 ft.

Format: AC

WCME(FM) Boothbay Harbor, Me.

Price: \$537,000

Buyer: Tryon-Seacoast Communications Inc., Gardiner, Me. (Jeffrey Fisher and Richard D. Fors Jr., principals); owns WKCG(AM) Augusta and WFAU(AM)-WABK(FM) Gardiner, Me.

Seller: Bay Communications Inc., Yarmouth, Me. (Robert Cole, president/owner); owns WAAW(FM) Williston, S.C.

Facilities: 96.7 mhz, 25 kw, ant. 449 ft.

Format: Classic rock, rock 'n' roll oldies

WSSY-FM Talladega, Ala.

Price: \$400,000

Buyer: Williamson Broadcasting Inc., Talladega (Douglas L. Williamson, president/owner); Williamson family owns WFHK(AM) Pell City, Ala.

Seller: Talladega Broadcast Partners Ltd., Montgomery, Ala. (B. Stephen Schloss, 28% owner); partners own WACV(AM)-WRWO(FM) Montgomery

Facilities: 97.5 mhz, 910 w, ant. 574 ft.
Format: Hits of the '70s

WWVR(FM) West Terre Haute, Ind.

Price: \$350,000

Buyer: Wabash Valley Broadcast Corp., Indianapolis (John H. Newcomb, executive vice president); owns WTHI-AM-FM-TV Terre Haute

Seller: United Broadcasting Co., West Terre Haute (Howard E. Huehy, president); no other broadcast interests

Facilities: 105.5 mhz, 3.3 kw, ant. 314 ft.

Format: Religion

Broker: William R. Rice Co.

WALZ-FM Machias, Me.

Price: \$88,000

Buyer: Michael P. Goodine, William G. McVicar and Roger W. Holst, Calais, Me.; Goodine and McVicar own WQDY-AM-FM Calais

Seller: Henry Chausse, Machias; no other broadcast interests

Facilities: 95.3 mhz, 3 kw, ant. 220 ft.
Format: AC, classic rock, country

WMLQ(FM) Rogers City, Mich.

Price: \$75,000

Buyer: Xavier University, Cincinnati (J. Kenneth Blackwell, trustee/Ohio State Treasurer); owns wvxw(FM) West Union, wvxu(FM) Cincinnati, wvxc(FM) Chillicothe and wvxg(FM) Mt. Gilead, all Ohio; wvxr(FM) Richmond and wndy(FM) Crawfordsville, Ind., and wvxm(FM) Manistee, Mich.

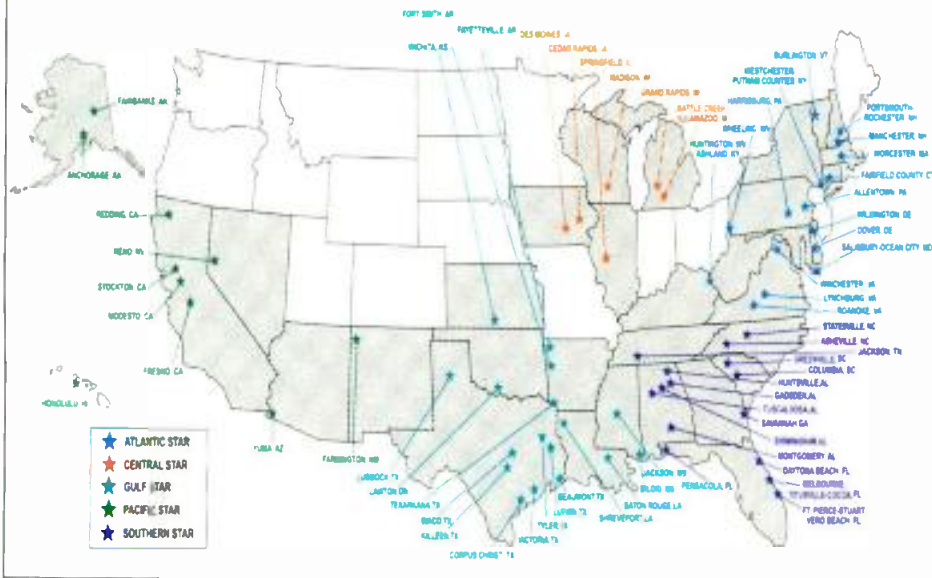
Seller: Northern Broadcast Inc., Grand Rapids, Mich. (Richard A. Dills, president); owns WAIR(FM) Atlanta, WKTL (FM) Kalkaska and WKLZ(FM) Petoskey, all Mich.

Facilities: 96.7 mhz, 26 kw, ant. 383 ft.
Format: MOR

51% of CP for WKCH(FM) Whitewa-

Continues on page 74

**CAPSTAR BROADCASTING PARTNERS, INC
PORTFOLIO OF STATIONS**



Radio groups explore new marketing options

Although looking for synergy opportunities, many companies are wary of losing local advantage

Radio

By John Merli,
special correspondent

The endless procession of radio mergers and acquisitions throughout a constantly shifting industry—almost requiring a daily scorecard—is prompting some groups to push their marketing and sales strategy “outside the box” and soon will lead to at least one new group-owned radio network.

Yet even with the new freedom to own several stations in a market—and the micro-managing temptations from the top that may come with it—sales and marketing at the majority of group-owned stations is destined to remain largely at the local level, which is just the way a lot of industry veterans like it. Even with its localism intact, radio still may have a big problem competing on a level playing field.

To hear Gary Fries (and others) tell it, radio has a long way to go to change the way it is perceived by current and potential advertisers. It’s a theme the head of the Radio Advertising Bureau has been hammering at for a long time,

even before the Telecommunications Act of 1996. “We must raise the perceived value of our industry,” he tells broadcasters repeatedly. Ads, he contends, are “underpriced,” and the current system does not allow for expansion beyond most stations’ inventories. But Fries warns that the solution is not simply to raise rates.

“Consolidation has raised the quality of broadcasting,” and radio has seen an impressive five straight years of revenue growth in all regions, he says, but the industry has to change the way it does business if it wishes to increase its share of the revenue pie. Right now that share is about 6.8%. Although Fries predicts that radio will enjoy an 11% revenue increase for 1997, “radio has to learn to stop competing with other [radio] stations and focus its efforts on other media” while never losing sight of its local roots.

Doyle Rose, president of the Radio Division of Emmis Broadcasting, says that many radio groups are looking for ways to take advantage of the perceived strengths inherent in their growing list of stations, and especially multiple stations in a single market. But there is no trend toward selling and marketing off-

site from group offices, despite some low-key exceptions elsewhere, he says. “At the same time,” says Rose, “if I have more money to send into a local market because we have several stations there, not just one, we ought to be able to cut a better deal.”

Multiple stations in a market “buys you leverage,” he adds. Although Emmis has only 15 stations (small by current standards), its outlets include three FMs in number-one market New York and five in the company’s hometown of Indianapolis. Five stations have been added since the Telecom Act. “The only money at the group level we usually put into marketing per se is [for] logical things in order to share resources. We will likely, for example, go to a central supplier in the future for promotional items—T-shirts, bumper stickers and such—for our various stations, regardless of their market,” Rose says.

In fact, he adds, Emmis tried to assume some marketing duties for its stations several years ago, “and it was a disaster. It just creates another layer to deal with. Radio sales and marketing is too personal” to handle from a group office. Admittedly, “there is an industrywide effort to begin to identify a group’s multiple stations in a market,” since it does afford certain advantages to some advertisers, Rose says. But “radio’s key benefit is the ability to zero in on specific [local] targets.”

The much larger Chancellor Media Corp. in Dallas does engage in some station marketing from the top. As a result of its recent merger with Evergreen, Chancellor now boasts 99 stations in the top 21 markets and claims a national clearance of 41 million listeners. Chancellor has its own group-level vice president for marketing, Beverly Tilden, who held a similar title at Evergreen.

Working in “close cooperation” with Chancellor’s local stations, Tilden helps create marketing strategies for the launch of new formats and other often expensive start-up projects, mostly in the group’s major markets, such as with KIBB(FM) Los Angeles. But Tilden says localism still is the key to success: “All our stations still have to be very focused locally, since that’s where your customer base is.” Tilden says she exchanges marketing success stories and other ideas with Chancellor’s station marketing directors as much as possible, always trying to identify good new ideas.

And as a direct result of the group’s

size and market distribution. Chancellor will begin to market its newfound collective strength of nearly 100 stations on a new "network" level. The group's AMFM Radio Networks will launch on Jan. 5 "with something—we're not sure what yet," says Chancellor Senior Vice President David Kantor. It will be the first launch of a new network in nearly 18 years. Kantor, who acknowledges that his group will have to create demand for Chancellor's new network avails, plans an aggressive sales attack in the months ahead.

Eventually, Kantor envisions two network services (probably targeted to youth and adults, to begin with), providing network programming to Chancellor's 21 markets and beyond. Initially, however, AMFM Radio Networks at least will give advertisers another venue to buy network (not to be confused with network spot, which has shown healthy revenue increases in recent years).

Currently, network sales nationally are slightly above \$500 million annually, and sales have been flat for much of the decade. Kantor, until recently the head of ABC Radio Networks, says that each group station is scheduled to clear 60 seconds per hour of the new network spots from 5 a.m. to midnight.

Some groups, such as Citadel Com-

munications Corp., intentionally have no marketing or other nonlocal initiatives at the group level, despite a healthy lineup of stations. The 13-year-old Citadel has 101 stations in 20 markets, with headquarters in Big Fork, Mont. "I don't see anything changing for us on the local level," says Citadel Chairman/founder Larry Wilson. "Sure, it's different having eight stations in one market, but it's not like brain surgery. Our stations market themselves on the local level, and most of our selling is still on the local level. Radio is still very much a local business."

In recent months, the CapStar group has taken an unusual regional approach to overseeing its 316 stations (including pending acquisitions—see map, page 44). This management strategy keeps the company close to its holdings, both literally and figuratively. Still, stations continue to create and control their own marketing and sales efforts within the Austin, Tex.-based group, says Mary Quass. Quass is president of Central Star Communications Inc. in Cedar Rapids, Iowa, one of the five regional CapStar groups. Answering directly to CapStar CEO Steve Hicks, she heads the smallest of the regional groups, with 26 stations in six Midwest markets as of last week. She expects to grow her group steadily in the months ahead.

Quass likes the way CapStar works—"from the bottom up, not the top down"—and is quick to credit Hicks's "vision" for the regional setup and her local stations' marketers and programmers for knowing their communities from the inside. With multiple stations in Cedar Rapids, Des Moines and elsewhere, the "proximity of regional clusters has produced some real creative synergy" among regional group stations for such events as adjacent-city concerts and other promotions. It also has led to selling heretofore unlikely packages to clients (notably fast-food franchises) that share several markets with Central Star affiliates.

From a growth point of view, a regional group provides for "quick and effective response times" in any given market, Quass says. To enhance groupwide communications, she plans to take advantage of new technology by setting up an in-house intranet and, down the road, video conferencing.

For his part, the RAB's Fries likes what's happening in the group arena lately, calling it "inevitable" and "full of possibilities." Rather than looking solely at one station in a given market, he says, "now we have the magnitude and opportunity that come from having several, and it places us more on an equal playing field" with other media. ■

Jacor to spin off some Nationwide stations

Jacor Communications says it needs to swap or sell several stations it agreed to acquire from Nationwide Communications to make its \$620 million cash purchase profitable by mid-1998.

The Nationwide purchase (B&C, Oct. 27) gives Jacor 17 stations within the top 20 markets and brings the company into Dallas, Houston, Minneapolis, Phoenix and Baltimore for the first time. The purchase builds Jacor's stake in San Diego, Cleveland and Columbus, Ohio. Including the Nationwide stations, Jacor will own and operate 189 stations in 41 markets.

Several stations in Nationwide's group are performing under market-revenue standards, industry brokers say.

In a conference call with industry analysts on Oct. 27, Chris Weber, Jacor's chief financial officer, said that the company will "sell the stations that are at negative cash flow" in order to reach Jacor's goal of making the deal profitable by second quarter 1998.

While not identifying stations likely to be sold, Jacor CEO Randy Michaels said that "a fair number" of the Nationwide stations were "underperformers." Michaels

also said that the company will consider "swaps or sales of properties in non-core markets" to make the deal "accretive."

From Nationwide, Jacor will acquire KEGL(FM) Fort Worth; KDMX(FM) Dallas; KHMx(FM) Houston; KTBZ(FM) Lake Jackson, Tex.; KMJZ(FM)-KSGS(AM) St. Louis Park, Minn.; KGLQ(FM) Phoenix; KZZP(FM) Mesa, Ariz.; WPOC(FM) Baltimore; KMCG(FM) Carlsbad, Calif.; KXGL(FM) San Diego; WMMS(FM), WGAR-FM and WMJI(FM), all Cleveland; and WCOL-FM, WNCI(FM) and WFII(AM), all Columbus, Ohio.

Jacor will have to sell two properties in San Diego, where the group will exceed the eight-station limit set by the FCC. Jacor may also be required by the Justice Department to divest one or more of its holdings in Columbus, where the Nationwide add-ons give Jacor control of 10 stations and almost 60% of the market's radio revenue.

Michaels says he will argue to keep the Columbus cluster intact. "Our market revenue in Columbus would not approach revenue earned by family-owned media companies in the city," says Michaels. "We don't want to give up any stations in Columbus, and it's too early to speculate if we will have to."—*Donna Petrozzello*

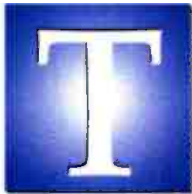
Special Report

The Documentary Climbs to New Heights

"We're in the second golden age of the TV documentary," says Barry Sherman, director of the Peabody Awards. The genre, which faded from the small screen for many years, has made a strong comeback, particularly on cable. This special report assesses the state of the art of the TV documentary.

'National Geographic Specials' have been on the air for 30 years.

By Kathy Haley



The television documentary, all but banished from the realm of commercial TV a little more than a decade ago, is enjoying a remarkable resurgence, thanks primarily to the growth of cable and a love affair throughout the medium with reality-based programming.

The number of TV documentaries airing each year is difficult to pin down, but according to *International Documentary* magazine, 93 premiered on U.S. television last month alone: 27 on PBS, 16 on The History Channel, 14 on The Learning Channel, 13 on A&E, 11 on Discovery Channel, three on HBO, three on TBS, three on MTV, two on American Movie Classics and one on the Independent Film Channel.

Discovery Networks Inc., the world's largest originator of documentaries, has 1,800 hours of programming, much of it documentaries, in development, production and co-production—up from 200 only four years ago. A&E commissions or acquires 900 hours of original programming each year, much of it documentaries, including 130 new episodes of *Biography*. TBS plans to air more than 120 hours of documentaries next year, and CNN could air more than 200.

"We're in the second golden age of the TV documentary," says Barry Sherman, professor of telecommunications at the University of Georgia and director of the Peabody Awards. "The viewer has never had as much choice—and, arguably, as much quality—as is currently available in nonfiction TV."

Original documentaries now air



'Truman Capote: The Tiny Terror' was featured on 'Biography,' which attracts the highest average ratings of any series on the network.

virtually every evening on a variety of stops across the TV dial, from PBS, Discovery Channel, A&E, The Learning Channel, The History Channel and Animal Planet—all of which fill much of their prime time schedules with the genre—to TBS and MTV, which air them in regular time slots and as specials.

HBO has won eight Academy Awards and numerous Emmys and Peabodys for documentaries. The network, which usually has a dozen or so documentaries in the works, considers the genre an important program pillar.

CNN has made in-depth news specials, such as a recent two-hour prime time report on campaign finance reform. It tentatively plans to add a weekly Sunday evening historical documentary series by early next year.

Other basic cable networks, including Lifetime, ESPN, American Movie Classics, E! Entertainment TV, the Independent Film Channel and The Weather Channel, use documentaries to diversify their schedules and brand their services to viewers.

The broadcast networks, which have concentrated on prime time news magazines for a decade, air a number of hours and half-hours devoted to single subjects, including CBS's *48 Hours* and ABC's *Turning Point*. The latter launched as a summer series, returned to the schedule briefly last season and is expected to return again, when needed, to fill an open time period.

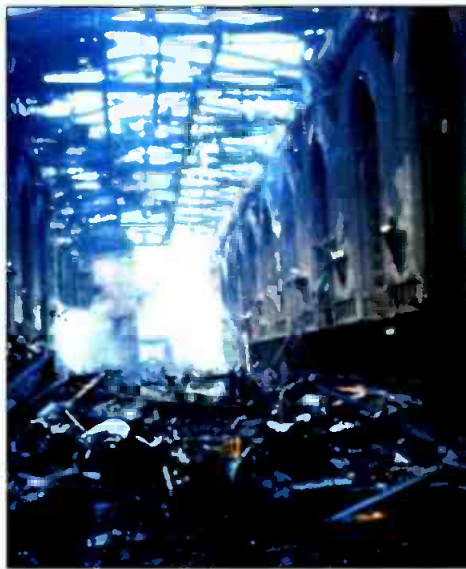
CBS Reports, the famed documentary unit dismantled in the 1980s, quietly reopened its doors two years ago and

produces about eight hours a year. ABC and NBC also air occasional prime time news specials, and ABC's *Nightline* periodically devotes its full half-hour to single topics.

Few documentaries command major ratings against hit movies or top entertainment series, but it's clear they reach a wider audience than ever. John Stossell specials, which air about six times a year on ABC, typically rank among the week's top 20 or 30 network prime time series. His Oct. 21 offering on love and marriage, although competing with the World Series, still managed an 11.4 rating.

Some of the highest ratings ever attained by PBS have been won by documentaries (such as those by Ken Burns), and A&E's *Biography* captures the highest average ratings of any series on the network.

"There's an audience demand for documentaries," says Michael Cascio, A&E's vice president of programming. "We have to pick our subjects carefully, but we're not programming documentaries for good will. We do it because we're successful at it."



Discovery, the world's largest originator of documentaries, subcontracts production of films such as 'Windsor Restored' (above), which premieres Nov. 24 on Discovery sister network, The Learning Channel. 'The Ultimate Guide: Whales' (below), debuts on Discovery Nov. 16.



Barry Bishop

Archive Photos

Rex USA

Kim Westershow/ISI

The Journey to Mainstream

Budgets can reach \$1 million an hour for these in-depth productions, now all over the dial

By Kathy Haley

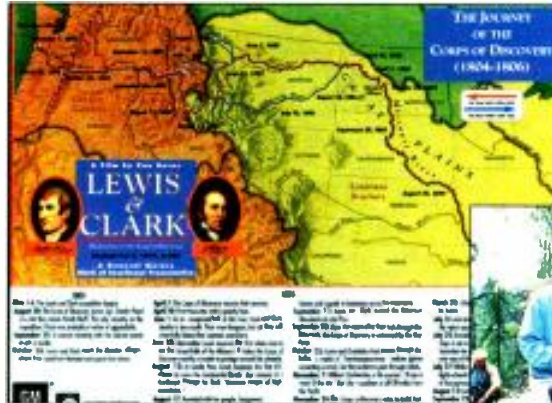


If there's one trend that has affected the TV documentary in recent years, it's the fact that it has

gone mainstream. Ken Burns's *The Civil War* demonstrated that a historical documentary could attract some of the biggest audiences ever attained by PBS. Then *National Geographic Specials* moved from PBS to NBC in 1995. And Discovery Communications founder and Chairman John Hendricks is proving that a network built on documentaries can become one of cable's most valued services.

"Only a few years ago, there were many people who thought documentaries were like spinach," says Pat Mitchell, president of Time Warner-Turner Original Productions, which produces non-fiction programming for TBS and CNN. "Today, we are programming documentaries for a very mainstream audience. You can tune in Discovery or A&E, where documentaries air all day long, or you can turn to us, where [documentaries] follow a Braves game or *America's Funniest Home Videos* on TBS or Larry King on CNN."

Some cable networks have found that documentaries can help them stand out in an increasingly crowded TV environment. "We're seeing a number of cable networks use documentaries to brand their services," observes Stephen Land, president of Jupiter Entertainment, which includes a documentary unit that produces for The History Channel and other networks. Land points out that the most visible example of this lies in the proliferation of biographical series, including A&E's *Biography*, Lifetime's *Intimate Portraits*, TNN's *Life and Times of...*, VH1's *Behind the Music* and E!



Ken Burns's newest superdocumentary, *'Lewis & Clark: The Journey of the Corps of Discovery,'* debuts on PBS tomorrow. Below, Burns (middle) retraces the trail (at left) with co-producer/writer Dayton Duncan and Stephen Ambrose, a commentator on the series.



Left: CNN's *'Cold War,'* which has been in production for more than a year, is an example of a big-budget prime time documentary. It will air in 12 two-hour installments. Below: PBS's *'POV'* showcases unusual and provocative work, such as *'Girls Like Us,'* about teens in Philadelphia.



Entertainment's *Celebrity Profile*.

Although it's difficult to generalize about such a broad category of programming, TV documentaries fall roughly into three or four categories. The big-budget prime time special or miniseries might include such entries as a history of New York being produced by Ric Burns (Ken Burns' brother) for airing on PBS next season, or *The Fifties*, an eight-hour series inspired by David Halberstam's

novel that will begin airing this month on The History Channel.

Time Warner-Turner Original Productions' *The Cold War*, which will air in 12 two-hour installments next year on CNN, is another good example, as is a special the Discovery Channel plans to air next spring on America's national parks.

"There is a real craving for in-depth documentaries," says Abbe Raven, senior vice president of programming at The History Channel. "We see with our series that people will come back night after night. If you are interested in a subject and see it being presented in an entertaining, compelling



The History Channel's 'The Fifties,' an eight-hour documentary based on the book, begins airing this month.



'National Geographic Explorer,' which featured 'Snow Monkey Round Up' earlier this year, is a series on TBS.



'Fight for the Right' is MTV News's first foray into serious issues.

way. you may commit to it for more than an hour. or for over five nights."

Along with big-event specials are documentaries (most of them independently produced), which air on PBS, pay TV and cable with less fanfare but often no less critical acclaim. HBO, which has developed a reputation for pushing the envelope on issues and production techniques, airs a dozen or more of these annually, many of them commissioned and others acquired.

Co-owned pay service Cinemax acquires most of its documentaries and is also developing a reputation in the independent production community as an outlet for unusual, provocative work.

"HBO is willing to take more chances than PBS," says independent producer Kirk Simon, whose *Heart of a Child* and *27th and Prospect* both aired this year on the pay network. With both films, Simon didn't know beforehand the outcome of the stories he was tracing. *Heart of a Child* looked at a young girl in need of a heart-lung transplant; *27th & Prospect* centered on an inner-city pastor's battle against drugs in the community. Quoting Alfred Hitchcock, Simon describes the dilemma that documentarians often face: "In feature films, the director is god. In documentaries, God is the director."

Another outlet for unusual and provocative independent

work is PBS's 10-year-old summer series *P.O.V.* A showcase for award-winning films like Laura Simon's "Fear and Learning" at Hoover Elementary and Tina DiFelicianantonio's "Girls Like Us," *P.O.V.* strives to offer the best in independent documentary filmmaking.

Much more prevalent than the big-event special or the independent production is the documentary series. PBS's *American Masters* and *American Experience* lead the way on broadcast TV, with A&E's *Biography*, Discovery's *Wild Discovery* and TBS's *National Geographic Explorer* among the more prominent cable examples. Series, in fact, have probably done even more to raise the profile of TV documentaries in the past 10 years than the typical high-impact special.

"It costs just as much to promote a series as it does to promote a one-shot," says Donald Thoms, PBS vice president of program management, which is why networks have come to rely on series to boost their visibility in a cluttered TV environment.

The growth of cable documentary series—including A&E's *Biography*, *Investigative Reports* and *American Justice*, Learning Channel's *Real History* and *Science Frontiers*, and History Channel's *In Search of History*—has spawned a cottage industry of companies that spend much of their time pro-

The Local Documentary Lives On

News documentaries made by local stations air less frequently than they did a decade ago. Yet there are many local "instant documentaries" or half-hours that arise from a series of special reports done on evening newscasts, according to Barbara Cochran, president of the Radio-Television News Directors Association. KREM-TV Spokane, Wash., won an RTNDA Award for one such documentary on Gulf War Syndrome. "Our investigative reporter put together a large amount of information and a compelling story," says News Director Ron Comings. "We felt it would easily take a half-hour to do the story justice."

A few stations still maintain documentary units that work full time (or nearly full time) producing in-depth programs. WRAL-TV Raleigh, N.C., airs quarterly prime time documentaries produced by its two-person documentary unit, which also contributes stories to the weekly local

news magazine that leads into *60 Minutes*. Recently, the station has aired an exposé of North Carolina's hog industry, plus programs about the death penalty and about a Native American tribe that is trying to gain the recognition of the federal government.

"Documentaries are not done with the frequency that they once were," acknowledges Gary Wordlaw, vice president of news at WJLA-TV Washington. His station won an RTNDA award this year for a documentary about the Holocaust, which aired just before the opening of the Holocaust Memorial.

—Kathy Haley, special correspondent



'People of the Neuse' was produced by WRAL-TV Raleigh.

Producers Churn Out Documentaries for Cable

Cable's voracious appetite for documentary series has created a brisk market for producers who can conform to its demands—adhering to specific formats and delivering economically priced episodes among them.

Cable also has created an extremely efficient infrastructure, both at the networks that buy documentary series and at the companies that produce them. "We've never built an in-house production facility," says Bob Wise, deputy to the president of Discovery Networks U.S. "We subcontract all of the production we are involved with and work with a wide range of producers and distributors to source the programs we air."



Bill Kurtis and team at Kurtis Productions, a company that exists almost solely on production for cable documentary series.

Productions in Chicago, which is involved in the production of three A&E series—*Investigative Reports*, *American Justice* and *New Explorers*.

Founded by former *CBS Morning News* anchor Bill Kurtis, the company produces about eight episodes annually on its own, and sometimes finishes the work of freelance producers, adding Kurtis's narration and other touches.

Aiding Kurtis and other producers are several technological advances, including the hand-held V-8 digital camera (which looks more like a tourist item than a piece of professional TV equipment). The camera is much less expensive than standard equipment but delivers comparable quality.

Jim DeVinney, president of Green Light Productions, Boston, has produced episodes of *Eyes on the Prize* and *The Kennedys* for PBS, plus other documentaries. When funding for such work began to get tight a few years ago, he turned to cable; he now includes Discovery Channel among his clients.

"I used to work for so many months on a film in public TV," he says. "I don't have nearly the luxury of time now, but in my limited production schedule I still achieve quite a bit of the quality that I achieved in public TV."

—Kathy Haley, special correspondent

In fact, cable series have sparked the development of a growing list of companies—including Film Roos, Jupiter Entertainment and Greystone—that spend much of their time producing episodes for cable.

Among the more prolific of these companies is Kurtis

producing episodes in a highly efficient approach to production.

News forms the foundation for another category of TV documentary. PBS's *Frontline* is widely considered the leader in delivering investigative reporting on a regular basis, while CBS's *48 Hours* is the only weekly single-subject hour among network magazine shows.

ABC and CBS air prime time news specials several times a year, and *Nightline*

devotes its entire half-hour to single issues. NBC's *Dateline* and ABC's *20/20* occasionally devote an entire hour to single topics and serve as outlets for in-depth work being done by their networks' news departments.

ABC has aired specials on Jerusalem, marijuana and tobacco in this year, while CBS has run a Dan Rather interview with Fidel Castro and a two-hour look at the American jury system. NBC has looked at race relations in the suburbs, child welfare and unemployment.

Along with diversifying its formats, the documentary has also branched out to cover a wider range of subjects. Nature, historical and news documentaries have been joined by a growing number of "personal" documentaries. PBS's *A Healthy Baby Girl*, for example, examined a woman's battle with cancer caused by DES, a drug prescribed for her mother during pregnancy. There are also gritty, cinema verité accounts of events, such as HBO's *Paradise Lost*, about the conviction of three teenagers in the torture and murder of three young boys.

In its first foray into weighty issues, MTV recently aired *Fight for the Right*—three hours about sex, privacy and censorship. This month, PBS will air Ken Burns's much-anticipated *Lewis and Clark*, while The History Channel will begin airing *The Fifties*, eight hours inspired by David Halberstam's novel. Also in November, HBO will premiere *Four Little Girls*, a film by Spike Lee.

On its journey to the mainstream, the TV documentary has become available more frequently in a wider range of production styles. Most TV documentaries take an approach that A&E Programming Vice President Michael Cascio calls "the American news style" of presenting a story, with narration connecting scenes and interview segments.

Some use more artistic approaches, such as the cinema verité often found on HBO and Cinemax, where the repertoire ranges from *Breathing Lessons*, an Academy Award-winning documentary about poet and journalist Mark O'Brien, who has lived more than four decades in an iron lung, to *Taxicab Confessions*, a series about the stories that passengers tell their cabbies in New York and elsewhere.

As it has proliferated across the dial, the documentary has grown more competitive. In most cases, pacing has picked up, graphics and effects are snappier, and storytelling has been structured to hold viewers' interest through commercial breaks.

Even at PBS, a major outlet for the carefully produced and artistically crafted independent production, storytelling is more pointed than in the past and packaging is designed to



'The Last Revolutionary,' about Fidel Castro, and reported by Dan Rather, was produced by 'CBS Reports.'

draw viewers in and keep them. "We're looking for something different than what's on commercial television," says Donald Thoms, PBS vice president of program management. "But still, we have to recognize that American viewing habits have changed. We consider all viewers to have a remote in their hand."

Documentary budgets can range from \$1 million an hour for special projects to under \$10,000 for small independently produced films.

License fees also vary widely. On average, PBS pays \$300,000-\$500,000 per hour for episodes of series like *American Masters*. Although cable networks pay, on average, \$100,000-\$200,000 for series episodes. Discovery Communications has paid as much as \$1 million an hour for special projects. When A&E picked up *New Explorers*, it bid the same \$300,000 per-hour license fee that PBS had been paying. HBO's budgets, while widely varied, tend to be in the PBS neighborhood, according to producers.

Funding can come entirely from a network, as often happens in cable, where networks frequently want to own a program outright in order to distribute it internationally. It can also come from government or philanthropic grants or corporate sponsors, such as General Motors, which is celebrat-



'Taxicab Confessions,' a series about stories that passengers tell their cabbies, appears on HBO. The cable network, according to one producer, is more willing than PBS to take chances.

ing the 10th anniversary of its support of Ken Burns's productions.

Despite its rapid growth during the past five years, the documentary's popularity on TV shows no signs of diminishing. Discovery Communications' recent acquisition of The Travel Channel will probably mean a more aggressive programming approach, while the rollout of digital services promises new outlets for product that is either funded from other sources or can meet the

lower budgets those channels will have to work with.

Producers anticipate the day when Ovation, the relatively new arts network, will begin looking for originally produced fare.

Time Warner's Mitchell predicts that cable's expanding need for highly competitive original programming will one day attract independent filmmakers who now work primarily on documentary features. "We ought to have that talent working for the medium that can have the broadest possible impact," she says.

Those same producers can help networks use documentaries to stand out from the pack. Mitchell adds. "The biggest challenge to all of us now, in an environment where there are more and more channels, is making an impact." ■

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No laurel-resting for DIRECTV's Hartenstein

Celebrating its 3 millionth sub, service has yet to break even

By Price Colman

DIRECTV President Eddy Hartenstein figures it would be nice to savor his company's arrival at the 3 million-subscriber mark, but he knows he'll be able to bask in that glow only briefly.

The nation's oldest, biggest and (thus far) most successful DBS company, DIRECTV has achieved a lot in a short time. For the moment, DIRECTV is in the DBS eatbird seat: It has cornered nearly 50% of the U.S. DBS market and has nearly 1 million more subscribers than its nearest competitor, Primestar.

But Hartenstein is all too aware that in today's world you have to keep proving yourself: "It's amazing how the press—and to a certain extent, Wall Street—after watching you for a year or two or three and watching you grow, will one day wake up and say 'growth is leveling off, therefore it's flat; game over,'" Hartenstein says during an interview in his spacious 11th-floor office in El Segundo, Calif.

What Hartenstein does see when he looks back is subscriber growth of 1 million in 1996 and a company that's on track to add another million subs this year. He also sees EchoStar Communications Corp. adding 105,000 customers in September, edging out DIRECTV's 92,000 new customers for the month. And he sees the cable television industry revving up its digital cable machine (see story, page 55).

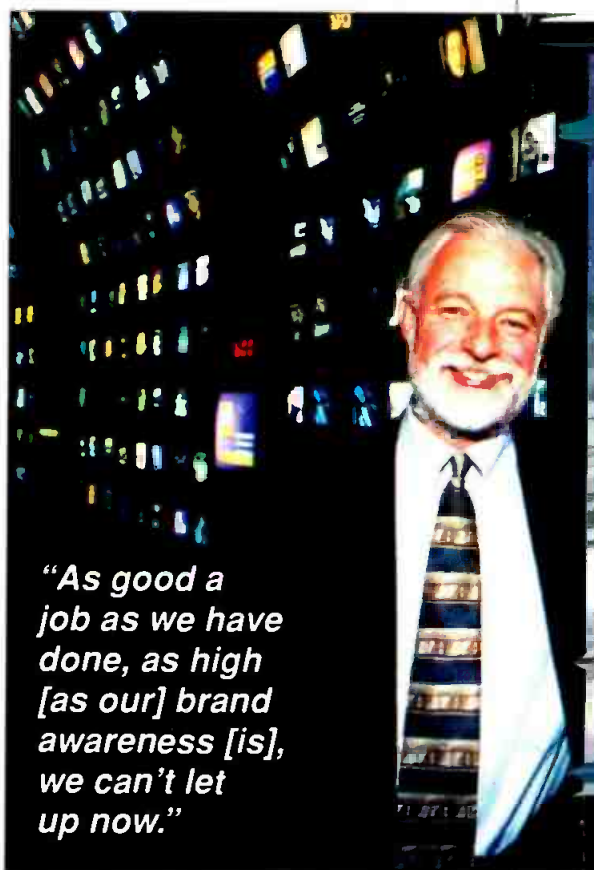
The view ahead is hazier. There's break-even out there somewhere between 3.8 million and 4.2 million subscribers, according to various estimates. Extrapolating from previous subscriber growth, DIRECTV is likely to hit the 3.8 million figure next year. (Hartenstein

declines to discuss projections, citing the "quiet period" that GM Hughes Electronics is in.) Closer in, by year end there's a new, more streamlined GM Hughes Electronics, of which DIRECTV will be a 25%-30% chunk instead of the current 5% or so. But there also are the specters of much higher copyright fees for network and superstation signals and geometrically greater work in attracting new subscribers.

"As good a job as we have done, as high [as our] brand awareness [is], we can't let up now," Hartenstein says. "We're going to do twice the amount of advertising and marketing [that we do] now."

For now and the foreseeable future, the name of the game is subscriber acquisition. It is important not only for competitive reasons but also because Wall Street uses subscriber counts as a basis for valuing DBS companies. The current standard is \$1,500-\$2,500 per sub. At an average of \$2,000, that means DIRECTV has a public market valuation of roughly \$6 billion. That valuation makes access to funds for growth easier.

And growth, i.e. subscriber acquisition, clearly requires an ample supply of money. According to the Carmel Group's industry newsletter, *DBS Investor*, DIRECTV will generate about \$1 billion in revenue this year while losing \$125 million-\$150 million. That's clear evidence of just how much DIRECTV is spending for every new customer it brings in. Before DIRECTV initiated a \$100-off installation offer last month, it was paying \$200-\$300 for each new customer. The reduced installation offer, which runs through late January, adds another \$100 to that,



"As good a job as we have done, as high [as our] brand awareness [is], we can't let up now."

That, in turn, pushes out DIRECTV's break-even point. So DIRECTV must reach and maintain a delicate balance between growth and the cost of that growth.

"They're basically gambling here, weighing the idea of retaining customer loyalty by keeping pricing high and at the same time keep[ing] subscriber acquisition costs down," says Jimmy Schaeffler, head of the Carmel Group. "It's an effort to acquire an equilibrium that will last more than a few weeks."

The pricing issue is a particularly important one for DBS companies. In one scenario, giving DBS hardware away will quickly and dramatically increase subscriber growth. But the opposing school of thought says that giving hardware away will lead to dramatic increases in churn. DIRECTV's churn is just below 1% per month, or under 12% annually. That's one number Hartenstein doesn't want to see grow.

"Retail is our strength, and they have

trouble supporting something that's free," he says. "It doesn't fit in the equation. From the consumer end, if you hand out equipment for free, churn is going to skyrocket. If the consumer doesn't have skin in the game, even with the best customer service and programming you're going to get higher churn."

DIRECTV.

"We were testing [\$100 off installation] with one regional chain, then went to it nationwide," Hartenstein says. "It was a verifying point for our own offer. If you can get that kind of lift month after month, you're onto something."

But it's another case of balance: If DIRECTV is too deliberate in responding to EchoStar promotions, Hartenstein might just wake up one day with Ergen breathing down his neck.

One area where DIRECTV is unlikely to follow EchoStar is the local-signals game. "We have yet to see a business plan that makes good sense in terms of doing local channels via satellite," Hartenstein says. "It's a very expensive way to go. You can, at best, serve only a fraction of the [local] channels in America."

The local-signals issue points to what's both a strength and a weakness of DBS: its national footprint. It's a strength in distribution because a single, space-based "headend" can serve the entire nation. It's a weakness because that national scope makes it tough to accommodate localism. Setting up local or even regional customer service operations and backhaul operations would require mammoth spending. So DIRECTV has opted to focus on its strengths—lots of

channels, high-quality digital pictures, CD-quality audio and the NFL Sunday Ticket package.

DIRECTV clearly benefits from having a deep-pockets parent, General Motors Corp. As a part of GM Hughes Electronics, DIRECTV enjoys huge economies of scale in such key areas as advertising. The familial ties also help DIRECTV's relationships with its hardware makers, primarily Thomson and Sony.

But DIRECTV isn't without weaknesses. Its unusual relationship with U.S. Satellite Broadcasting (although both are part of the same DSS consortium, the two offer different programming packages and operate as separate companies) gets a lot of attention from analysts and competitors. They point out the inefficiencies of dual marketing and promotion efforts, dual sales efforts and dual billing. All that has led to ongoing speculation that DIRECTV and USSB will quit dating and get married.

Don't hold your breath, says Hartenstein:

"We and customers have come to live with the two-bill phenomenon. Over time, we may look at ways to streamline the customer experience. But as long as there is a Hubbard family, we'll continue to be two separate companies."

Lack of a local presence is another problem, although not necessarily an immediate one. "As the DBS market matures, it will demand things that DIRECTV doesn't have," says one industry executive. "At some point, they're going to have to step back and focus on improving the relationship with their customers. ... Their lack of a local presence other than through consumer electronic stores will end up hurting them."

Led by TCI's Leo Hindery, cable is starting to hammer home its "local" message just as MSOs are flipping the switch on network upgrades and digital products.

DIRECTV "needs to be super-aggressive right now," says the Carmel Group's Schaeffler. "They have a window that's not going to be open very long." With DIRECTV's growth leveling off, "The question is: Is there any accelerator?" says one source.

Not surprisingly, Hartenstein, a veteran of several Hughes satellite businesses and the senior statesman of DBS, has a few ideas along those lines: "We have been in a series of discussions with broadcast networks and major station groups, talking about the natural alliance between broadcasters and DBS; they are very complementary services. As broadcast goes digital, they share a common goal with us—repopulation of television sets across America with off-air antennas. Every home equipped with an off-air antenna is a better prospect for us, because neither the broadcasters nor we need to rely on cable to deliver video to the home."

Meanwhile, the moment of basking over the 3 million-sub mark is about over, and Hartenstein is focusing on the future—pursuing the multiple-dwelling-unit market, commercial markets (DIRECTV is in some 400,000 hotel and motel rooms) and international markets.

"There are 95 million TV households out there that don't have DIRECTV," he says. "There is a classic point in the curve of any consumer product where, as you start approaching the 5 million number, word of mouth really starts taking off. ... We're pushing to get there as fast as we can. That's the biggest opportunity." ■



While DBS versus cable gets most of the attention, there's also a high-stakes game going on within the industry, particularly between DIRECTV and EchoStar. DIRECTV came out of the chute with a DBS service in 1994, about two years ahead of EchoStar and Charlie Ergen. By September 1996, the game appeared to be between DIRECTV and Primestar; in terms of pure numbers, Primestar is still DIRECTV's closest competitor. But Ergen has been dictating the pace of the promotions game. EchoStar was the first to unbundle hardware and programming, although DIRECTV was testing the concept at the time. And EchoStar generally has been first with hardware and installation price cuts.

That's OK with Hartenstein. Up to a point, he can afford to let the cash-strapped Ergen be more aggressive in what he spends to acquire subscribers, because that pushes EchoStar closer to the financial edge. Also, giving EchoStar the edge in promotions is an indirect form of test marketing for

New spin on US West spinoff

Decision to divest media group may make telco more attractive merger candidate

By John M. Higgins

US West Inc.'s decision to spin off its cable unit may make sense from an operating standpoint, but it also has the benefit of easing a possible merger with another telco.

That's what some Wall Street and media executives see as partly driving the Baby Bell's decision to spin off US West Media Group Inc. from the parent company. The telco partly distanced its relatively new cable operations two years ago by creating a "tracking stock," a special class of shares that held the economic benefits without owning the assets.

Now, however, US West has decided to fully cast off the media unit. The move is partly in acknowledgment that the telephone and cable businesses aren't converging the way company executives had anticipated when they started buying cable systems outside their core 14-state telephone region

four years ago.

But financiers see another reason: the rapid consolidation of the telephone business. Bell Atlantic Inc. acquired Nynex Corp. this year, and Pacific Telesis Inc. sold out to SBC Communications Inc. If US West decides to enter that dance, the cable systems are a complication because other telcos cannot own cable systems inside their service area and, in any case, have largely soured on the video business.

US West Media's portfolio includes MediaOne, composed largely of Continental Cablevision's systems acquired last year for \$11 billion, plus a 26% interest in Time Warner Entertainment.

"The media group is becoming unnecessary baggage for them," says one media analyst. "The telephone industry is consolidating around them," says a

The media group "is proving to be a real problem for US West to participate in the ongoing consolidation of the telephone industry."

securities analyst who follows the company. The media group "is proving to be a real problem for US West to participate in the ongoing consolidation of the telephone industry."

A senior executive at another MSO agrees, saying, "It's a

complication to any other telephone company looking at them."

US West Chairman Richard McCormick disagrees, saying that the company is not contemplating any merger or telco acquisition. The problem, he says, is that telephone and cable aren't becoming a single business as he had hoped. US West has envisioned that both cable and telco systems would replace their old copper networks with a hybrid fiber/coax architecture that would create high capacity for phone and video traffic over the same

Brian Roberts in charge at Comcast

Comcast Corp. Chairman Ralph Roberts has solidified the ascent of his son, Brian, to succeed him by handing off majority voting power of the Philadelphia-based MSO.

The 77-year-old founder of Comcast last week gave its president, Brian Roberts, voting control of Sural Corp., a family holding company that owns super-voting Comcast Class B stock which controls 82% of the shareholder votes.

The move gives Brian Roberts almost total power over Comcast, allowing him to dictate major moves and, most important, when or if the company could be sold.

The Roberts family holds some 13.2 million shares, less than 4% of Comcast's equity. That share is worth about \$350 million. Brian Roberts personally holds 521,000 shares worth \$14 million. The rest of his holdings come through Sural.

The deal is an estate planning move to avoid the fight for control that often erupts at family-controlled companies after the founder dies. In this case, Ralph Roberts is seeking to ensure that his four other children cannot force a sale after his death.

Ralph Roberts has been grooming Brian for years. The younger Roberts moved up from the company's Michigan system operations into headquarters and was named president in 1992. Although he is never far away



Brian Roberts now has almost total control over the Philadelphia MSO.

when major decisions are being made, Ralph has tried to bolster his son's credibility as president by ceding most of the public leadership role in recent years and by making sure neither of them had the title of chief executive officer.

"This is all really part of an estate plan to codify the reality of Brian's position," says Julian Brodsky, Comcast vice chairman.

None of the other children, ages 36 to 47, has been involved in Comcast's operations. Ralph Jr. is a psychology professor, Lisa is a designer, Cathy is involved with nonprofit groups and Douglas is a prosecutor.

The other children will continue to own part of the equity of Sural (derived from the first names of their parents, Suzanne and Ralph) and to receive dividends from Sural's Comcast stock. But Brian alone will vote the Comcast stock. Securities and Exchange Commission filings show that Brian may simply convert most of Sural's powerful Comcast stock into low-voting shares and pass them through to his siblings, retaining control.

The Sural deal has been in the works for months. Comcast needed the approval of the hundreds of towns the company serves in order to transfer the franchises.

—John M. Higgins



US West Chairman Richard McCormick

system. So US West would offer a uniform package of services nationwide, over its phone systems in-region and over its cable systems out-of-region.

But each side has largely backed away, particularly since telcos couldn't find a way to generate enough new revenue to make the extensive fiber deployment cost-effective. "Instead, we have a divergence of technologies and regulatory schemes" between telephone and cable, McCormick says.

The creation of the tracking stock gave US West Media a currency to execute the \$11 billion takeover of Continental Cablevision Inc. It also sets up a separate debt structure.

US West Media Chairman Chuck Lillis will run MediaOne, while telco unit president Sol Trujillo will be CEO of US West Communications. McCormick will become a non-executive chairman of the telephone company. The deal will take at least until March to complete.

The interesting questions that remain include how much debt the telephone unit will try to shove off onto the cable systems and which company is formally spun off. One analyst says that if US West spins off its core business—the telephone systems—the company will be able to write up the assets for tax purposes. That would make the telco a much more attractive merger or takeover target, creating little of the accounting goodwill that eats into an acquirer's net income for 40 years.

Other companies, including Times Mirror Corp. and E.W. Scripps & Co., have sold their cable operations by spinning off assets they wanted to keep into a new company. "Look to see which one gets spun off," the analyst says. "That's the one that will be sold." ■

Cox launches digital

Orange County, Calif., system uses 750 mhz fiber/coax to deliver more than 200 channels

By Price Colman

Cox Communications joined the digital cable march last week, rolling out Cox Digital TV to about 14,500 homes in part of its Orange County, Calif., operations.

With the move, Cox joins Telecommunications Inc. and Comcast Corp. as the only top-10 MSOs to launch digital cable products. But momentum is building, and Time Warner, MediaOne, Cablevision Systems, Jones Intercable and Century Communications appear headed toward digital launches next year.

Cox's Orange County launch initially delivers its digital cable product via a 750 mhz hybrid fiber/coax network to the community of Aliso Viejo. By year end, Cox plans to be in front of 175,000 homes, and by mid-year 1998 it will deliver Cox Digital TV to the 275,000 homes it serves there.

The Orange County launch rounds out Cox's offering of advanced communications products there. In addition to analog cable, the MSO offers Cox Home Internet service and Cox Digital Telephone.

"Cox Digital TV is the final piece of a powerful full-service package of advanced communications products that we've begun delivering to our customers in Orange County," says Cox President Jim Robbins.

Cox Digital TV will boost the company's video and music channel offerings to more than 200 with the addition of nearly 100 digital video channels. Cox is using TCI's HITS service to deliver some of the digital programming but is also relying on digital directly from certain programmers, including HBO, Showtime and Discovery.

Cox set two pricing levels for the digital product: \$5.95 for what's essentially a basic digital package and \$10.95 for the full menu. Those monthly fees are in addition to the customer's normal monthly bill for analog programming.

The low-cost package includes the monthly fee for a NextLevel DCT-1000 digital converter, the StarSight interactive programming guide, Music Choice's 40-channel digital music lineup, four new Discovery networks, 40 channels of Cox Digital Pay-Per-View and one of three digital programming packages. The \$10.95 package, Cox Digital Deluxe, includes the basic package and all three digital programming packages.

"There was a lot of work that went into trying to make it as simple as pos-

sible for consumers," says Cox spokesman Anthony Surratt of the different pricing structures. Also, by offering two tiers of the digital product, Cox can conduct a market test to determine which package generates better consumer acceptance and apply what it learns to other markets.

The three digital programming packages are Movies, Sports & Info, and Variety. The Movies package includes Independent Film Channel, Sundance, Flix and the six themed channels in Encore Movie Networks. The Sports & Info package includes CNNfn, CNN/SI, International Channel, The Golf Channel, Fit TV and Bloomberg Television. The Variety package includes Country Music TV, MuchMusic, BET on Jazz, Ovation, Game Show Network and Kaleidoscope. The digital PPV package which features at least 10 movies with 30-minute start times, runs \$3.95 per movie.

Cox is headed for digital launches in markets outside Orange County, perhaps before the end of November. No word on where those launches will be, but they're likely to come in markets where Cox faces its stiffest overbuild and DBS competition. ■

Legal fight looms over satellite rates

SBCA vows to fight increased compulsory license rates for carriers

By Paige Albinak

The satellite industry likely is headed to court after the Librarian of Congress last week approved a copyright arbitration panel's recommendation to drastically raise satellite compulsory license rates.

The decision, which came amid much congressional dissent, raises satellite carriers' fees to 27 cents per subscriber per month for distant network signals and superstations. Satellite carriers previously paid 6 cents per sub per month for distant network signals, 14 cents for stations that had national rights to all their programming and 17.5 cents for superstations.

Cable pays less than 3 cents per subscriber per month for distant network signals and less than 10 cents for superstations, according to the Satellite Broadcasting & Communications

Association (SBCA).

Librarian of Congress James Billington gave the satellite industry a break by rejecting the panel's recommendation that the fees be retroactive to July 1. The new fees, which kick in Jan. 1, 1998, are not payable until July 1, 1998. SBCA will ask the Library of Congress for a stay of the fees, however, until the issue is resolved. If the Librarian refuses to grant a stay, SBCA will go to the D.C. Circuit Court of Appeals with the same request.

Meanwhile, SBCA will seek "strong congressional action," says the association's president, Chuck Hewitt. That action seems likely, because some 60 representatives and senators have sent letters to Billington during the past three months saying that the recommended fees were too high. Lawmakers also complained that the panel's argument was based solely on "fair

market value," which the panel estimated based on a comparison of cable networks' value. SBCA says the panel ignored other relevant factors, such as what cable pays for licenses and the state of video competition.

"I intend to introduce legislation next session prohibiting the Librarian of Congress from raising rates unless he first consults with the FCC and gives substantial weight to the FCC's assessment on the impact that higher rates will have on consumers and competition," says Senate Commerce Committee Chairman John McCain (R-Ariz.). McCain was the first lawmaker to send a letter to Billington opposing the fee hike.

"Clearly, Congress is trying to open the door to competition, only to have that door slammed in our faces. ... As a result, it may be time to begin exploring some legislative remedies," says

'X' and 'Blue' punch up FX ratings

As FX watched its weekday prime time ratings double in October after adding *The X-Files* and *NYPD Blue*, the network also claimed the largest share of new basic cable viewers 18-49.

FX says 34% of 1.1 million new viewers in that demo watched the two shows between 8 and 10 p.m. ET weeknights. FX says it ranks seventh of 35 basic networks in the demo in weeknight prime time, with 464,000 viewers.

And during the weeknight 8-9 hour, it was fourth of the 35 networks in the demo, according to FX. Of 1.3 million new 18-49 viewers in that hour, FX says 42% of them watched *X-Files* last fall. FX ranked fourth in total viewership of adults 18-49 for the fall, with an average 629,000 viewers at 8-9 p.m.

By comparison, Turner Network Television averaged 919,000 viewers, USA Networks claimed 749,000 and TBS earned 720,000, according to Nielsen data for Aug. 18-Oct. 10.

Among the larger universe of viewers 2 and older at 8-9 p.m., FX earned 822,000, or 25%, of 3.4 million new viewers. And at 8-10 p.m. weeknights, FX claimed 567,000, or 20%, of 2.8 million new viewers.

Mark Sonnenberg, FX executive VP, entertainment, merely has to look at his network's ratings a year ago to be reassured that the network is on good footing. Last year they hovered between 0.5 and 0.6 in prime time when FX aired *The A-Team* and *Miami Vice*. This fall, FX's prime time ratings average between 1.3 and 1.5 in

the same time slot, he says.

"For where we were as a network one year ago, this is tremendous growth," Sonnenberg says. "We're positioning ourselves among the more mature and established cable networks like USA and TNT, and now we're the number four-ranked network in prime time in basic cable with adults 18 to 49.

"Cable has grown in that target 18 to 49 audience, and as the numbers show, FX has contributed more than one-third of that growth as a result of these two shows," Sonnenberg adds.

Turner Broadcasting System Inc.'s Robert Sieber says FX's numbers, while accurate, "slightly overstate their gain." Sieber, vice president of audience development, says FX's share would be less than 42% if the network compared ratings with those of its veteran brethren for the full seven days rather than just week-days.

Over a full week, FX gained 239,000 viewers in prime time this fall over last year, Sieber says. But that total increase is not far from the 203,000 additional viewers gained by TBS, the 197,000 viewers gained by TNT or the 182,000 viewers gained by USA Networks.

USA Networks research director Tim Brooks says "more power to FX. It's all a game of getting viewers familiar with programming available on the cable dial. Once you get them to sample FX, they'll look for more series, more movies. It's really [about] stealing audiences away from broadcast networks." —Donna Petrozzello

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.).

Tauzin has been a champion of the satellite industry. He is interested in introducing legislation that would address regulatory parity between satellite carriers, cable operators and other providers, according to Ken Johnson, a Tauzin spokesman.

SBCA plans to ask Congress for four changes to the Satellite Home Viewer Act (SHVA): permanent compulsory licenses; elimination of a provision that forces new satellite subscribers to wait 90 days before converting their subscription to DBS; compulsory license rates that are comparable to cable, and a provision that would allow satellite carriers to transmit local signals into local markets.

Adding a request for permission to transmit local signals into local markets to its agenda is new for SBCA. The only direct broadcast satellite company planning to add that service is Englewood, Colo.-based EchoStar.

Last week Congress opened hearings in the House Subcommittee on Courts and Intellectual Property on rewriting the SHVA. ■

Anti-theft initiative in N.C.

The North Carolina Cable Telecommunications Association (NCCTA) has formed North Carolinians Against Cable Theft (N.C. ACT), marking the first state-based cable industry-initiated task force to combat cable theft. N.C. ACT is primarily supported by Home Box Office, FX Networks and the NCCTA. Other sponsors include USA Networks, ESPN and MTV Networks.

Cable system operators, cable suppliers, programmers, customers, police and various government officials in North Carolina have teamed to educate citizens about cable theft and how to prevent it and to encourage them to turn in violators, says NCCTA official JoAnn Davis. N.C. ACT has set up a hotline (1-888-834-6448) that residents can call anonymously to report cable theft.

According to the NCCTA, 11.5% of basic cable service and 92.5% of premium cable service is stolen in North Carolina annually.

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PEOPLE'S CHOICE Top Cable Shows

Following are the top 50 basic cable programs for the week of Oct. 20-Oct. 26, 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.

Program	Network	Time (ET)	HHs. (000)	Rating Cable	U.S.	Cable Share
1. World Champ. Wrestling	TNT	Mon 8:00p	3,359	4.6	3.5	7.4
1. Rugrats	NICK	Mon 7:30p	3,281	4.6	3.4	7.5
3. World Champ. Wrestling	TNT	Mon 9:00p	3,282	4.5	3.4	6.8
3. Rugrats	NICK	Tue 7:30p	3,211	4.5	3.3	7.4
5. NCAA/Michigan @ Michigan State	ESPN	Sat 12:30p	2,893	4.0	3.0	10.5
6. Rugrats	NICK	Thu 7:30p	2,775	3.9	2.9	6.5
7. Hey Arnold	NICK	Mon 8:00p	2,718	3.8	2.8	5.7
8. Doug	NICK	Tue 7:00p	2,525	3.5	2.6	6.2
8. Rugrats	NICK	Wed 7:30p	2,473	3.5	2.5	6.0
10. Doug	NICK	Mon 7:00p	2,406	3.4	2.5	6.0
10. Rugrats	NICK	Sat 10:00a	2,399	3.4	2.5	10.2
12. Movie: "Overboard"	TNT	Thu 6:00p	2,410	3.3	2.5	5.2
12. Rugrats	NICK	Fri 7:30p	2,347	3.3	2.4	6.5
14. Rugrats	NICK	Sun 10:00a	2,293	3.2	2.4	9.5
15. Angry Beavers	NICK	Sat 10:30a	2,225	3.1	2.3	9.3
15. Rugrats	NICK	Sat 8:00p	2,174	3.1	2.2	5.3
15. Hey Arnold	NICK	Sat 11:00a	2,174	3.1	2.2	9.4
18. Secret World of Alex Mack	NICK	Thu 8:00p	2,168	3.0	2.2	4.7
18. Tiny Toons Adventures	NICK	Sun 8:30a	2,158	3.0	2.2	8.8
18. Tiny Toons Adventures	NICK	Sat 9:30a	2,143	3.0	2.2	9.7
18. Doug	NICK	Thu 7:00p	2,143	3.0	2.2	5.4
22. WWF Wrestling	USA	Mon 8:57p	2,126	2.9	2.2	4.5
22. Angry Beavers	NICK	Sun 10:30a	2,093	2.9	2.2	7.8
22. Secret World of Alex Mack	NICK	Tue 8:00p	2,053	2.9	2.1	4.4
25. Doug	NICK	Fri 7:00p	2,019	2.8	2.1	5.7
25. Figure it Out	NICK	Sun 6:00p	2,016	2.8	2.1	4.7
25. Hey Arnold	NICK	Wed 8:00p	2,005	2.8	2.1	4.4
25. Hey Arnold	NICK	Sun 11:00a	1,988	2.8	2.0	7.3
25. All That	NICK	Sat 8:30p	1,962	2.8	2.0	4.7
30. Tiny Toons Adventures	NICK	Sat 9:00a	1,959	2.7	2.0	9.4
30. Looney Tunes	NICK	Sun 9:00a	1,950	2.7	2.0	7.4
30. Tiny Toons Adventures	NICK	Tue 6:30p	1,950	2.7	2.0	5.2
30. Doug	NICK	Wed 7:00p	1,919	2.7	2.0	5.0
30. My Brother and Me	NICK	Sun 7:00p	1,917	2.7	2.0	4.1
30. Rocko's Modern Life	NICK	Fri 5:30p	1,901	2.7	2.0	6.3
36. World Champ. Wrestling	TNT	Mon 10:23p	1,892	2.6	2.0	4.4
36. Figure it Out	NICK	Thu 6:00p	1,877	2.6	1.9	5.5
36. Tiny Toons Adventures	NICK	Thu 6:30p	1,872	2.6	1.9	5.1
36. Tiny Toons Adventures	NICK	Fri 6:30p	1,871	2.6	1.9	5.5
36. Kenan & Kel	NICK	Sat 9:00p	1,862	2.6	1.9	4.4
36. Rocko's Modern Life	NICK	Thu 5:30p	1,855	2.6	1.9	5.9
36. Rocko's Modern Life	NICK	Sun 6:30p	1,833	2.6	1.9	4.1
36. Angry Beavers	NICK	Sat 7:30p	1,831	2.6	1.9	4.6
44. Figure it Out	NICK	Fri 6:00p	1,815	2.5	1.9	5.5
44. Are You Afraid of the Dark	NICK	Tue 5:00p	1,815	2.5	1.9	6.4
44. Walker, Texas Ranger	USA	Thu 8:00p	1,810	2.5	1.9	3.8
44. Figure it Out	NICK	Wed 6:00p	1,807	2.5	1.9	5.3
44. Rocko's Modern Life	NICK	Sun 12:00p	1,797	2.5	1.9	6.3
44. All That	NICK	Sun 7:30p	1,796	2.5	1.9	3.6
44. Tiny Toons Adventures	NICK	Sun 5:30p	1,789	2.5	1.8	4.5

Sources: Nielsen Media Research, Turner Research

Technology

November 3, 1997

Tribune invests in Sony's SX

Will test the digital tape format at three stations

By Glen Dickson

Tribune Broadcasting has decided to test Sony's Betacam SX component digital tape format at its stations in New York, Chicago and Atlanta, with the hope of eventually implementing SX gear throughout its 16 stations.

Although Sony says the purchase is worth more than \$1 million, Tribune's Ira Goldstone, vice president of engineering and technology, says Tribune's SX commitment is smaller than that. Tribune does have other purchasing agreements with Sony for a wide range of products.

"Initially, it's not huge," Goldstone says. "We'll be experimenting with the SX format at several broadcast stations, just like we've been experimenting with [Panasonic] DVCPRO at our news channels," referring to Tribune's Chicago-Land TV and the Time Warner/Tribune joint venture Central Florida News.

WPIX(TV) New York, WGN-TV Chicago and WGNX(TV) Atlanta will receive Betacam SX gear, including camcorders, hybrid high-speed recorders and DNE-50 nonlinear editors. Tribune also has



Tribune will shoot with Betacam SX camcorders and use Sony's Betacam SX hybrid recorder both to record SX footage and to play back Betacam SP analog tapes.

ordered DNW-A30 players and DNE-700 nonlinear editors. Goldstone says the DNW-A30 player may be switched for what he calls the "A75," a proposed SX recorder/player that would be the digital equivalent of Sony's BWV-75 Betacam SP unit; he expects that SX deck to debut next year. He also is interested in the DNW-A220 portable field editor, which has "looked very good."

While Goldstone says Panasonic's existing 4:1:1 version of DVCPRO is fine for Tribune's cable news operations, he thinks Tribune will probably choose either Sony's Betacam SX or Panasonic's upcoming DVCPRO-50 format for its broadcast stations. DVCPRO-50 will use 4:2:2 compres-

sion at a rate of 50 Mb/s, which "gives it the potential for upconversion," says Goldstone, who has seen the new format in Japan. "The real comparison will be DVCPRO-50 versus SX."

Tribune is looking at digital tape primarily as an acquisition solution, since the company expects recording and playback to be handled by video servers in the future, Goldstone says. Besides its 4:2:2 quality, a big selling point for Betacam SX was its backward-compatibility with Betacam SP, in which Tribune has a large investment.

WPIX has already been using SX gear in its digital SNG truck. The truck is equipped with a DNW-A100 hybrid high-speed recorder, a DNE-50 editor and Sony's Digital Satellite Link, which is designed to transmit feeds back to the station at faster than real time (B&C, Sept. 30, 1996).

Goldstone says Tribune is "still getting the bugs out" of the Sony-equipped digital truck. WPIX is currently using a Tiernan Communications system to transmit digital satellite feeds from the truck, because the Sony DSM-R1 demodulator at the station is experiencing a locking problem. Nonetheless, WPIX has been recording successfully with the SX hybrid recorder and expects a redesigned satellite demodulator soon from Sony. ■

New look for 'Nightside'



Novocom created the graphics package for 'NBC Nightside.'

Novocom, Los Angeles, created the new graphics package for the late-night news program *NBC Nightside*, including a revamped news open, lower thirds, over-the-shoulders, two- and three-box formats, bumpers, and sports and business graphics. The broadcast graphic design house used a Macintosh 8500 running Adobe Photoshop and Illustrator software to create the graphics. Compositing was performed on a Quantel Henry, while special effects were produced with a Discreet Logic Flame. Novocom also used its insert stage to shoot video footage of models of the NBC peacock and wire-frame globe featured in the graphics.

—Glen Dickson

Micronets fill weather gaps

By Glen Dickson

Local weather "micronets" allow meteorologists to be lots of places at once—without leaving the station.

The systems, a series of remote weather sensors spread throughout a station's market, report information on temperature, wind velocity and direction, relative humidity, precipitation, barometric pressure and light conditions. They can be accessed through a central computer at the station via RF, landline or cellular links. A 10-site micronet and supporting station hardware generally run \$60,000-\$75,000.

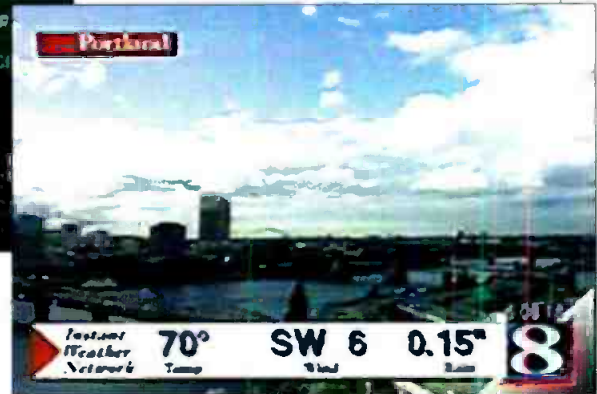
Automated Weather Source of Gaithersburg, Md., installs its micronet weather stations at schools, which then incorporate the technology into their math and science curriculums. "We'll partner with one broadcaster in a market to put the AirWatch network on air," says Ronn Irving, AWS's vice president of broadcast.

The company, which has customers at 95 stations and in 45 of the top-50 markets, including NBC O&O WNBC(TV) New York, is starting to provide information to stations' Websites as well. Irving says AirWatch stations can be accessed via RF, cellular, land-



KGW-TV Portland, Ore., has combined its Weather Metrics sensors with its own network of remote cameras.

KMBC-TV Kansas City, Mo., with chief meteorologist Bryan Busby, uses Weather Computation Systems' Insta*Data micronet for local weather information.



line or Internet connections.

Weather Computation Systems of Kansas City, Mo., takes a different approach. The company installs its high-end weather stations, called Insta*Data, at local landmarks such as malls or hospitals, where they are accessed by a station via two-way radio. Besides gaining accurate up-to-the-minute data on weather conditions, the system also is a revenue producer for stations.

"It's generated three times the investment in revenue," says Bryan

Busby, chief meteorologist for ABC affiliate KMBC-TV Kansas City, Mo. "The mall will pay for it because they want to be mentioned on the air. So the mall gets mentioned, and the station gets a [weather] stick."

Weather Metrics of Lenexa, Kan., employs cellular phone technology for its City Weather System, which is used on a market-exclusive basis by 25 stations, including WMAQ-TV, the NBC O&O in Chicago. Weather Metrics-equipped stations place a phone call to a central computer at the com-

WCBS-TV goes on 'Top of The World'

WCBS-TV, the CBS owned-and-operated station in New York, has given its viewers a new perspective by mounting two remote-controlled cameras atop the World Trade Center.

The camera systems, located at the northeast and southwest corners of the observation deck at 2 World Trade Center, can be controlled remotely from the station's control room to deliver live video during newscasts. Each camera unit consists of a Hitachi digital camera, a Canon 15:1 lens with 2X extender, and a stabilized weatherproof housing and control system from Telemetrics.

The cameras can perform full pan, tilt and zoom functions through Telemetrics' customized software and



WCBS-TV is using remote cameras to bring back spectacular shots from atop the World Trade Center in New York City.

joystick controller back at WCBS-TV. Control information is sent to the cameras via a dial-up modem, while dedicated fiber paths are used to bring back audio and video.

The station began planning the rooftop cameras in April, and negotiated with Top of The World, the organization that runs the observation deck, and the Port Authority of New York and New Jersey for "camera positions what we could all live with," says David Conant, WCBS-TV director of broadcast operations and engineering. As part of the

agreement, WCBS-TV is the only New York station with rights to broadcast live video from above the observation deck.

—Glen Dickson

pany's headquarters, which then accesses the remote weather sensors over cellular connections. Roughly half of Weather Metrics' sensors are located at schools, while the rest are installed at public venues such as museums.

"This is the next frontier in weather," says Weather Metrics President

Peter Levy. "There's no reason you can't do live weather from anyplace in the country."

While some of its competitors say Weather Metrics' reliance on cellular telephony makes its system cost-prohibitive, Levy says that stations have been successful in gaining sponsorship from cellular phone companies, which

like getting their name mentioned on the weathercast.

"If they have sponsorship, it doesn't cost them anything up front," says Levy. "The cellular providers are giving it to the stations free. Besides, the way the system operates only 15 or 16 times a day, cellular is cheaper than putting a landline phone in there." ■

Cutting Edge

By Glen Dickson

Crawford Digital in Atlanta, the new post facility owned by Crawford Communications, is giving a working demonstration of high-definition post-production Wednesday (Nov. 5). Manufacturers Philips, Sony, Panasonic, Silicon Graphics and Discreet Logic will help. The demonstration will show how to work from film-originated material to an edited HDTV master, which then can be delivered in any of the 18 picture formats under the Advanced Television Systems Committee standard. Crawford Digital will show film transfer on a Philips Spirit Datacine in two ways—first in an HDTV format recorded directly on a tape machine and then as data fed into an SGI computer. The HDTV signals will be displayed on Panasonic and Sony monitors and recorded to Panasonic and Sony VTRs, while a high-speed HIPPI network will be used to feed the high-def data into the SGI Onyx2 supercomputer. Editing and effects will be performed on an HDTV version of Discreet Logic's FIRE and the resolution-independent

INFERNO. Additional support for the demo, the first of its kind outside of a trade show, will be provided by AV Digital and DVS. The event should serve as a preview of the HDTV gear that will be shown at the SMPTE conference in New York on Nov. 21-24.

Fox has purchased 11 digital camera systems from **Philips BTS** for its new all-digital Network Center in Los Angeles. The order includes six LDK 20S "HiRes" digital studio cameras and five LDK 20PS companion cameras. Three LDK 20S and four LDK 20PS units will be installed on Fox's Stage A, expected to be online in January 1998. Fox Sports Net, on Stage B, will also use three LDK 20S cameras, along with one LDK 20PS. The LDK 20S, Philips's top-of-the-line studio model, features "HiRes" digital processing with 12-bit A/D video conversion and 40-bit internal processing; the LDK 20P is a portable triax companion camera. Fox, a longtime user of Philips cameras, employs them at Fox News Channel in New York and at its news bureau in Washington.

Discovery Networks has purchased a **Solid State Logic Scenaria** digital audio post-production system for its new 50,000-square-foot Television Center in Miami. The Scenaria system, which will be equipped with Solid State's Vision-Track editing and management tool, will be used for the creation and sweetening of on-air promotions, as well as for program reverberation and original program creation for Discovery's Latin American networks.

is designed to radiate both horizontal and vertical polarizations. This transmission technique improves reception to second and third television sets in homes that aren't connected to a cable input or an outside receive antenna, relying instead on their own indoor antennas. For the KTVW-TV project, Andrew also supplied 250 feet of HJ9HP-50 HELIAX transmission line, which gives the high power-handling capability of a rigid transmission line in a five-inch air-dielectric coaxial cable. Andrew says the HJ9HP-50 coaxial cable was ideal for KTVW-TV's self-supporting tower, because it weighs 32% less and has a 14% lower wind-load than 6 1/8-inch rigid coaxial line.

Lifetime Television has purchased a **Quantel Hal** video design suite for its in-house graphics facility. The version 504 Hal system has 15 minutes of uncompressed video storage and will be used in the creation of on-air graphics, promos, show bumpers, trailers and opens. The expanded graphics facility, which also has two Quantel Paintbox Bravos and two Picturebox Twin still stores, will be connected to Lifetime's production and broadcast offices through a wide-area T1-based network as well as a bidirectional D1 video circuit.



Univision station KTVW-TV Phoenix has taken delivery of an **Andrew TRASAR** elliptically polarized top-mounted UHF antenna. The antenna, located on South Mountain eight miles south of Phoenix,

Broadcasting & Cable's **Telemedia**

THE CONVERGENCE OF TELEVISION, RADIO AND NEW MEDIA

Internet Technology

Microsoft's latest move: mega-server

Inktomi product will be integrated into MSN in '98 to boost company's 'Net presence

By Richard Tedesco

Microsoft Corp.'s quest for Internet dominance advanced last week as Inktomi Corp. introduced the first network cache server with a capacity beyond one terabyte—a server coming soon to MSN.

The mega-server's introduction is a prelude to its planned integration into the Microsoft Network next year. Inktomi's Traffic Server will be incorporated into MSN's Premier service and the free Web-based form of MSN. The server is expected to afford access to 75 million Internet sites—all pre-selected for MSN users by Microsoft.

That could further strengthen MSN's position as the Internet service provider of choice. It's a role that MSN has assumed to the frustration of MSN executives, who privately acknowledge that 80% of its users surf Websites, bypassing MSN proprietary content.

"You'd never have to leave [MSN]," says Don DePalma, senior analyst for Forrester Research. "It was interesting that they [Inktomi] were willing to let Microsoft go off and brand the hell out of the thing."

Interesting but not surprising, since Microsoft recently bought a major equity stake in

the San Mateo, Calif., company. Intel Corp. also has an equity stake in Inktomi, intending to port the Traffic Server to Intel architecture. And in the freewheeling environment of PC technology deal-making, Inktomi also has a deal with Microsoft rival Sun Microsystems to handle marketing and sales for the product.

Traffic Server will enable massive caching to circumvent the World Wide Wait greeting 'Net surfers these days, whichever ISP they select. "The high number of Internet users and the constant insatiable demand for Internet data [are] causing bandwidth

capacity to triple every year [and are], leading to unimaginable congestion over the Internet," says David Peterschmidt, Inktomi president.

As Inktomi was aiding Microsoft's Internet designs, the Redmond, Wash., giant was disavowing any monopolistic intent in a filing in response to a Department of Justice antitrust action. In a memo filed regarding DOJ's action for civil contempt over Microsoft's inclusion of Internet Explorer 3.0 in Windows 95, Microsoft attorneys argued that the tactic is "simply a step in the process of rapid innovation"—a move it asserts the

market has demanded.

Meanwhile, Microsoft has sought to spark more market demand for IE 4.0 by introducing an enhanced version of the browser for \$49.95 in PC retail chains last week. Some observers see the marketing of this Cadillac edition of Explorer as a curious counterpoint to Microsoft's contention in the DOJ case that browsers are integral to operating systems. But the strategy secures precious shelf space for IE 4.0, countering Netscape's effort to distribute its Navigator and Communicator en masse earlier this year.

Online News

Stock crash leads to Web crush

ABC News site out of commission for part of 'Black Monday'

By Richard Tedesco

The New York Stock Exchange wasn't the only institution shut down last week by throngs of anxious investors. By Monday afternoon, ABC.com was also knocked out by investors accessing stock quotes.

That was an indication of the record volume recorded on news Websites last week as the stock market was reeling toward a 555-point drop in the Dow.

The sheer volume of activity put the ABC News Website out of commission for 30 minutes in the middle of the momentous market



slide, says Jeff Gralnick of ABC News. ABC.com saw a 35% rise in normal activity levels, to 1.4 million page impressions, on the strength of more than 300,000 visits, according to Gralnick.

The CNN and CNNfn sites experienced slowdowns on Monday but stayed up, according to Rich Zahradnick, vice president of CNNfn Interactive. Zahradnick reports that CNNfn hit hit 4.1 million page views, and CNN recorded 4 million. On Tuesday, CNNfn's 6.6 million page views eclipsed the 6.4 million CNN saw on Sept. 5, following Princess Diana's death.

Responding to the intense interest in and the magnitude of the stock market story, CNNfn was streamed live on the CNN site Tuesday, and CNNfn Interactive pulled out all the stops to stay on top of the news. "We pretty much had the entire staff working on it to make sure we were getting flashes up," Zahradnick says.

Lewis & Clark chart World Wide course

When PBS airs Ken Burns's *Lewis & Clark* documentary this week, PC users will be able to simulate their intrepid trek online.

The 1,000-page Lewis & Clark Website that PBS Learning Ventures has assembled on the Public Broadcasting Service site (www.pbs.org/lewisandclark) includes *Into the Unknown*, an interactive experience casting the user as Meriwether Lewis. The challenge: to duplicate the feat of Lewis and William Clark in leading their Corps of Discovery into the uncharted territory beyond the Mississippi River to find a route to the Pacific Ocean. The game uses images and text, including excerpts from the



expedition's diaries. In an area called Living History, PBS has cached video from the documentary that PC users can stream using VDOLive. The video includes outtakes of interviews that won't air during the two-part Burns production on Nov. 4 and 5. Audio content is streamed in RealAudio.

Extensive entries from the journals kept by Lewis and Clark and their compatriots during the journey are also available on the site. Background about the Native American tribes they encountered and a time line of the expedition also can be found there.

For educators, PBS has designed activities and lesson plans appropriate to study what stands as the most remarkable expedition ever undertaken on this continent. —Richard Tedesco

Fox News hit its highest traffic day ever on Monday, recording 3 million page views, compared with 1.5 million on average. Its biggest day after Princess Diana's death was 2 million page views in one day.

Scott Ehrlich, Fox News director of issues, informa-

tion and online services, says the crush of usage was an indication of just what the Internet can be as an immediate news medium. "As a consumer, there's no place to get minute-by-minute stock quotes anywhere else," Ehrlich says. "It's content like this that's going to fuel

the Internet." Fox facilitated traffic by installing a button for access to stock quotes on its front page.

MSNBC also had a banner day on this Black Monday, recording 300,000 visits to its site, according to an MSNBC spokesperson, for its biggest day to date. **TM**

NBA sells 'Net game packages

Displaced NBA fans tied to their desktops can hear every basket in their home team's games online this season.

This ersatz season ticket, available for \$19.95, is part of a juiced-up multimedia package on the league's revamped Website (www.NBA.com).

Fans who don't opt to pay can still listen to a game of the night three times weekly and view video highlights in QuickTime or avi files. First-half highlights can be seen during the second half, with second-half highlights available shortly after the game ends. A text play-by-play accompanies the audio, along with running game stats, and a pregame analysis precedes each broadcast.

In addition to the nightly video content, two or three highlights of the previous night's action will be posted on NBA.com each day. The league is adding a history section that will feature clips of classic moments using a streaming technology from Fremont, Calif.-based NetXL. And PC users will be able to download still shots from the clips.

"There always is more multimedia, and we're always looking for ways to increase

it," says Stefanie Scheer, NBA director of Internet services.

Plans call for a steady increase in available highlights. Around mid-season an area called GameStats Live, providing real-time game information, will add a Java applet adapted from the NBA's GameStats system that will enable users to manipulate data and see graphics depicting a particular player's shot positions.

An applet called Score Flash provides the die-hard fan with a live scoreboard to run on a desktop for updates on all league action. Virtual GM, sponsored by Gatorade, is a sort of NBA-sanctioned fantasy league in which fans can compete for prizes.

The site has been revamped with the assistance of ESPN Internet Ventures, which includes the talents of the formerly independent Starwave, the preeminent sports Website producer.

Audio of NBA games had previously been available on ESPN SportsZone as part of its \$4.95 monthly premium package.

The NBA.com upgrade is just another indication of the league's marketing savvy: it becomes the first pro league to provide online video highlights of games in progress. —Richard Tedesco



Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED SALES

District Radio Sales Manager

This opening is located in the Bay area of California.

This position will be responsible for implementing high-impact sales coverage and meeting targeted sales plans for the entire west coast region. Other responsibilities include providing accurate monthly forecasts of manufactured equipment; and securing technical information for pricing, proposals and systems engineering. Strong presentation skills are also required. This position will involve travel 4 days per week.

The qualified candidate will have a Bachelor's degree or equivalent work experience; 2 years of technical equipment sales experience; and 5 years of experience in radio equipment sales.

Interested candidates should send a resume and salary requirements to: **JWG Confidential Reply Service, Dept. 518, 117 Edinburg South, Suite 209, Cary, NC 27511.** Our client is an equal opportunity employer M/F/D/A. No phone calls, please.



HELP WANTED MANAGEMENT

Station Manager, WHYY-FM, Philadelphia, PA. News and information station in Philadelphia seeks Station Manager. Responsibilities include developing goals, objectives and policies for radio programming and on-air fundraising; developing programs for local and national distribution; providing program schedule which will result in significant audience while providing distinctive services to the community; supervising staff to ensure that programs meet the standards of broadcast journalism; and intelligent, fair presentation. Requires 5+ years experience in broadcast management and demonstrated administrative effectiveness and fundraising leadership. Send resume to WHYY-FM, HR Dept., 150 N. 6th Street, Philadelphia, PA 19106. EOE

Looking for a rewarding opportunity and better lifestyle without the hassle? Sales Manager needed in mid-Michigan. No desk jockeys. Must be a field, customer focused, seller. Privately held Group Owner committed to broadcasting. Reply to Sales Manager, WKCQ/WSAM, PO Box 1776, Saginaw, MI 48605. EOE.

General Manager, 90.9 FM Classical WGUC. Cincinnati Classical Public Radio, Inc. seeks General Manager for WGUC-FM who will develop a long-range vision for the station's success and strategy for achieving it with true excellence. Qualifications: a personal appreciation of classical music; demonstrated ability to lead an organization in the execution of its strategy and the achievement of outstanding results; fundraising experience. EOE. Please send resume and cover letter by 11/30/97 to WGUC, 1223 Central Parkway, Cincinnati, OH 45214.

Local Sales Manager. Who owns your station's this week? One of America's most stable broadcast groups. The Mid-West Family, has owned in Southwest Michigan since 1958. We have 6 stations here and a rare sales management opportunity to do the future of radio sales management NOW. If you can 1. Sell 2. Coach 3. Recruit 4. Train, fax compensation history, resume, references and philosophies to: Director of Sales 616-925-1011. EOE.

200+ Radio Market in E. Central Illinois town has rare opening for an aggressive Sales Manager in a competitive market. Seeking an organized, experienced professional in National, Regional and Local sales with a proven track record in New Business Development and Sales Promotions. Candidate must demonstrate strong leadership and people skills with motivational and training skills a must. Send resume, references, and compensation history to Box 01262 EOE.

HELP WANTED NEWS

The Best Jobs in the Business! We're looking for a creative, aggressive, enthusiastic radio Anchor/Reporter who knows how to communicate-understands how to tell a story and use sound - is equally comfortable on the street or in the studio and lives and breathes news! Television experience helpful. New York-based but your travel bag should always be packed!!! We're also looking for a highly-motivated radio reporter whose passion for entertainment news and pop culture is exceeded only by your energy, savvy and smarts! (A good Rolodex also helps). Television experience useful. Los Angeles-based. Tapes and resumes to:



**ABC News
Box 125
125 West End Avenue
NY, NY 10023
EOE**

HELP WANTED TECHNICAL

Chief Engineer for Knoxville, Tennessee radio stations. Should have experience as a Radio Chief or Assistant. Experience with installation, maintenance and repair of radio studio and RF equipment is required. Knowledge of computer network systems and station automation a plus. Contact Randy Price, VP Engineering, Journal Broadcast Group Inc., 720 E. Capitol Drive, Milwaukee, Wisconsin 53211. Phone 414-967-5218. Fax 414-967-5540. price@journalbroadcastgroup.com Journal Broadcast Groups is an employee owned EOE company.

SITUATIONS WANTED MANAGEMENT

Key player presently employed by major broadcast group seeks take charge GM position. Looking to do turn around or startup. 813-920-1556.

TELEVISION

HELP WANTED MANAGEMENT

Executive Operations Manager. Washington, D.C. based production and post-production house seeks Executive Operations Manager with entrepreneurial management approach to oversee and coordinate company operations. Must have demonstrated record of successful fiscal and quality control in multi-million dollar facility. Minimum of seven years related experience. Salary commensurate with experience. Fax resume to 301-762-3174.

Needed 10 GM's, GSM's, SM's National Cable Network. Launching first quarter. Rare opportunity to own and manage. 7 to 10 years experience TV, cable, radio. Salary \$30,000 plus com., full medical, multi million dollar potential, investment for stock \$30,000. Must attend network presentation in November. Proof of financial responsibility a must. Call for details Dan 508-896-5489 Fax resume to: 508-896-6680.

HELP WANTED SALES

ADVERTISING SPACE SALES

An immediate opening exists for a salesperson with 2-3 years sales experience. An advertising or technical selling background preferred. Position requires 50% travel in this East Coast territory. We offer base + commission plus a comprehensive benefits package. If you are self-motivated and possess excellent communication/presentation skills, please mail resume with cover letter outlining your qualifications and salary history/requirements to:



**c/o Robert Foody
245 West 17th Street
NYC 10011
EOE**

**Fax your classified ad to
Broadcasting & Cable
(212) 206-8327**

HELP WANTED OPERATIONS

KPBS, in San Diego, CA, has 2 openings in TV Operations division. Both positions require submittal of SDSU Foundation Employment Application with resume & 1/2" VHS videotape of work sample (no returns). All must be received on/ before 11/21/97 and include applicable Job Ref #. For more information, call 619-594-5703 or see www.foundation.sdsu.edu/hrpage. EEO/AA Title IX Employer. **TV Production Editor:** Responsible for technical quality of programs; operate editing systems; tech supv of post-production editing; work closely with producers & directors; other duties. Requires BA equiv, emph teleproduction, electronics, related; minimum 2 years production in TV environment, thorough knowledge and experience on creative and engineering techniques, materials/equipment, and network tech standards. \$2,707-\$3,635/mo plus excellent benefits. Job# F97-278. **Electronic Graphics Designer:** Design and execution of elect graphics for programs, program/image promotion and non-broadcast video projects; works with production team; planning/review, equipment research and other duties. Requires BA equivalent in graphics, fine arts, emph on electronic graphics preferred; minimum 4 years experience graphics production experience in TV environment with evidence of ability on state-of-the-art design using variety of equipment. \$2,820-\$3,801/month plus excellent benefits. Job #F97-279.

Sales Account Executive. WFSB, the #1 station in Hartford/New Haven, is seeking a highly motivated sales account executive to service clients, develop new advertisers and vendor co-op business. Must be a strong team player and have excellent computer and communication skills. Minimum one year prior broadcast sales experience required. Send resume to Mike Pendergast, LSM, 3 Constitution Plaza, Hartford, CT 06103-1821. EOE.

TV Account Executive. KSTU FOX 13 Television, a rapidly growing FOX O&O in Salt Lake City, has an opening for a full-time Account Executive. Full benefits package available. If you have a bachelors degree in business, media sales, communication, related field or equivalent and 2-5 years previous sales experience, preferably in media sales, television and/or radio, we want to hear from you. Don't miss this opportunity to join a successful station located in the beautiful Rocky Mountains and host of the 2002 Winter Olympics. Please send resume to KSTU FOX 13 Television Personnel, 5020 West Amelia Earhart Drive, Salt Lake City, UT 84116 or fax 801-536-1315. Equal Opportunity Employer.

Local Sales Manager. We are looking for a highly-motivated LSM to lead our successful sales team. Candidate must possess strong team building and coaching skills. Candidate should also have the ability to motivate sales staff and direct local sales efforts in agency, developmental and value added area. Three to five years television sales experience required. College degree preferred. Send cover letter, resume and non-returnable tape to Personnel Manager, WDBJ Television, Inc., PO Box 7, Roanoke, VA 24022-0007. We are an Equal Opportunity Employer. We do not discriminate on the basis of race, religion, color, sex, age, national origin or disability. *No phone calls.*

Local Account Executive. WTSP is accepting applications for a Local Account Executive. Candidates must have experience handling agency business and proven success in new business development. Position requires strong rating negotiation, presentation and organizational skills and a minimum of three years experience in television sales. WTSP is an Equal Opportunity Employer and encourages women and minorities to apply. Send resume to Candi Geiger, Local Sales Manager, PO Box 10,000, St. Petersburg, Florida 33733.

If you're good in sales, know how to recruit, hire, train and motivate, we may have a sales manager position for you. Small market station, confidential. Reply to Box 01261 EOE.

Regional Sales Manager. Enterprise Systems Group is an international company providing fully integrated software systems to electronic media, which lead the industry in managing advertising contracts, accounts receivable, log preparation, program scheduling and automation interfaces. Our past five-year growth pattern is unmatched in the marketplace and our clients include many of the top broadcast and cable companies. Further growth requires the addition of skilled sales managers with proven experience in broadcast or technical sales, preferably both. Extensive travel is required but the compensation is as highly competitive as the challenges. This is a rare opportunity for a skilled sales executive who is exceptional in presentations, client service and knowledgeable of electronic media. Send your resume in confidence to: VP/Sales & Marketing, Enterprise Systems Group, Inc., 5475 Tech Center Drive, Suite 300, Colorado Springs, CO 80919. EOE. No calls, please.

Account Executive/Top 50 Market. Minimum of 3 years broadcast sales experience required. Candidate should have a proven track record with major agency/client negotiations and new business development. Strong presentation skills, proactive and creative approach to marketing a must. Success with vendor programs and marketing promotions a plus. Should have working knowledge of a variety of research tools. Send resume and cover letter to: WYOU-TV22, 415 Lackawanna Avenue, Scranton, PA 18503. EOE.

HELP WANTED MARKETING

Marketing Position. Univision, the #1 ranked Hispanic Television Network, is seeking a highly motivated, analytical person with 3-5 years experience using syndicated marketing research (i.e. Simmons, Polk, Scarborough) in the sales and marketing process. The ideal candidate would also have some media experience and be able to use Univision's unparalleled marketing research resources to design marketing presentations which will motivate national advertisers to advertise on Univision. Excellent communication and presentation skills, as well as knowledge of PowerPoint, a must. Please fax resume and salary requirements to 212-455-5224.

HELP WANTED TECHNICAL

ENTERTAIN A NEW CHALLENGE

Sony Pictures Entertainment (SPE) is an industry leader in multi-media entertainment. We are currently seeking an experienced professional to join our team in Culver City. Consider yourself in the following role:

DIRECTOR OF ENGINEERING, WORLDWIDE SATELLITE OPERATIONS

You will provide engineering support to the International Television Networks. Monitor development of digital compression and disc based technologies for applications on SPE origination/editing facilities, and participate in valuations of technical infrastructure for new television investments of SPE's business development group. Background in satellite operations, post production and network origination is required. You will be required to travel internationally and may be relocated for short durations.

A total compensation package accompanies the opportunity to join an innovative entertainment leader. To apply your talents, please send resume to: **Sony Pictures Entertainment, SPP/3900, Attn: DE/GF, 10202 W. Washington Blvd., Culver City, CA 90232-3195.** An Equal Opportunity Employer. M/F/D/V.



To place your classified ad in *Broadcasting & Cable*, call Antoinette Pellegrino (212) 337-7073 or Sandra Frey (212) 337-6941

WJHL-TV, a mid-south CBS affiliate, 93rd DMA (Tri Cities, TN/VA) is looking for a well-organized and motivated Chief Engineer. Individual must be hands-on and have the ability to lead by example. Three years experience as a Chief Engineer is preferred. For details, please send resume only to Jack D. Dempsey, General Manager, WJHL-TV, PO Box 1130, Johnson City, TN 37605-1130. WJHL-TV is a Media General Broadcast Group station. We are an Equal Opportunity Employer. Drug screening is required.

Videotape Editor. The Christian Broadcasting Network, headquartered in Virginia Beach, Virginia, one of the world's largest television ministries, is seeking a seasoned client-oriented Videotape Editor. The successful candidate will possess the following qualifications: Experience with CMX, InFINiT, Grass Valley 200 and D-2 equipment and experience as a videotape editor at a major production or broadcast facility. Experience designing DVE generated effects and good computer skills a plus. Avid experience preferred. If you meet the listed criteria and share our vision and purpose, call our 24-hour line (800)888-7894 to request an application. Resumes can be faxed to (757)579-3899. Forward a resume tape with your completed application.

Technical Operations Manager. Progressive facility seeks a seasoned technical operations manager. Applicant must have experience with Avid editing systems, a knowledge of on-line and IMMIX Video Cube a plus. With some opportunity to be involved in the editing process. People skills a must. Fax resume to 212-629-5976.

TV/FM Chief Engineer. PBS and NPR station in sunny South Florida seeks a hands on chief engineer with thorough knowledge of television and radio broadcast and production equipment. Must be a team player with strong leadership, organizational and communication skills. Minimum 6 years experience in similar role in commercial or public broadcasting. SBE certification and FCC general class license a plus. Send resume and salary history to Personnel, WXEL, PO Box 6607, West Palm Beach, FL 33405-0607. EOE.

Senior Television Maintenance Engineer: Fully skilled in repairing both digital and analog video and audio broadcast grade equipment. Troubleshooting to both the board and component level preferred. Facilities and light circuit design skills a plus. Electrical Engineering degree preferred, but not required. An extremely high quality sense is mandatory. Extensive experience in broadcast grade teleproduction, network or Television station engineering required. Send resume and salary requirements to: Nichols Technical Services, Attn: SR 11-97, 2945 Flowers Road South, Suite 107, Atlanta, GA 30341.

Satellite Truck Engineer. Crawford Communications is expanding their fleet of Transportable up-links and is looking for motivated, qualified operators. The ideal candidate would love being on the road, enjoy maintaining a network quality satellite truck, and operating with a large amount of independence. This is an excellent opportunity for a mid-market technician looking to move up. We are only interested in people who can efficiently handle the responsibilities of providing quality service to our clients. This position may be remote based in the Eastern U.S. Interested candidates should contact Dave Gainey at 404-876-9088.

Operations Engineer needed to operate all master control, transmitter, and satellite equipment; perform technical functions, and minor troubleshooting. Requires night and weekend work. Minimum of one year TV master control experience. Post-secondary/technical school preferred. SBE certification a plus. Send resume to Personnel, WTVC, PO Box 1150, Chattanooga, TN 37401. Equal Opportunity Employer.

Maintenance Engineer. Florida's sun and sand are calling you. WFTX TV 36, the FOX affiliate in 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. Please send resume and salary requirements to Ryan Steward, Chief Engineer, WFTX TV, 621 SW Pine Island Road, Cape Coral, FL 33991. We are an Equal Opportunity Employer.

Junior Television Maintenance Engineer. Broadcast grade equipment bench repair skills required. High quality level of digital and analog video and audio equipment alignment and set-up abilities. Full understanding of electronic theory mandatory. Technical school or college degree in an electronics related discipline preferred. A minimum of 7 years experience in engineering maintenance at the broadcast grade level is a must. Send resume and salary requirements to: Nichols Technical Services, Attn: JR 11-97, 2945 Flowers Road South, Suite 107, Atlanta, GA 30341.

Engineering Maintenance Technician. WTTG is seeking an individual with at least 5 years experience at a TV station or Network facility repairing modem cameras, video, audio and video tape equipment to component level. Maintenance work to include non-linear editing, state of the art graphics and digital video systems. Candidates must be current with DTV and HDTV systems theory, design and operation. Experience with station automation systems and PC type computers is desired. Must be highly motivated and able to work with minimum supervision. For consideration please send resume to WTTG-FOX Television Stations, Inc., 5151 Wisconsin Avenue, NW, Washington, DC 20016. Attn: Mary Talley, VP/ Human Resources. EOE/M/F/D/V.

ENG Personnel. ENG field operations with camera (and microwave) experience, Videotape Editors, and ENG Maintenance. Employment for West Coast. Would commence fall/winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or Fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Chief Engineer: Dallas Area Trinity Broadcasting station. Experienced in maintenance of UHF transmitter, studio systems as well as personnel supervision and training. SBE certification a plus. Send resumes to Ben Miller, Mail: P.O. Box C-11949, Santa Ana, CA, 92711; E-mail: BMILLER@TBN.ORG; Fax: 714-665-2101. M/F EOE.

Director of Engineering: Successful candidate must have an in-depth knowledge of digital video and audio technology as we begin our conversion to ATV, as well as a complete understanding of broadcast and microwave RF technology. Candidates should have experience in TV broadcast engineering management including studio and transmitter facility maintenance, capital project planning and implementation, production and on-air operations, scheduling of technical personnel, preparation of operating budgets, knowledge of all building systems and compliance with all government and industry regulations and standards. We want a team player who has a proven ability to work well with employees and fellow department heads. Degree in a technically related field or equivalent experience required. Please send resume and cover letter to Tom Kane, President and General Manager, 7 Lincoln Square, New York, NY 10023. No telephone calls or faxes please. We are an Equal Opportunity Employer.

Director of Engineering. WPWR-TV, Newsweb Broadcasting's UPN affiliate in Chicago, is seeking candidates with an established television engineering and management background. Responsibilities include studio, transmitter, building and information systems planning, implementation and maintenance. Ability to evaluate new technologies essential. ASEE/BSEE and/or SBE certification preferred. Resume and salary history to Bob Brewer, Director of Operations, WPWR-TV, 2151 N. Elston Avenue, Chicago, IL 60614. Fax 773-276-6477.

Director of Engineering and Operations. WFMY-TV is looking for a Director of Engineering and Operations who would be a strong leader for its technical and production teams. Must have excellent communication, team building and problem-solving skills, as well as a solid base of technical knowledge. Ideal candidate would also possess knowledge of and experience with capital and operating plans. Send resume to Deborah Hooper, President and General Manager, WFMY-TV, PO Box TV-2, Greensboro, NC 27420. No phone calls please. EOE.


Broadcast Maintenance Engineer. PBS and NPR station in sunny South Florida seeks self-starter having significant experience in repairing and maintaining TV and radio equipment of all kinds. Requires minimum of 3 years extensive equipment maintenance at commercial or public station. Send resume and salary history to Personnel, WXEL, PO Box 6607, West Palm Beach, FL 33405-0607. EOE.

HELP WANTED NEWS

News 12 Regional Networks, the nation's first, largest and most watched regional news channel, is expanding again in the New York market. We're launching a cutting edge news service, utilizing custom designed software and unique studio facilities. These are opportunities to shape the direction of a startup venture by the most experienced regional news organization. The following positions require driven, energetic professional. Bilingual English/Spanish is a plus: News Director, Anchor/Reporters, Video Journalists, Producers, Assignment Editors, Graphic Artists, Studio Directors, Business Managers, Engineers. We offer an attractive salary and benefits package, a hands-on environment where you are empowered to set your own standards, and never a dull moment. For consideration, please send your resume to: PO Box 999 NF, Woodbury, NY 11797. EOE.

NEWS ANCHOR

KVVU-TV Las Vegas, a Meredith Broadcasting Group station, is seeking qualified candidates for NEWS ANCHOR for a start-up 10PM newscast. Candidates will anchor and assist writing newscasts. Must possess excellent on-air presentation, communication and high-energy. Interpersonal skills and the ability to represent the station in the community are essential. Degree in journalism or related field required with five (5) years experience as anchor or reporter for commercial, public TV or radio required. Send resume and tape to: KVVU/FOX5-TV Personnel Dept., 25 TV5 Dr., Henderson, NV. 89014. EOE

KVVU-TV 
No phone calls please.

Videographers. WCBD-TV, a Media General television station in Charleston, South Carolina, has immediate openings for two videographers. Minimum of two years experience preferred. We are an all-Beta-SP operation. Editing and live truck operation included in the job description. Send tape and resume to Human Resources. WCBD-TV, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. Drug test required. EOE. M/F.

Television Director. Must be able to direct fast-paced, heavy story count, and graphic-intensive newscasts. Must be able to perform under pressure, meet deadlines and communicate well with crew and producers. Must be familiar with Grass Valley 3000 switcher, Abekas DVE and Pinnacle Still Store. Chyron Infnit and Sony 370 studio cameras. Must be able to switch own newscasts on occasion. Prefer minimum 5 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 letter to Jeff Jeandheur, Production Manager, KPRC-TV, PO Box 2222, Houston, TX 77252. EOE/Drug free.

Sports Reporter/Photographer. We're looking for a third player for our sports team. Candidates should have two year's sports reporting and shooting experience and be ready to move into fill-in anchoring. This is an active sports market which demands educated sports reporting. Send your resume and non-returnable tape to Jack Doles, Sports Director, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. WOOD TV8 is an Equal Opportunity Employer.

Program Guide Editor/Writer. The editor writes and oversees the publication of the 24 page, 4-color, monthly program guide for 38,000 members of the nation's first public television station; a fast-paced, creative environment. Qualifications/Skills: Excellent writing and editing skills; excellent punctuation, spelling, and grammar skills; strong proof reading skills; excellent organizational skills; computer literate - Macintosh/Quark and PC; knowledge of layout, design, photography and printing; ability to conceptualize and write articles and listings; ability to conduct interviews for cover stories; diligent to deadlines. B.A. in English or Journalism. Minimum 3 years professional editing experience. \$30,000, commensurate with experience. Send cover letter, resume, and 3 diverse writing samples to Ms. Flor Garcia, KUHT-TV, 4513 Cullen Boulevard, Houston, Texas 77004. Application deadline: November 5, 1997. KUHT-TV is licensed to the University of Houston System and is an Equal Opportunity Employer. Minorities and women are encouraged to apply.

Producer/Director. WCBD-TV, the NBC affiliate in Charleston, SC is looking for a 6 and 11pm newscast director. Primary responsibility will be directing and switching a fast paced, dual anchor newscast with lots of live elements. If you enjoy working with great production equipment, and can switch solid shows, send your resume, references and a copy of a recent newscast to WCBD-TV, Personnel Dept., 210 West Coleman Blvd., Mt. Pleasant, SC 29464. WCBD is an Equal Opportunity Employer. M/F, drug free workplace with pre-employment drug screening required.

Producer/Director. WOOD-TV seeks an individual with proven ability to direct news, as well as produce/direct studio and field productions. Editing/shooting skills a strong plus. This is not a 9 to 5 position, but if you're tired of being a big fish in a small pond, this is a great opportunity! NBC affiliate, 38th market, dominant #1, with people and resources to stay there! Send resumes and non-returnable aircheck tapes (with director's track) to Patrick Linehan, Production Manager, WOOD-TV, 120 College Avenue SE, Grand Rapids, MI 49503. WOOD-TV is an Equal Opportunity Employer.

Producer. WCBD-TV, a Media General television station in Charleston, South Carolina, has an opening for a producer. Minimum of two years experience as an associate or line producer preferred. Send resume and tape of your newscast to Human Resource Director, WCBD-TV, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. Drug test required. EOE, M/F.

Newscast Director. KCRA-TV in Sacramento has an opening for a newscast director. Candidates should have at least two years of directing experience including experience directing live daily newscasts. They must be highly organized, possess excellent communication skills and work well under pressure. Other duties may include directing various special broadcasts and news pre-production. Send a tape of a recent newscast with director's track to Jim Stimson, Executive News Producer, 3 Television Circle, Sacramento, CA 95814. Any offer of employment is contingent upon passing a test for drug and alcohol use. EOE/M/F/ADA.

News Topical Promotion Producer. WSOC-TV needs a tease writer who knows how to sell a strong news story to the right audience. Producers who are great "sellers" are encouraged to apply. This is a job that works our of the News Department. Editing skills a plus but not required. Send resumes and tapes to Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. EOE M/F.

News Producer. Breaking news junkie, creative thinker, superb writer who likes to start trends instead of follow wanted for producer-driven aggressive news team awarded AP Best State Newscast in its first year. ABC26 is Tribune owned ABC affiliate. Send resume and non-returnable tape of last night's newscast to Keith Cibulski, WGNO, #2 Canal Street, Suite 2800, New Orleans, LA 70130. EOE.

News Graphic Artist: WGNX, Atlanta's CBS affiliate, has an opening for an experienced news graphic artist. Position is responsible for daily news pre-production creating still and animated news graphics, some promotion production, assisting with determining and "station" look, and maintaining graphics inventory and source materials. Position will work closely with newscast directors, producers, and technical directors. Candidates should have 3-5 years major market news graphic art experience, possess strong working knowledge of Quantel Paintbox, Chyron Infnit! and Photoshop systems, be able to work under pressure and be deadline oriented. Familiarity with non-linear editing is a plus. Applicants must be willing to work nights, weekends and holidays. Send resume, non-returnable demo tape, and salary requirements to Jerilyn Jaskowiak, Production Manager, WGNX, 1810 Briarcliff Road, NE, Atlanta, Georgia 30329. No phone calls.

News Executive Producer. WSOC-TV is looking for an aggressive, creative manager to oversee the day-to-day content of our newscasts. This person should be able to juggle a lot at one time, have an excellent understanding of good show production and showcasing and audience preferences. We're looking for that person who can get things done and likes to win everyday. Previous management experience a plus. Send tape and resume to Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. EOE M/F.

Meteorologist/Weather Anchor: WCTI (12-ABC) serving Eastern North Carolina is looking for a morning and noon meteorologist. At least two year on-air experience at a commercial TV station along with a degree is preferred (AMS Seal preferred). This is a full-time, Mon.-Fri. position with a benefits package attached. No phone calls please. Send a VHS tape, resume and a short cover letter describing your achievements and accomplishments to Doug Spero, News Director, WCTI, PO Box 12325, New Bern, NC 28561. EOE.

Special Projects Photojournalist/Producer. KJRH 2 NEWS NBC looking for a creative photojournalist/producer for special projects. You should have at least three years experience in photojournalism. If you have the vision and style for longer-formatted storytelling, let us know! No phone calls, please. Send resume to KJRH 2 NBC, Lori Doudican, 3701 S. Peoria, Tulsa, OK 74105. EOE.

Investigative Producer. WSOC-TV is expanding and looking for an experienced digger who knows how to translate facts into good television. Computer Assisted Reporting experience a plus. No beginners please. Send tape and resume to Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.

General Assignment Reporter. WHBQ FOX O/O in Memphis seeks an enthusiastic and aggressive reporter for daily news coverage. Must be a creative storyteller with strong camera presence for in-studio and live shoots. We're looking for someone who wants to be A-1 everyday. Proven journalist skills a must. Responsible for making news contacts, enterprising story ideas, concise writing and active story follow-ups. 3 1/2 years general assignment reporting experience required. No phone calls. EOE. Send us your news philosophy, resume and non-returnable tape to Human Resources, WHBQ-TV, 485 S. Highland, Memphis. TN 38111.

Editor/Photographer. Looking for an entry level editor/photographer for the overnight shift. Basic editing and shooting skills and a tape which shows them are the primary requirements. Live truck operating experience a plus. Send your resume, references and non-returnable tape to Tim Dye, Assistant News Director, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. WOOD TV8 is an Equal Opportunity Employer.

Director. WLWT-TV, Hearst-Argyle's NBC affiliate in Cincinnati, Ohio, has an immediate opening for a Director. The ideal candidate will have four (4) years experience directing newscasts and other live programming. College degree in broadcasting or related field is preferred, and strong supervisory skills are a must! Send resume, non-returnable VHS tape, and salary requirements to David Rosch, Production Manager, WLWT-TV, 140 W. Ninth Street, Cincinnati, Ohio 45202. WLWT-TV is an Equal Opportunity Employer. Phone calls and faxes will not be accepted or considered.

Co-Anchor/Producer: WTAP-TV (NBC), a Benedek Broadcasting station, seeks Co-Anchor/Producer candidate for award winning 6 and 11 News. Four year degree, two year reporter/producer/anchor experience required. Some reporting and editing required. Opportunity to join growing group with potential for advancement. Send tape, resume by 11/22 to News Director, WTAP, One TV Plaza, Parkersburg, WV 26101. EOE. Women and minorities encouraged to apply.

Assignment Editor. WSOC-TV is looking for that newsroom leader who loves breaking news and knows how to enterprise. This is not just about being a scanner jockey, it's about generating ideas and futures planning. Send resume and cover letter to Robin Whitmeyer, Executive Editor, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. EOE M/F.

Meteorologist. West Texas affiliate seeks a Staff Meteorologist. On-air experience required; degree and seal preferred. Experience with WSI essential. Candidates will do daily Five, Six and Ten PM weathercasts. Send resume and tape to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE.

Anchor/Reporter. WTHR-TV, a Dispatch Broadcast Group Station, has an immediate opening for a TV Anchor/Reporter. Individual will be responsible for researching, interviewing, writing and presenting on-air reports on a variety of topics as both reporter and newscast co-anchor. Successful candidate will have a minimum of 5 years professional live anchoring/journalism experience, show initiative, objectivity, accuracy and dependability, all under deadline pressure. Strong live reporting experience required. College degree required, journalism or communications major required. Interested candidates possessing these skills should submit a letter stating referral source and current resume and non-returnable tape to Attn: News Director, Attn: Job No. 96, PO Box 1313, Indianapolis, IN 46206. Replies held in confidence. Qualified minorities and women are encouraged to apply. We are a drug-free and smoke-free environment. Equal Opportunity Employer.

11:00 PM Producer. I need a *hot shot*. Looking for someone to produce our upbeat, fast paced 11:00 pm newscast in America's fastest growing city. Send resume and producing philosophy to Joe Riddle, Executive Producer, KLAS-TV, 3228 Channel 8 Drive, Las Vegas, NV 89109. EOE.

Local Account Executive WTSP is accepting applications for a Local Account Executive. Candidates must have experience handling agency business and proven success in new business development. Position requires strong rating negotiation, presentation and organizational skills and a minimum of three years experience in television sales. WTSP is an Equal Opportunity Employer and encourages women and minorities to apply. Send resume to Candi Geiger, Local Sales Manager, PO Box 10,000, St. Petersburg, Florida 33733.

Senior Graphics Designer CLTV News, Tribune Company's 24-hour regional cable newschannel located in suburban Chicago, has an opening for a Senior Graphics Designer. This position is responsible for the channel's on-air look; oversees the work to the design staff; creates on-air graphics and animation; creates graphics for our web site; and provides art direction to creative services producers and design staff. Previous TV graphics experience is required, preferably on Quantel, Paintbox or ColorGraphics DP-MAX. As part of Tribune Company, we offer excellent employee benefits at our state-of-the-art studios. Send non-returnable tape and resume to Marketing Director, CLTV, 2000 York, Suite 114, Oak Brook IL 60523 No Phone Calls.

Get the added exposure you need with Mediacaasting, the premiere audio/video classifieds on the internet. Call today at 920-926-9620. Your tape can be online today.

TV/Video Producer. Search Extended. Mississippi State University seeks talented individual to join award winning, Betacam-equipped Electronic Media Section. Proven skills in reporting, videography, script writing, and video editing required. Broadcast-quality voice a must. Individual will produce broadcast news stories and some long-form videos. Opportunity to learn and use non-linear video editing equipment. Bachelor's degree in Broadcast Journalism, Communications, Mass Communication, or closely related field required. Send letter of application, resume, 3 video samples of work, college transcript, and 3 work related references to: Cliff Bice, Director, Office of Agricultural Communications, Box 9625, Mississippi State, MS 39762. Applications accepted until position is filled. An AA/EEO organization.

HELP WANTED PROMOTION

Promotion Producer. UPN 33 South Florida. The 1997 UPN Affiliate of the Year, is looking for a *Top Gun* to add to our award winning Promotion team. Every production resource in our station is dedicated to promotion. This includes AVIDs, SGI's with Alias/Wavefront, a Jaleo D1 compositor, a Pro Tools digital audio workstation and an all new digital linear production suite. And by the way, we're running multiple stations with an all new tapeless master control! This is a career making position in the hottest market in the country! If you can write copy that sizzles and have the eye to back it up, send a short letter, a reel that won't end up as tape stock (VHS or Betacam) and resume to Dept. #202, WBFS, UPN 33, 16550 NW 52nd Avenue, Miami, FL 33014. No phone calls, please. EOE.

News Promotion Writer/Producer. KTRK-TV, an ABC owned station, has a terrific opportunity for an experienced producer who can do it all: image, series and topicals. We are looking for someone who likes to write, has a good eye in the suite and is a team-player. We have everything a creative and motivated person needs to turn out great work. AVID and metered market experience a plus. Please send tape and resume to Tom Ash, Creative Services Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. Equal Opportunity Employer. M/F/D/V.

Graphic Designer. KTRK-TV, an ABC owned station, has an exceptional opportunity for a talented and experienced graphic designer. If you are ready to move up, we offer the tools, the resources and a great working environment. Quantel Paintbox Express experience a plus. Please send resumes to Dana Decker, Art Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. Equal Opportunity Employer. M/F/D/V..

Promotion Producers: A Christian owned media group is putting a full-power commercial station with family programming on the air in Houston. We seek creative image makers who can break new ground. Tools include Avids, SGI, and DigiBeta On-line. Experience needed, talent required. Send resume, demo, and salary requirements to Personnel Director, Island Base Media, 5587 Doliver Dr., Houston, TX 77056. All submissions held in confidence. EOE.

HELP WANTED PRODUCTION

TV Producer/Director (Vacancy Announcement #8-88). Texas Parks & Wildlife, Austin, TX. Shooter/Producer sought for Emmy Award winning program "Texas Parks & Wildlife." Seen weekly on PBS affiliates in Texas and elsewhere, this series is shot entirely in the field and highlights the dramatic scenery, diverse wildlife and interesting characters that make Texas unique. Candidates should possess exceptional field producing and editing talents, proven ability to meet tight deadlines and the willingness to work as part of a creative team. Extensive travel throughout Texas is required. Salary \$2,489-\$2,825 monthly. This position requires at least 2 years experience in video production and a degree from an accredited four-year college of university with major course work in Radio-Television-Film or related field. Texas residents can pick up applications at any State Agency, TEC or State Park office. Out of state resident request application materials by calling (512)389-4903, or (512)389-4545, or visit us on the Internet at <http://www.tpwwd.state.tx.us>. Apply to Texas Parks and Wildlife Dept. 4200 Smith School Road, Austin, TX 78744. Attn: Employee Recruitment and Retention. Reference vacancy announcement #8-88. Position closes 12/4/97.

Television Producer/Director of Client Relations. Television producer/director of client relations responsible for producing/directing commercials and special projects while working directly with sales/clients to meet their creative needs, budgets and deadlines. Excellent creative, organizational, writing and interpersonal skills required. Technical skills a plus. Experience a must! Send resume and non-returnable tape to Production. WXXA FOX23, 28 Corporate Circle, Albany, NY 12203. Women and minorities encouraged to apply. EOE.

Successful national talk show looking for experienced East Coast based producers. Please fax resume to 212-262-3731.

Southeast CBS affiliate seeking Production Manager. WJHL-TV, a Media General Broadcast Group station is seeking a highly motivated individual for this position. At least two years experience as production manager in a commercial television station required. Must be familiar with AVID Media Composer 8000, Ampex Century AV switcher, Deko character generator, Pinnacle DVE Extreme and various forms of equipment. Candidate must possess a working knowledge of directing newscasts. If you meet these requirements, please send resume to: WJHL-TV, Attn: Jack D. Dempsey, PO Box 1130, Johnson City, TN 37605-1130. EOE/Drug screening required.

Production Marketing Representative. Talented self-starter needed to market the services of "Seagate Productions," a top-notch production facility associated with the area's #1 television station. Applicant must be a strong writer/producer who can handle high-end video production from start to finish. Must also be able to prepare proposals and accurate cost estimates for a wide range of projects. Will work closely with clients and production staff to insure client satisfaction. We offer a great working environment and excellent pay/benefits. Send resume to Personnel Administrator-86, WTOL-TV, PO Box 1111, Toledo, Ohio 43699-1111. No phone calls. WTOL is an Equal Opportunity Employer.

Engineering Promotions Editor. WTTG is seeking a creative individual with at least 5 years experience at a TV station or Network facility editing programs and promotional material. Editor to work with 1" and Beta Tape, Ampex ADO and GVG 141 editor. Candidate must be able to work both independently and as part of a team. Experience with non-linear high and end editing systems desirable as facility upgrade is in progress. Must be able to handle high pressure, and time critical assignments. For consideration please send resume to WTTG-FOX Television Stations, Inc., 5151 Wisconsin Avenue, NW, Washington, DC 20016, Attn: Mary Talley, VP/ Human Resources. EOE/M/F/D/V.

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infinit), Still Store Operators, Tape Operators (Beta), Maintenance (plant systems experience - distribution and patching), Lighting Director Engineer. Employment would commence fall/winter 1997. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience. Videotape Editors, Studio Operators, and Maintenance. For the Midwest. Would commence spring/summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence fall/winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

HELP WANTED RESEARCH



The Answer You've Been Looking For.

Buena Vista Television, a global leader in quality entertainment, has an outstanding opportunity for a well-rounded and dynamic

Director of Research

The Walt Disney Studio's Television Research Department is seeking a Syndication Research Executive with 5+ years of experience. Leading a team of researchers, you must have strong communication skills, the ability to develop national and local sales presentations, and a solid background in both primary and secondary research. We are looking for a BIG-PICTURE THINKER. Our diverse and enthusiastic team of researchers support Buena Vista Television, Walt Disney Network Television, Television Animation and other key divisions in the corporation.

Make this the answer to your next career move! Mail/fax your resume, in confidence, to: **Walt Disney Pictures and Television, Attn: CAPBC10RD, 500 South Buena Vista Street, Burbank, CA 91521-7376. Fax: (818) 563-3551.** No phone calls, please.



WALT DISNEY Pictures and Television

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We are an Equal Opportunity Employer.

RESEARCH ANALYST

New York sports & entertainment company is seeking Research Analyst. Qualified candidates must have 1-2 years research experience, preferably in cable or broadcast; thorough knowledge of Nielsen ratings and Scarborough research; excellent analytical, verbal and written presentation skills; and high proficiency in Excel, Word and Powerpoint. Only candidates with television research experience will be considered. Excellent benefit package offered. Please send resume which must include salary requirement to:

Bayard, Department 131

902 Broadway, 10th Floor, New York, NY 10010-6002

Equal Opportunity Employer M/F/W/D

Group Research Manager. Leading NYC representative company seeks hands-on manager to generate sales and marketing support materials for a list of TV stations (sales promotion audience analysis, etc.) and to supervise research analyst. The successful candidate should have excellent analytical quantitative, communication and leadership skills. Must have knowledge of PC applications (Lotus, WP, experience working with Nielsen ratings). A minimum of 3+ years experience required. TV/Rep industry background a +. We offer a competitive salary and excellent benefit program. For consideration please send your resume with salary requirements to: JA-432BC, 180 Varick Street, 2nd Floor, New York, NY 10014. EOE.

SITUATIONS WANTED NEWS

Sportscaster ready for Medium to Large market. Knowledgeable, friendly, experience at the Major League level. Graduate of U.C.L.A. with BA English. Call John (619) 270-6061 or fax (619) 270-0502.

Eager, beginning reporter, looking for career start. Some experience reporting, writing, and camera work. Willing to learn and grow with station. Creative, energetic, and hard-working. Demonstration tape and resume available. Call Brickey 615-896-9288.

NEWS COACHING SERVICES

Coaching Services We provide comprehensive tape critiques and coaching/consultation for news professionals. Expert, approachable, affordable. Media Mentors (334) 665-5553.

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Career Videos prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, free stock. Great track record. 847-272-2917.

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The program works. Former students now sell for NBC, ABC, ESPN, MTV, Katz, Turner, Petry, and dozens of TV stations across the country.

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INTERNET

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Join the growing team building next generation websites for entertainment industry insiders. You'll work with BROADCASTING & CABLE, VARIETY, BOOKWIRE, PUBLISHERS WEEKLY and others to provide "must have" news and data for the movers and shakers. The initial assignment will be to just launched Entertainment Marketplace Headlines Web site at www.emheadlines.com. You'll select stories, write headlines, and act as liaison to our network of web editors around the world. You'll also suggest and develop new content ideas. The ideal candidate might be a film, communications, or media graduate with web experience at an entertainment publication or web site, or at a network or studio web site. This is an editorial position; news judgement and industry knowledge are more important than html or design skills. (No programming is required.) Job location: "Silicon Alley" in Manhattan...no telecommuting. We're building something special in an atmosphere of creativity, innovation, and laughter. Start-up, entrepreneurial atmosphere within the security of one of the world's largest publishers. Full-time staff position with complete benefits. Visit our other websites at www.bookwire.com and www.cahners.com. E-Mail resume with salary requirements and URLs to hrny@cahners.com. Fax 212-727-2425. Use Web Producer in header. Reed Elsevier Business Information. EOE.

CABLE

HELP WANTED MANAGEMENT

ESPN takes pride in a well-deserved reputation as a major player in total sports coverage and broadcast programming. If your goal is to join an award-winning team, the following opportunity is available at our Bristol, CT location:

PURCHASING MANAGER

As a key member of our team, you'll oversee Purchasing Department operations to include sourcing/bidding/contracting for goods and services, developing strategic customer/supplier relationships and promoting/implementing a purchasing automation system. We require 8 years' experience in purchasing or engineering (broadcast industry preferred) and 2 years in a managerial role. A degree in an appropriate discipline would be an asset.

We offer an attractive compensation package and stimulating work environment. Qualified candidates should send resume to: ESPN, Ad#VL/15, ESPN Plaza, Bristol, CT 06010. Equal Opportunity Employer.



CREATIVE SERVICES

Creative Services/Promotion Coordinator. HGTV, Home & Garden Television is looking for a sharp, detail-oriented coordinator with a positive attitude and ability to juggle many projects at once. Candidate will assist VP in daily department operations and must have a thorough knowledge of Mac & Windows systems. Duties include: strategic placement of promos on daily programming schedule, writing topical lineups & vocs, as well as directing vo talent, and supporting producers with logging, tagging & organization of promo production. Candidate must be familiar with graphics and editing environment and, on occasion, may be required to work some evenings. This is a great opportunity to grow within one of the countries most popular new cable networks. Minimum of two years local station, cable net experience. College degree preferred. Please rush your resume, along with salary requirements and reference to: HGTV Human Resources, P.O. Box 50970, Knoxville, TN 37950. No phone calls, please. The E.W. Scripps Company and HGTV are Equal Opportunity Employers.

HELP WANTED TECHNICAL

Maintenance Engineer. The Weather Channel, Atlanta, GA is looking for two motivated and reliable individuals to join our team. This is an excellent opportunity for someone who wants to expand their knowledge. The selected candidates, for maintenance Engineer, must have two years experience repairing and maintaining Broadcast related equipment. You will be part of the Engineering team dedicated to maintaining a brand new, State-of-the-art digital facility. Computer proficiency preferred. Please fax resumes to The Weather Channel, Director of Engineering (770)226-2943 or send them: 300 Interstate North Parkway, Atlanta, GA 30339 EOE/M/F.

**Fax your classified ad to
Broadcasting & Cable
(212) 206-8327**

HELP WANTED MISCELLANEOUS

WE'RE STORMING THE BEACH IN MIAMI!

Barry Diller, the creator of the Fox Network, is making television history again. Beginning early next year in Miami, Silver King Broadcasting launches VIEW!, the nation's first and only truly local television station. We have twelve hours of network quality entertainment shows, news, and sports to produce and promote each and every day. The few, the proud, the elite will work in a brand spankin' new state-of-the-art all glass studio in South Beach.

Silver King Broadcasting is one of the nation's top ten largest broadcasting groups. With twelve full power stations in the top twenty markets, Miami is just the beginning!

We're looking for innovative, passionate, hard driving pioneers to be part of the station that's the talk of the industry. You always wanted to be at an MTV, FOX, or CNN right from the beginning. If you've got the right stuff, here's your shot at a once-in-a-career ground floor opportunity.

UBER-PRODUCER/WRITER/PRODUCER/EDITOR

First, you need to be a great writer! Second, a great cutter! And third, did we mention a great writer? You'll cut creative image, topicals, generics, launches, Idents, POP's, and presentations on souped up AVID's. Best of all, you're not a news jockey/sweeps slave. You'll promote an unconventional newscast plus all of our original entertainment shows. What would you expect from the coolest job in television?

STATION ANNOUNCER/VEE JAY

Do you just ooze personality? Do you drip ad-lib? Then you might be just the person to host our broadcast day. Plus, just like Ed McMahon, you'll do live commercials, comedy improv, live promos, and guest shots on other shows. No talking heads here! Show me the funny.

DESIGN DIRECTOR

As a kid, you colored outside the lines. As an adult, you were Mad about Mac's. Now, should you accept this awesome mission Mr. or Mrs. Phelps, you will design a station look and a staff like none other. Promo and branding are just for starters. We'll hurl show opens and innovative news packaging, and live action shoots your way. Management and mentoring skills are a must! This is hand-to-hand design, so bring your mouse.

GRAPHIC DESIGNERS

You'll be the envy of the next BDA. Mondo creative freedom and the strongest graphics firepower in your arsenal: AVID Illusion, Matador, After Effects, Electric Image, Photoshop, etc. However, you're not just mac savvy. You're a good communicator, and someone who gets the marketing.

Send all the usual suspects: Resume, References, and Reel (VHS or Quad) to: Chris Sloan, Silver King Broadcasting, 605 Lincoln Road, Ground Floor, Miami Beach, FL 33139

Sorry, no phone calls or C.O.D.'s are accepted for this limited time offer. Tapes will not be returned. Silver King Broadcasting is an Equal Opportunity Employer. We strongly support workforce diversity.

SILVER KING
BROADCASTING

To place your classified ad in *Broadcasting & Cable*,
call Antoinette Pellegrino (212) 337-7073

or

Sandra Frey (212) 337-6941

ALLIED FIELDS

HELP WANTED INSTRUCTION

Communications Department has an opening for a tenure-track Instructor/assistant professor to teach radio broadcasting/speech beginning August 1, 1998. Masters degree in communications and professional experience required; Ph.D. and professional experience needed for assistant professor rank. Successful candidate will serve as advisor/general manager of WUTM-FM, campus radio station, will teach broadcasting/speech courses, including radio production. Salary is negotiable. Review of applicants begins January 8, 1998. Submit letter of application, resume, copies of transcripts and three professional references to Rochelle Larkin, Radio Broadcasting/Speech Search Committee Chair, Communications Department, The University of Tennessee at Martin, Martin, TN 38238. 901-587-7547.

Central Missouri State University is accepting applications for graduate assistantships in our M.A. in Mass Communication. Openings available: Audio Spring 1998 and Video Fall 1998. Tuition waiver plus monthly stipend. Qualifications: experience with analog and digital production, professional experience desired. CMSU has: four audio studios, Mac with Sound Edit 16, Deck II, Roland VS 880 DAW, and DAT; video has Media 100, S-VHS edit bays, and a 3-cam studio with Grass Valley switcher. CMSU also supports an NPR radio affiliate, KCMW, and a PBS television affiliate, KMOS. Contact: Chair, Department of Communication, Central Missouri State University, Warrensburg, Missouri 64093. 816-543-4840. AA/EEO/ADA.

Broadcast Journalism: The School of Journalism and Broadcasting at Oklahoma State University seeks a tenure-track assistant professor starting fall 1998 to teach broadcast news writing, computer-assisted reporting and new media. Other areas of need include mass communication law. The successful candidate must be a generalist with at least 10 years full-time broadcast and news media background, including recent newsroom experience. Applicants with a Master's degree will be considered, Ph.D. preferred. Demonstrated successful teaching experience and a commitment to a liberal arts education within a professional program is expected. Salary is competitive and depends on qualifications. Send letter of application with curriculum vita, transcript, and names, addresses and telephone numbers of three references to Broadcast News Search Committee, School of Journalism and Broadcasting, 206 Paul Miller Building, Oklahoma State University, Stillwater, OK 74078. Full consideration will be given to applications received by November 24, 1997; however, all applications will be given consideration until the position is filled. Oklahoma State University is an ADA/EEO/Affirmative Action employer. Women and minorities are encouraged to apply.

Assistant Professor in RTVF: San Jose State University, Department of Media and Theatre Arts, seeks Assistant Professor for a tenure track position as Creative Director of Video Production beginning August 1997. Teaching assignments may include beginning, intermediate and advanced levels of television production, production management, directing and linear/non-linear post production. Ph.D. preferred or MA/MFA and teaching and professional experience required. Send letter of intent, vitae and three letters of recommendation by 12/15/97 to: Professor Mike Adams, RTVF Coordinator, Department of Media and Theatre Arts, San Jose State University, San Jose, CA 95192-0098. Department website: <http://www.theatre.sjsu.edu>

HELP WANTED TECHNICAL

**VICE PRESIDENT
ENGINEERING**

Metro Networks is in search of a Vice President - Engineering. All candidates must have excellent communication, organizational, and management skills. Responsibilities will include project management, budgeting, video and radio technical support, personnel management, administration and a hands on approach/attitude. If you have the right abilities and are ready to move to an entrepreneurial fast paced media company, please fax your resume to Chuck Bortnick, President, Metro Networks, 713-407-6099. EOE



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Just For Starters: Entry-level jobs and "hands-on" internships in TV and radio news. National listings. For a sample lead sheet call: 800-680-7513.

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Loans By Phone: Lease/finance new or used broadcasting equipment. Flexible payment plans. Flexible credit criteria. Call Jeff Wetter at Flex Lease, Inc. 800-699-FLEX.

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On-camera coaching: Learn TV reporting and anchoring/teleprompter skills. Produce quality demo tapes. Private lessons with former ABC News correspondent. 914-937-1719. Julie Eckhart.

WANTED TO BUY EQUIPMENT

Used videotape: Cash for 3/4" SP, M2-90's, Betacam SP's. Call Carpel Video 301-694-3500.

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FOR SALE STATIONS

FL	AM/FM Class C Atlantic Coast	\$1.7M
FL	FM Class C2 Resort Mkt.	\$1.2M
NC	AM FM Group, Charlotte Mkt.	\$1.95M
FL	AM/FM "Mom & Pop"	\$595K
FL	AM (Palm Beach MKT.)	\$1.2M
FL	AM Gulf Coast Resort	\$325K

HADDEN & ASSOC.
PH 407-365-7832 FAX 407-366-8801

For Sale. Small market Class A in central PA. Solid revenue base and cash flow. Perfect for owner/operator. Attractively priced. Please fax letter of interest along with financial qualification in confidence to (410)531-3728. No brokers.

New AM Exclusive Listings. Markets: Baltimore, MD - \$1,500,000 - 5,000 watts. Washington, DC (metro area) - \$1,200,000 - 1,000 watts. Orlando, FL - \$1,400,000 - 5,000 watts. Call Bruce Houston at Blackburn & Co. 703-519-3703.

For Sale in Post Texas: 50,000 Watt FM. 1300 Watt regional AM. Priced at 2 times gross. Cash only. Serious inquiries only. Call Jim Boles. Days 1-800-299-1070. Nights 1-800-687-0557.

COLLECTION AGENCY

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CCR

Attorney (former broadcast/cable ad sales manager NBC-TV, Katz, Petry, Lifetime) and staff handle the USA's top media firm's collection accounts offering:

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All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING & CABLE, Classified Department, 245 West 17th Street, New York, NY 10011. For information call Antoinette Pellegrino at (212) 337-7073 or Sandra Frey at (212)337-6941.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at 5:00pm Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: \$2.30 per word, \$46 weekly minimum. Situations Wanted: 1.25¢ per word, \$25 weekly minimum. Optional formats: Bold Type: \$2.65 per word. Screened Background: \$2.80. Expanded Type: \$3.45 Bold, Screened, Expanded Type: \$3.90 per word. All other classifications: \$2.30 per word, \$46 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$202 per inch. Situations Wanted: \$101 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Non-Display: Help wanted: \$2.30/word. Situations Wanted: \$1.25. Bold Type \$2.65. Screened Background \$2.80. Expanded Type \$3.45. Bold, Screened, Expanded Type \$3.90.

Color Classified Rates

Non-Display: Highlighted Position Title: \$75. Display: Logo 4/C: \$250. All 4/C: \$500.

Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: \$35 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials: such are returned to sender. Do not use folders, binders or the like. Replies to ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011

Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

Broadcasting & Cable

Classifieds

Order Blank (Fax or Mail)

CLASSIFIED RATES

Display rate: Display ads are \$202 per column inch. Greater frequency rates are available in units of 1 inch or larger.

Non-Display rates: Non-Display classified rates (straights) are \$2.30 per word with a minimum charge of \$46 per advertisement. Situations Wanted rates are \$1.25 per word with a minimum charge of \$25 per advertisement.

Blind Boxes: Add \$35.00 per advertisement

Deadlines: Copy must be in typewritten form by the Monday prior to publishing date.

Category:	Line ad ↴	Display ↴
Ad Copy:	_____	

Date(s) of insertion: _____

Amount enclosed: _____

Name: _____

Company: _____

Address: _____

City: _____ State: _____ Zip: _____

Authorized Signature: _____

Payment:

Check
 Visa
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 Amex

Credit Card #: _____

Name on Card: _____

Exp. Date: _____ Phone: _____

Clip and Fax or Mail this form to:

B & C

245 W. 17 Street • NYC 10011 • Attention: Antoinette Pellegrino or Sandra Frey
FAX NUMBER: 212-206-8327

For the Record

<http://www.broadcastingcable.com>

"For the Record" compiles applications filed with and actions taken by the FCC. Applications and actions are listed by state; the date the application was filed or the action was taken, when available, appears in *italic*.

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.I.P.—debtor in possession; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m.—meters; mhz—megahertz; mi—miles; TL—transmitter location; TOC—transfer of control; w—watts. One meter equals 3.28 feet.

NEW STATIONS

Dismissed

Taylorville, Ill. (BPH-960116ME)—Owen Lamar Studstill Sr. for FM at 97.3 mhz. *Oct. 23*

Blanding, Utah (BPH-070226MC)—Skynet Communications Inc. for FM at 92.1 mhz. *Oct. 20*

Returned

Manchester, Ky. (BPED-970701MD)—Somerset Educational Broadcasting Foundation for FM at 90.1 mhz. *Oct. 23*

Waddington, N.Y. (BP-970528AC)—Champlain Radio Inc. for AM at 670 khz. *Oct. 22*

Filed

Brush, Colo. (BPED-971017MB)—Educational Communications of Colorado Springs Inc. (Ronald A. Johnson, chairman/33.3% owner, 1665 Briargate Blvd., Colorado Springs, Colo. 80920) for noncommercial FM at 90.3 mhz, 5 kw, ant. 22.7 m., Cellular One electronic site, 1.5 km N of downtown Brush of Interstate 76 at interchange 89. *Oct. 28*

Mansura, La. (971014MF)—Amy M. Coco for FM at 95.9 mhz. *Oct. 28*

Baker, Mont. (971016MN)—Newell Broadcasting Corp. for FM at 100.5 mhz. *Oct. 28*

Great Falls, Mont. (971020MA)—American Family Assoc. for noncommercial FM at 91.5 mhz. *Oct. 28*

Tatum, N.M. (971016MM)—MTD Inc. for FM at 107.1 mhz. *Oct. 28*

Tatum, N.M. (971016ML)—Noalmark Broadcasting Corp. for FM at 107.1 mhz. *Oct. 28*

Tatum, N.M. (971016MF)—Dewey Matthew Runnels for FM at 107.1 mhz. *Oct. 28*

Wake Forest, N.C. (BPED-971015MA)—Bible Reading Ministry (Kermit Hall, director/owner, 842 N. Taylor St., Wake Forest, N.C. 27587) for noncommercial FM at 91.1 mhz, 250 kw, ant. 31 m., 842 N. Taylor St. *Oct. 15*

Ada, Okla. (BPED-971016MA)—South Central Oklahoma Christian Broadcasting Inc. (Randall Christy, president/33.3% owner, Rt. 5, Box 119, Ada, Okla. 74820) for noncommercial FM at 89.9 mhz, .3 kw, ant. 74.7 m., 1130 West Main, Ada. *Oct. 16*

Bend, Ore. (BPED-971016MD)—The Communications Advisory Board of the Diocese of Baker (Bishop Thomas Connolly, chairman, 911 S.E. Armour Road, Bend 97702) for non-

commercial FM at 90.5 mhz, .4 kw, ant. 176.7 m., 2800 NW Awbrey Butte Road. *Oct. 16*

Coatesville, Pa. (BPED-971009ME)—Mercer County Community College (Richard P. Perlman, chairman, 1200 Old Trenton Road, Trenton, N.J. 08690) for noncommercial FM at 89.3 mhz, .28 kw, ant. 118.9 m., owns WWFM(FM) Trenton and WWNJ(FM) Dover Township, both N.J. *Oct. 20*

Pocono Pines, Pa. (BPH-971007MA)—Morgan Assoc. (Charles T. Morgan, controlling partner, 107 Maple Lane, Pittston, Pa. 18740) for FM at 105.9 mhz, 6 kw, ant. 100 m., on Rt. 115, .57 mi E of Blakeslee, Pa. *Oct. 20*

Pocono Pines, Pa. (BPH-971009MJ)—Pine Broadcasting Co. (Todd P. Robinson, owner, 8280 Greensboro Drive, 7th Floor, McLean, Va. 22102-3807) for FM at 105.9 mhz, 6 kw, ant. 100 m., Mosey Wood Road between Rt. 940 and Rt. 80, Kidder Township, Pa. *Oct. 9*

Arcibo, P.R. (BPH-971020IA)—Caribbean Broadcasting Corp. for WCMN-FM: new auxiliary station. *Oct. 27*

Rapid City, S.D. (971020MB)—American Family Assoc. for noncommercial FM at 90.3 mhz. *Oct. 28*

Rapid City, S.D. (BPED-971017MA)—Bethesda Christian Broadcasting Inc. (Mark Pluimer, president, 1465 Kelly Johnson Boulevard, Suite 202, Colorado Springs, Colo. 80920) for noncommercial FM at 90.5 mhz, .1 kw, ant. 75 m., 1000 Cowboy Hill. *Oct. 17*

Nashville, Tenn. (971020ID)—Vanderbilt Student communications Inc. for FM at 91.1 mhz. *Oct. 28*

College Station, Tex. (BPED-971014-MC)—Brazos Educational Radio (Eric W. Truax, president, P.O. Box 78, College Station 77841) for noncommercial FM at 89.9 mhz, 1.5 kw, ant. 77 m., 500 m. NNW of the intersection of Leonard Road and SR 2818, Bryan, Tex. *Oct. 14*

Fort Worth, Tex. (BPCDT-971010KE)—North Texas Broadcasting Corp. for KXAS-DT: new digital facility at ch. 41, 100 kw, ant. 506 m., 1200 W. Beltline Road, Cedar Hill, Tex. *Oct. 27*

Houston, Tex. (BPCDT-971016KE)—KHOU-TV Inc. for KHOU-DT: new digital facility at ch. 31, 751.7 kw, ant. 551 m., 3111 Senior Road, Missouri, Tex. *Oct. 27*

Idalou, Tex. (BPH-971014MA)—Altus Educational Broadcasting Foundation (Michael D. Masterson, CEO, P.O. Box 837, Altus, Okla. 73522) for FM at 107.7 mhz, 6 kw, ant. 100 m., NE of Section 116, Block C, owns KKVO(FM) Altus, Okla. *Oct. 14*

Idalou, Tex. (BPH-971014MD)—Albert Benavides (4821 73rd Street, Lubbock, Tex. 79424) for FM at 107.7 mhz, 6 kw, ant. 93 m., 1220 Broadway, Lubbock, Tex. *Oct. 14*

Idalou, Tex. (971016MK)—Big Sky Company for FM at 107.7 mhz. *Oct. 28*

Idalou, Tex. (BPH-971016ME)—Cross Talk Inc. (William F. Hammett, president, 470 Third Street West, Sonoma, Calif. 95476) for FM at 107.7 mhz, 6 kw, ant. 46 m., Sunnymead Ranch, 7.5 mi N of Idalou on Farm Road 400. *Oct. 16*

Idalou, Tex. (971016MI)—Directel Inc. for FM at 107.7 mhz. *Oct. 28*

Idalou, Tex. (971015MF)—Geroge S. Flinn Jr. for FM at 107.7 mhz. *Oct. 28*

Idalou, Tex. (971016MO)—Metro Broadcasters-Texas Inc. for FM at 107.7 mhz. *Oct. 28*

Idalou, Tex. (BPH-971016MG)—MTD Inc. (R.D. Hubbard, vice president/75% owner, P.O. Drawer 2010, Ruidoso Downs, N.M. 88346) for FM at 107.7 mhz, 6 kw, ant. 100 m., S of CR 1729, 8.2 km E of New Deal, Tex., owns KRUI(AM) Ruidoso Downs, N.M. *Oct. 28*

Idalou, Tex. (971016MJ)—Ramar Communications Inc. for FM at 107.7 mhz. *Oct. 28*

Idalou, Tex. (BPH-971016MP)—Ramsey

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,812
Commercial FM	5,488
Educational FM	1,899
Total Radio	12,199
VHF LPTV	558
UHF LPTV	1,456
Total LPTV	2,014
FM translators & boosters	2,815
VHF translators	2,273
UHF translators	2,725
Total Translators	7,813

Service	Total
Commercial VHF TV	558
Commercial UHF TV	638
Educational VHF TV	124
Educational UHF TV	241
Total TV	1,561

CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	66.1%

*Based on TV household universe of 98 million

Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

Leasing Inc. (Kenneth L. Ramsey, president/owner, 6257 Brisa Del Mar, El Paso, Tex. 79912) for FM at 107.7 mhz, 6 kw, ant. 100 m., 2.3 mi N of Idalou, .9 mi W of State Hwy 400, Kenneth Ramsey owns KRBL(FM) Idalou and KTRN(FM) White Hall, Ark. Oct. 28

Emporia, Va. (BPED-971001MI)—Educational Media Corp. (Peter D. Stover, president, 830 Gunnery Hill Road, Spotsylvania, Va. 22553) for noncommercial FM at 89.3 mhz, 2.5 kw, ant. 112.8 m., Hwy. 58 W, Pleasant Shade, Va. Oct. 17

Mathews, Va. (BPED-971015MB)—Hampton Roads Educational Telecommunications Assoc. Inc. (Nancy Bagley Adams, principal, 5200 Hampton Blvd., Norfolk, Va. 23508) for noncommercial FM at 89.1 mhz, 8 kw, ant. 119 m., .6 km SE of intersection of SRs 621 and 611, owns WHRO-TV-FM and WHRV-FM all Norfolk, Va. Oct. 15

Random Lake, Wis. (BPED-971016MC)—State of Wisconsin-Educational Communications Board (Gary R. George, chairman/State Senator, 3319 W. Beltline Highway, Madison, Wis. 53713) for noncommercial FM at 91.3 mhz, 2.6 kw, ant. 128.5 m., Intersection of County Trunks W and S in Scott, Wis., owns

five noncommercial TVs, 10 noncommercial FMs and one noncommercial AM all in Wisconsin, and has applied to build three new noncommercial FMs in Wisconsin. Oct. 16

Wentworth, Wis. (BPED-971009MB)—American Family Assoc. (Donald E. Wildmon, president, P.O. Drawer 2440, Tupelo, Miss. 38803) for noncommercial FM at 88.5 mhz, 8 kw, ant. 129 m., near the intersection of County Highways A & B in Superior, Wis. Oct. 17

Converse, Wyo. (BPH-971010MG)—Michael Radio Group (Victor and Van Michael, partners, 7901 Stoneridge Dr., Cheyenne, Wyo. 82009) for FM at 98.3 mhz, .2 kw, ant. -76 m., N. 3rd Street. Oct. 10

Glenrock, Wyo. (BPH-971009MH)—Idaho Broadcasting Consortium Inc. (Frederick W. Constant, president/owner, 3565 Standish Ave., Santa Rosa, Calif. 95407) for FM at 98.3 mhz, 6 kw, ant. 95 m., Rolling Hills tower site, 3.87 km N of Glenrock. Oct. 9

Glenrock, Wyo. (BPH-971007MB)—Mount Rushmore Broadcasting Inc. (Jan Charles Gray, president/owner, 218 N. Wolcott, Casper, Wyo. 82601) for FM at 98.3 mhz, 6 kw, ant. 100 m., atop Monkey Hill at communications site, 3.5 km N of Glenrock. Oct. 20

Thermopolis, Wyo. (BPH-971006MC)—Wyoming Resorts LLC (John C. and Mark Power, partners, P.O. Box 866, Thermopolis, Wyo. 82443) for FM at 101.7 mhz, 24.57 kw, ant. 528 m., E of Hwy 26 near Boysen Peak. Oct. 20

FACILITIES CHANGES

Returned

Magalia, Calif. (BPED-970620ID)—Educational Media Foundation for KLVC(FM): change ERP, class. Oct. 23

Hornell, N.Y. (BMPED-970703IA)—WSKG Public Telecommunications Council for WSOA(FM): change TL, ant. Oct. 23

Filed/Accepted for filing

Hamburg, Ark. (970918ID)—Kenneth Wayne Diebel for KHMB(FM): change ERP, TL, ant. Oct. 17

Yellville, Ark. (970930IB)—A & J Broadcasting Co. for KCTT-FM: change TL, ant. Oct. 17

Greenfield, Calif. (BMPH-971006IE)—Farmerworker Educational Radio Network Inc. for KSEA(FM): change TL, ERP, class, ant. Oct. 22

—Compiled by Sara Brown

Changing Hands

Continued from page 43

ter, Wis.

Price: \$34,718.69

Buyer: Goetz Broadcasting Corp., Marshfield, Wis. (Nathan L. Goetz, president/58.7% owner); owns WOSQ (FM) Spencer, WDLB(AM)-WLJY(FM) Marshfield and WFAW(AM)-WSJY(FM) Fort Atkinson, Wis.

Seller: Scott M. Trentadue, Lake Mills, Wis.

Facilities: 106.5 mhz, 3 kw, ant. 328 ft.

Format: Dark

CP for KAXB(FM) Tuba City, Ariz.

Price: \$3,705

Buyer: Roberts Radio LLC, Pleasantville, N.Y. (Robert W. Pittman, chairman/13% owner; Robert B. Sherman, president/.7% owner; Alpine Radio LLC, 18.1% owner); owns/is buying 16 FMs, six AMs.

Seller: Skynet Communications Inc., Gallup, N.M. (Thomas C. Troland, president); has applied to build two new FMs in Utah and N.M.

Facilities: 97.9 mhz, 30 kw, ant. 1,079 ft.

Format: Dark

RADIO: AM

WKDL(AM) Silver Spring, Md./Washington and WKDV(AM) Manassas, Va./Washington

Price: \$2.5 million

Buyer: Mega Broadcasting Corp., Englewood Cliffs, N.J. (Stewart Cahn, president); owns WURD(AM) Philadelphia, WNEZ(AM) Hartford, Conn., and

WBDN(AM) Tampa, Fla.

Seller: Capital Kids' Radio Co., Washington (Virginia S. Carson, president); owns WKDB(AM) Baltimore

Facilities: WKDL: 1050 khz, 1 kw day, 43 w night; WKDV: 1460 khz, 5 kw

Formats: WKDL: children's music and features; WKDV: children's news

Broker: Blackburn & Co.

WMTX(AM) Pinellas Park, Fla.

Price: \$1.5 million

Buyer: Starter Enterprises Inc., Atlanta (Bruce Maduri, 70% owner); owns WLQY(AM) Hollywood and WQBN(AM) Temple Terrace, Fla.

Seller: Clear Channel Communications Inc., San Antonio, Tex. (L. Lowry Mays, president); owns/is buying 127 FMs, 72 AMs and 11 TVs

Facilities: 1040 khz, 5 kw day, 500 w night

Format: AC

WPMZ(AM) Providence, R.I.

Price: \$900,000

Buyer: Video Mundo Broadcasting Co. LLC, Providence (Dilson Mendez, president/33.3% owner); no other broadcast interests

Seller: Bear Broadcasting Co., Westerly, R.I. (Natale L. Urso, director/52% owner); owns WERI(AM) Westerly, WERI(AM) Block Island and WADK(AM) Newport, all R.I.

Facilities: 1110 khz, 5 kw day, 250 w night

Format: Country

WWDF(AM) Richland, Miss.

Price: \$225,000

Buyer: Willis Broadcasting Corp., Norfolk, Va. (L.E. Willis Sr., president/owner); Willis and L.E. Willis own/are buying six FMs and 22 AMs

Seller: Laurie Camp, Shreveport, La.

Facilities: 720 khz, 5 kw

Format: Gospel

WPJM(AM) Greer, S.C.

Price: \$200,000

Buyer: Full Gospel WPJM 800 AM Radio Inc., Greer (Bobby Cohen, president/33.3% owner); no other broadcast interests

Seller: Antelope Broadcasting Inc., Northbrook, Ill. (J. Thomas Hurvis, principal); no other broadcast interests

Facilities: 800 khz, 1 kw day, 438 w night

Format: Oldies

WSSG(AM) Goldsboro, N.C.

Price: \$75,000

Buyer: Robert Swinson, Goldsboro

Seller: Creative Broadcasting Co., Goldsboro (Peggy Strickland, president)

Facilities: 1300 khz, 1 kw day, 50 w night

Format: Southern gospel

WAUC(AM) Wauchula, Fla.

Price: \$25,000

Buyer: Dora A. Cruz, Wauchula; no other broadcast interests

Seller: Marlene Ayala, Wauchula; no other broadcast interests

Facilities: 1310 khz, 5 kw day, 500 w night

Format: Mexican

—Compiled by Sara Brown

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Datebook

THIS WEEK

Through Nov. 4—**North Carolina Association of Broadcasters** 50th anniversary annual convention. North Raleigh Hilton, Raleigh, N.C. Contact: (919) 821-7300.

Through Nov. 5—**National Educational Telecommunications Association '97** conference. Austin Marriott at the Capitol, Austin, Tex. Contact: Norma Gay, (803) 799-5517.

Nov. 4-5—"Broadband Insights '97," nontechnical cable technology advancement seminar presented by **Society of Cable Telecommunications Engineers and NextLevel Broadband Network Group**. Tampa Convention Center, Tampa, Fla. Contact: Howard Whitman, (610) 363-6888.

Nov. 4-7—**Asia CommuniTech '97**, telecommunications, mobile communications and wireless technology show and conference. Hong Kong Convention & Exhibition Center, Hong Kong. Contact: Virginia Jensen, (210) 652-7070.

Nov. 5—"The Business of Advertising," luncheon presented by the New York chapter of **American Women in Radio & Television**. The Yale Club, New York City. Contact: (212) 481-3038.

Nov. 5—Atlanta Achievement in Radio Awards recognizing excellence in Atlanta-area radio, presented by **The March of Dimes**. Ritz-Carlton, Buckhead, Ga. Contact: Brendan Hurley, (914) 997-4588.

Nov. 5—Boston Achievement in Radio Awards recognizing excellence in Boston-area radio, presented by **The March of Dimes**. Boston Marriott-Long Wharf Hotel, Boston. Contact: Brendan Hurley, (914) 997-4588.

Nov. 5-7—**Strategic Research Institute** third annual forum on competition in local cable and telco markets. Georgetown University Conference Center and Guest House, Washington. Contact: (800) 599-4950.

Nov. 9-11—**Community Broadcasters Association** annual convention and LPTV trade show. Excalibur Hotel, Las Vegas. Contact: Mike Sullivan, (320) 656-5942.

NOVEMBER

Nov. 10—**BROADCASTING & CABLE** 1997 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Circle Special Events, (212) 213-5266.

Nov. 10—Baltimore Achievement in Radio Awards recognizing excellence in Baltimore-area radio, presented by **The March of Dimes**. Truffles at the Belvedere Hotel, Baltimore. Contact: Brendan Hurley, (914) 997-4588.

Nov. 12—**International Radio & Television Society Foundation** newsmaker luncheon featuring Michael Bloomberg. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

Nov. 12-16—**National Association of Farm Broadcasters** 53rd annual convention. Westin Hotel, Kansas City, Mo. Contact: Deanne Gearhart, (612) 224-0508.

Nov. 13—Philadelphia Achievement in Radio Awards recognizing excellence in Philadelphia-area radio, presented by **The March of Dimes**. Wyndham Franklin Plaza, Philadelphia. Contact: Brendan Hurley, (914) 997-4588.

Nov. 14—Non-televised CableACE Awards, presented by the **National Cable Television Association**. Wilshire Ebell Theatre, Los Angeles. Contact: (202) 775-3611.

Nov. 15—19th annual CableACE Awards telecast and gala, presented by the **National Cable Television Association**. Wilshire Theatre, Los Angeles. Contact: (202) 775-3611.

Nov. 19—**Federal Communications Bar Association** luncheon featuring America Online Chairman/CEO Steve Case. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

Nov. 19-20—"Consumer Demand: The Battle for the Entertainment Dollar," presented by **The Yankee Group**. Radisson Miyako Hotel, San Francisco. Contact: (617) 956-5000.

Nov. 20—**Federal Communications Bar Association**

8th Annual Charity Auction to benefit the D.C. Children's Advocacy Center. Grand Hyatt Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

Nov. 21-24—**Society of Motion Picture and Television Engineers** 139th technical conference. Marriott Marquis Hotel, New York City. Contact: (914) 761-1100.

Nov. 24—3rd Worldwide Television Summit Conference, presented by the **International Council of the National Academy of Television Arts and Sciences** and **Variety**. New York Hilton, New York City. Contact: Linda Alexander, (212) 489-6969.

Nov. 24—25th annual International Emmy Awards Gala, presented by the **International Council of the National Academy of Television Arts and Sciences**. New York Hilton, New York City. Contact: Linda Alexander, (212) 489-6969.

DECEMBER

Dec. 2—Denver Achievement in Radio Awards recognizing excellence in Denver-area radio, presented by **The March of Dimes**. Downtown Hyatt Regency, Denver. Contact: Brendan Hurley, (914) 997-4588.

Dec. 3-5—**NIMA International Asian Conference**. Four Seasons Hotel, Tokyo. Contact: Jennifer Harding, (202) 289-6462.

Dec. 4-6—MIP Asia '97, international film and program market for TV, video, cable and satellite, presented by the **Reed Midem Organization**. Hong Kong Convention and Exhibition Center, Hong Kong. Contact: Steve Orlick, (203) 840-5402.

Dec. 5-7—**Association for Education in Journalism & Mass Communication/Association of Schools of Journalism & Mass Communication** winter meeting. Hyatt Regency, New Orleans. Contact: (803) 777-2005.

Dec. 8—Cleveland Achievement in Radio Awards recognizing excellence in Cleveland-area radio, presented by **The March of Dimes**. Wyndham Cleveland Hotel, Cleveland. Contact: Brendan Hurley, (914) 997-4588.

Dec. 8-9—"High Definition & Digital Television," conference presented by **IBC USA Conferences Inc.** Caesars Palace, Las Vegas. Contact: (702) 731-7110.

Dec. 9—"DBS 98: Executive Briefing," seminar sponsored by **DBS Digest**. Hyatt Regency/Alicante Hotel, Anaheim, Calif. Contact: (719) 545-1210.

Dec. 9-12—The Western Show, presented by **California Cable Television Association**. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 428-2225.

Dec. 11—**Federal Communications Bar Association** 11th annual FCC Chairman's Dinner. Grand Hyatt Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

Dec. 11—**Hollywood Radio and Television Society** Holiday Party Benefit. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: Neith Stickells, (818) 789-1182.

Dec. 11-12—15th annual Telecommunications Policy and Regulation Conference, sponsored by the **Federal Communications Bar Association** and the **Practising Law Institute**. Grand Hyatt Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

Dec. 11-12—"Using Customer Opinions to Drive Corporate Profitability," conference presented by the **Strategic Research Institute**. Crowne Plaza New Orleans, New Orleans. Contact: Janet Wigfield, (800) 599-4950.

Dec. 17—**International Radio & Television Society Foundation** Christmas benefit. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

JANUARY 1998

Jan. 8-11—International CES: The Source for Consumer Technologies, consumer electronics exposition presented by the **Consumer Electronics Manufacturing Association**. LVCC, Sands, Hilton and Alexis Park, Las Vegas. Contact: (703)

907-7674.

Jan. 11—**The Caucus for Producers, Writers & Directors** 15th annual awards dinner. Regent Beverly Wilshire Hotel, Beverly Hills. Contact: David Levy, (818) 843-7572.

Jan. 15—**International Radio & Television Society Foundation** newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

Jan. 16—40th **New York Festivals** International TV Programming & Promotion Awards and International Non-Broadcast Awards gala. Marriott Marquis, New York City. Contact: (914) 238-4481.

Jan. 19-22—**National Association of Television Programming Executives** 34th annual program conference and exhibition. Ernest Morial Convention Center, New Orleans. Contact: (310) 453-4440.

Jan. 19-22—25th annual **Association of Local Television Stations** convention. Ernest Morial Convention Center, New Orleans. Contact: Angela Giroux, (202) 887-1970.

Jan. 23—40th **New York Festivals** International TV & Cinema Advertising Awards gala. Marriott Marquis, New York City. Contact: (914) 238-4481.

Jan. 28-30—**Society of Cable Telecommunications Engineers** annual convention. San Antonio, Tex. Contact: (610) 363-6888.

Jan. 29—New York Achievement in Radio Awards recognizing excellence in New York-area radio, presented by **The March of Dimes**. The Supper Club, New York City. Contact: Brendan Hurley, (914) 997-4588.

Jan. 29-31—**Eckstein, Summers & Company** annual conference on new business development for the television industry. Don Cesar Beach Resort, St. Pete Beach, Fla. Contact: Roland Eckstein, (732) 530-1996.

Jan. 31-Feb. 3—55th annual **National Religious Broadcasters** convention and exposition. Sheraton Washington, Washington. Contact: (703) 330-7000.

FEBRUARY 1998

Feb. 3-4—"The Five Burning Questions," DBS conference presented by **The Carmel Group**. Sheraton Gateway Hotel, Los Angeles. Contact: Françoise McAvinchey, (408) 626-6222.

Feb. 6—52nd **Society of Motion Picture and Television Engineers** Advanced Motion Imaging Conference. Sheraton Centre Hotel, Toronto. Contact: John Izzo, (914) 761-1100.

Feb. 6—**International Radio & Television Society Foundation** newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

Feb. 18-20—"Winning at Credit," 33rd annual **Broadcast Cable Credit Association** seminar. Tropicana, Las Vegas. Contact: Mary Teister, (847) 296-0200.

Feb. 28-March 3—**Small Cable Business Association** annual National Cable Conference. Washington Court Hotel, Washington. Contact: (510) 462-2473.

APRIL 1998

April 6-7—**Television Bureau of Advertising** annual marketing conference. Las Vegas Hilton, Las Vegas. Contact: (212) 486-1111.

April 6-9—**National Association of Broadcasters** annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

MAY 1998

May 3-6—Cable '98, 47th annual **National Cable Television Association** convention and exposition. Georgia World Congress Center, Atlanta. Contact: Bobbie Boyd, (202) 775-3669.

May 17-20—38th annual **Broadcast Cable Financial Management Association** conference. Hyatt Regency Hotel, New Orleans. Contact: Mary Teister, (847) 296-0200.

Major Meeting dates in red
—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

A new brand of celebrity coverage

Dale Hopkins recently spent much of her week hard at work in a trendy Atlanta bar, hanging with the groups of twenty-somethings who had gathered to sip martinis.

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The goal is to ensure that E! achieves Hopkins's goal—solidifying a celeb news brand as strong as those of *People* magazine or syndicated half-hour rival *Entertainment Tonight*.

The findings are predictable, with viewers usually asking to know as much dirt and fluff about action heroes, soap stars and supermodels as E! can muster.

"It's always a good reminder when you sit with these people," Hopkins says. "It's easy for us to say, sitting in New York and Los Angeles, that this is no big deal. But they really want to know 'what does Demi's house look like?' 'What does Arnold do for vacation?'"

But Hopkins says she sees E! less like the broad entertainment networks where viewers stop for a particular game or movie and more like MTV, which has succeeded in weaving itself into the culture and lives of its core audience.

E! is far from wielding the kind of clout that allows MTV to regularly make or break music acts. Ratings are low even by cable standards, in the 0.2-0.3 range.

But she says that research shows that E! succeeds for its core fans. "It's much more of a lifestyle brand. We need to find out how we fit into people's lives."

E! often has veered from that mission, hungry enough for ratings to stretch for old sitcoms and recent off-network series, notably *Melrose Place* (which failed there). New owners Comcast Corp. and The Walt Disney Corp. are pushing the network back to its goal, scrapping most of the acquired shows to focus on celebrities.

Saddled with a rising but still meager advertising budget, Hopkins has looked for ways to extend the network's identity, primarily by securing exposure in other media.



"[E!] is much more of a lifestyle brand. We need to find out how we fit into people's lives."

Dale Hopkins

Senior vice president, marketing, E! Entertainment Television, Los Angeles; b. Dec. 3, 1955, New York City; BA, University of Northern Colorado; account executive, national sales manager KCBS-TV Los Angeles, 1979-88; vice president, advertising sales, Western region, Financial News Network, Los Angeles, 1988-89; vice president, advertising sales, Western region, NBC Cable, Los Angeles, 1989-91; vice president, advertising sales, Western region, E!, Los Angeles, 1991-92; current position since 1992; m. H. Christiaan Waganer; children: Holland, 7; August, 4; stepson Leonardo, 25

The network offers E!-labeled entertainment updates to local broadcast stations through the NBC Newschannel affiliate news feeds plus similar updates to radio stations via syndicator Westwood One, bartering for airtime on which to promote the network.

After pingponging between two colleges as a political science and economics major, Hopkins retreated to the suburbs of her Manhattan hometown, waitressing at a golf club "to save money to buy a car to move out to L.A."

Her goal was to get into the record business, but once in California she met with little but frustration. She stumbled on a sales job at the then-low-rated KCBS-TV Los Angeles and wound up staying for nine years, moving up to local sales manager and eventually national sales manager.

She left in 1988 to join the struggling Financial News Network as vice president of West Coast sales. After a year she was lured away to start-up CNBC; then she moved to E! in 1991 as a regional sales vice president.

Hopkins says she likes start-ups. "I'm really in a launching mode. The biggest leap of faith I took was leaving CBS for FNN. Here we were selling the NBA and the NCAA; first day at FNN I was literally in a closet, sharing it with somebody."

E! was a mess, having recently been converted from Movietime and in the process of being reformulated by new president Lee Masters.

Given the network's slavish, gossipy and usually fawning attention to celebs, E!'s audience composition is surprisingly upscale. MRI Research finds that E!'s audience is about 51% women—far less than the 60%-plus of networks like the Food Network, HGTV and even the Travel Channel.

The audience is primarily 18-49, with a median age of 34. Median household income runs \$48,746, up there with the audiences of Bravo, HGTV and The Learning Channel. About 60% of E!'s audience has at least some college, a level bested only by Bravo.

Well-paid, educated professionals evidently like movie star gossip. "At first glance you would think it would be different," Hopkins says. "I can't tell you that the brand today is different than it was in 1991. The report card is that very few people are unaware of what E! is today."

—John M. Higgins

Fates & Fortunes

BROADCAST TV

Melissa McDermott, anchor, KSNW(TV) Wichita, Kan., joins WJLA-TV Washington as co-anchor, 6 p.m. news.

Appointments at KEYC-TV Mankato, Minn.: **Greg Peters**, reporter/anchor, KSAX(TV) Alexandria, Minn., **Tracy O'Hara**, assistant news producer, WCCO-TV Minneapolis, and **Robert Redding**, news announcer, KUNI(FM) Cedar Falls, Iowa, join as general assignment reporters, News 12 team.



Penza

Ralph Penza, reporter/anchor, joins WNBC(TV) New York as backup anchor and senior correspondent.

Ray Brune, executive producer, ABC's *World News Now*, New York, named

executive producer, ABC's *Good Morning America Sunday*, New York.

Lynn Beall, general executive, Gannett Broadcasting, joins KSDK(TV) St. Louis as VP, broadcast.

Appointments at WTOG-TV Savannah, Ga.: **Carla Banks**, reporter, KFVS-TV Cape Girardeau, Mo., **Mercer Merrill**, weathercaster, KXJB-TV Valley City/Fargo, N.D., **Phil Landeros**, reporter, WSIL-TV Harrisburg, Ill., and **Elaine Reyes** join as reporters; **Cynthia LeWinter**, producer, KMID(TV) Midland, Tex., and **April Culver**, associate producer, WJCL(TV) Savannah, Ga., join as producers; **Buck Lanford** joins as sports anchor/reporter; **Mark Lyon** and **James Gosselin** join as videographers; **Stephanie Underwood**, videographer, named assignment editor.

Roland Adeszko, VP/sales manager, WSBT-TV South Bend, Ind., joins WKBN-TV Youngstown, Ohio, as GM.

Nicole McGregor joins KXLY-TV Spokane, Wash., as co-anchor, *Good Morning Northwest* and *News4 Daytime*.

Kim Wilcox, VP/GM, KTVO(TV) Kirksville, Mo., joins WTNZ(TV) Knoxville, Tenn., in same capacity.

Paul Clithero, general sales manager, KKRH(FM) Salem, Ore., joins KATU(TV) Portland, Ore., as local sales manager.

Karen Frey, senior producer, promotion,

WWJ-TV Detroit, named director, creative services.

Dick Goggin, director, creative services, KYW-TV Philadelphia, joins WCNC-TV Charlotte, N.C., as director, broadcast operations.

Kristen Sze, reporter/fill-in anchor, WPVI-TV Philadelphia, joins *Extra*, New York bureau, as correspondent.



Daniels

Melanie Daniels, columnist, *Philadelphia Daily News*, joins WTXF(TV) Philadelphia as host of a special segment, "Making Money with Melanie," during *Good Day Philadelphia*.

Appointments at KGW(TV) Portland, Ore.: **Dave Thomsen**, interim co-news director, KIRO-TV Seattle, joins as assistant news director; **Larry Silvermann**, senior news producer, named executive producer, newscasts; **Chadd Haase**, senior producer, named executive producer, special projects.



Suarez

Flody Suarez, director, prime time series, NBC Entertainment, Los Angeles, named VP.

Appointments at Silver King Broadcasting (division of HSN Inc.), Miami: **Susan Kawalerski**,

assistant news director, WTVT(TV) Tampa, Fla., and **Nicole Vorias**, producer, join as news director and production executive, respectively; **Alfredo Duran**, president and publisher, *Exito* magazine, joins WYHS-TV Miami as VP/managing director.

PROGRAMMING

Harold Reynolds, head, HR Reynolds & Associates, joins Fox Television, Los Angeles, as VP, broadcast systems engineering, Fox Tape.

Jane McGregor, executive VP, Universal Family Entertainment, Hollywood, joins Ottawa-based Amberwood Entertainment Corp. as a member of the

advisory council.

Appointments at Public Broadcasting Service, Alexandria, Va.: **Linda Taira**, senior managing director, Hill & Knowlton, Washington, joins as VP, station relations; **Colin Campbell**, president, Rockefeller Brothers Fund, New York, elected chairman, board of directors; **Marshall Turner**, general partner, Taylor & Turner Associates Ltd., elected vice chairman; **Hope Green**, president/CEO/GM, Vermont Educational Television, re-elected professional vice chairman.



Letz

Alan Letz, VP, sales, Harmony Gold, Los Angeles, named senior VP, sales and acquisitions.

Damaris Valero, senior VP, sales, MTV Network Latin America, joins Univeral Studios pay tele-

vision and television business development, Miami, as VP, Latin America.

Richard Inouye, VP/CFO, Cannon Pictures, Los Angeles, joins Tribune Entertainment Co. there as VP, finance and administration.

Betsy Braun, associate program director, Seltel Inc., New York, joins PolyGram Television, Los Angeles, as VP, research.

RADIO



Hoffman

Susan Hoffman, radio sales and marketing consultant, joins Sandusky Radio's five Seattle stations as director, sales.

Jeff Bell, national sales manager, WTMX(FM) Skokie/Chicago, Ill.,

adds Windy 100 (formerly WPNT-FM) to his responsibilities.

Manuel Serrano, marketing associate, Cardiotech International, and **Elizabeth Lawbaugh** join WAMU(FM) Washington as corporate marketing associates.

Danny Czekalinski, morning drive personality, KMXV(FM) Kansas City, and **Darla**

Jaye, morning show host, WGRD-FM Grand Rapids, Mich., join WMMS(FM) Cleveland as co-hosts, morning show.



Boulding

Jerry Boulding, programmer, joins American Urban Radio Network, Atlanta, as VP, entertainment programming.

Tammy Trujillo, evening sports reporter and weekend news anchor, KFVB(AM)

Los Angeles, named afternoon drive news anchor.

Marc McCoy, VP/GM, Pulitzer Broadcasting's KTAR(AM), KMVP(AM) and KKLT(FM) Phoenix, joins Chancellor Media Corp.'s KFBK(AM) and KSTE(AM) Sacramento, Calif., in same capacity.

CABLE



Sorcher

Rob Sorcher, senior VP/GM, Cartoon Network, Atlanta, named executive VP, Cartoon Network U.S.

Bob Thompson, senior VP, rights acquisitions and regional network operations, Fox

Sports Net, Denver, named executive VP, Fox Sports Net.

Pandit Wright, VP, human resources, Discovery Communications Inc., Bethesda, Md., named senior VP, human resources and administration.

Appointments at Jones Communications, Lanham, Md.: **Varn Chavez**, market manager, and **Mike Draughon**, director, marketing and sales, Prince William County (Va.) office, join Lanham office as director, acquisition, and director, sales, respectively; **Jennifer Higgins**, manager, customer retention and strategic marketing and sales coordinator, Jones Intercable, Englewood, Colo., joins as director, customer retention.

Appointments at TCI Communications Inc., Englewood, Colo.: **Richard Treich** joins as senior VP, franchising and regulatory affairs; **Madie Gustafson** joins as VP, legal and franchising affairs; **Robert Davenport**, VP, finance and development, TCI.NET, named senior VP,

TCI.NET operations.

Appointments at TBS Superstation, Atlanta: **Andrew Miller**, research director, KTXH(TV) Houston, joins as project manager, research; **Alan Smith**, managing partner, Nucleus Sports Marketing Group, joins as director, sports marketing.



Shepard

Alexandra Shepard, director, legal affairs, Allied Communications Inc. (now Pearson Television), joins Playboy Entertainment Group Inc., Beverly Hills, Calif., as VP, business and legal affairs.

Sherry Fadely, producer, Donner/Shuler Donner Productions, joins HBO Pictures, New York, as director, production.

Neil Shapiro, producer, CNBC's *Bull Session*, *Today's Business*, *Business Insiders* and *Money Wheel*, joins Fox News Channel, New York, as senior producer, *The Cavuto Business Report*.

Appointments at ESPN, Bristol, Conn.: **Manish Jha**, director, finance and administration, ABC News/ESPN Internet Ventures, named director, affiliate operations and planning, ESPN; **Phil Shiffman**, director, research and measurements, named director, international research and special projects; **Richard Woo** joins ESPN International, Asia/Pacific Rim, as director, syndication sales.

ADVERTISING/MARKETING PUBLIC RELATIONS

Molly Kuehn Watson, VP/associate media director, Tierney and Partners, Philadelphia, named senior VP/director, media services.

Paul Carringer, account executive, Mills/James Productions, Columbus, joins Badertscher Communications, Marion, Ohio, as VP, business development.

Leonard Pearlstein, managing partner, The Pearlstein Group, Los Angeles, joins Saatchi & Saatchi Worldwide, New York, as co-chairman and CEO, Team One Advertising unit.

MULTIMEDIA

Elen Strahs Fader, VP, investor relations, Katz, New York, named VP, corporate

communications, Katz Media Group there.

Appointments at Metro Networks, Houston: **Mark Hanson**, GM, Chicago market, adds Milwaukee to his responsibilities; **Bob Fulstone**, GM, St. Louis, adds Indianapolis to his responsibilities; **Tom Tucker**, marketing manager, Omaha and Minneapolis, named GM; **Mike Mullins**, assistant director, operations, Colorado Springs, named director; **Jill Sochacki** named director, operations, Denver; **Gary Lee**, VP/GM, Midwest region, Houston, named VP, development.

TELEMEDIA



Dorst

Christopher Dorst, head, outbound marketing and demand creation programs, Sun Microsystems, joins ICTV, Los Gatos, Calif., as VP, marketing.

Glenn Ginsburg, global account executive, USA

Networks, joins Visionary Media, New York, as partner/VP, business development.

Dominique Bourse, VP, Disney Interactive Europe, Middle East and Africa, Burbank, Calif., named VP, international, Disney Interactive.

Meredith Fox Yoder, account manager, CondeNet, joins ABC.com, New York, as director, advertising and marketing.

DEATHS

George A. Vicas, 71, producer/writer/director, died Oct. 25 of pancreatic cancer at his home in Arlington, Va. Vicas began his career at CBS in 1954, producing radio specials and then documentaries. He produced more than 20 documentaries for NBC during the '60s. After heading the European production unit at NBC, Vicas formed his own production company. His clients included National Geographic and the Public Broadcasting Service. Vicas' award-winning documentaries, covering such subjects as the Vatican, Charles de Gaulle and the fashion industry, have aired on ABC, CBS and NBC. Survivors include his companion, Danielle, two children and three grandchildren.

—Compiled by Denise Smith
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One week after being fired by MTV Networks as president of TV Land, Richard Cronin was named president and chief executive of Fox Kids Network and The Family Channel by Fox Kids Worldwide Inc. Chairman Haim Saban. MTV says it fired Cronin "because, while under contract with MTV Networks, he signed an agreement to take a job with the Fox/Family Channel beginning July 1998." Cronin insists "there was nothing in my employment contract [with MTV] that prevented me from planning what I would do when my term at TV Land ended or that prevented me from signing an agreement with a future employer." Cronin, who was named to the post on Oct. 30, says he expects to begin overseeing day-to-day operations within the next few weeks.

CapStar Broadcasting Partners has put its 11 suburban New York stations up for sale. Broker Randy Jeffrey of Media

Fair (and foul) weather friend



WRC-TV Washington meteorologist Bob Ryan was honored last week by the Washington chapter of the Radio-Television News Directors Association. He was presented with the fourth annual Peter Hackes Memorial Award for "outstanding contribution to the broadcast news industry in the Washington area." On hand for the presentation were (l-r) Ryan's wife, Olga; Ryan; Jessie Hackes, Peter's widow, and Walter Gold, RTNDA Washington chapter president.

Venture Partners says the company is doing so to avoid any duopoly violations after CapStar's acquisition of SFX Broadcasting Inc. closes. Both CapStar and Chancellor Media Corp. are owned by Thomas O. Hicks. Rumor has it that Hicks's invest-

ment company, Hicks, Muse, Tate & Furst, also is looking into purchasing rival radio giant Jacor Communications Inc. The stations on the block from CapStar are WNLK(AM)-WEFX(FM) Norwalk, WSTC(AM)-WKHL(FM) Stamford, WINE(AM)-WRKI(FM) Brookfield, all Connecticut;

WAXB(FM) Patterson, WPUT(FM) Brewster, WFAS-AM-FM White Plains and WZZN(FM) Mt. Kisko, all New York.

ABC's *Teen Angel* has managed to survive with an order of five episodes, but *You Wish* was dropped from the network's schedule—even though both have averaged a 7.1 Nielsen household rating/13 share this season. But the network likely saw more potential in *Teen Angel*, which, along with *You Wish*, is a production of Walt Disney TV. *You Wish* will air until Nov. 21. ABC also picked up five more episodes of freshman sitcom *Hiller and Diller*, a Disney TV production that airs Tuesday. The order, however, comes after a particularly humdrum performance on Oct. 28, when the show earned an 8.4/13 in households—a season low.

ABC and The WB have registered significant gains in Saturday morning viewers, while Fox and CBS have posted

Public radio groups contemplate merger

The nation's two largest public radio program distributors, National Public Radio and Public Radio International, are considering a merger.

Stephen Salyer, president of Minneapolis-based PRI, says he was approached by NPR President Delano Lewis several months ago with the idea of NPR and PRI "forming a closer relationship, perhaps even a merger."

NPR serves 593 member stations with programming that includes *All Things Considered*. PRI has 591 stations and is best known for Garrison Keillor's *Prairie Home Companion*.

Salyer says the talks came about at a board meeting he attended with Lewis for America One, the company that distributes selected programming from NPR and PRI via satellite to European markets. Salyer says PRI board members would consider a merger, but only if PRI could "preserve its product development strategy, private and nonprofit governance structure and strong financial position."

PRI's popularity is gaining, Salyer says. Three of its

top programs, including *The World* and *This American Life*, are at peak affiliate levels. Salyer says PRI managers feel their method of "using independent producers is a model that works well. We don't want to lose momentum." Salyer also says "there is always the issue" of guarding the identity of PRI if it were combined with the larger, Washington-based NPR.

And while both groups compete for funding from corporate, private and federal sources, Salyer contends there is debate about whether a merger would make fund-raising easier or more difficult: "Sometimes two organizations that are friendly competitors will raise more money than if they were combined."

Meanwhile, NPR spokeswoman Judy Reese confirmed that a merger is "an idea in the initial stages at NPR. Delano Lewis is always looking at ways to become more self-sufficient and offer better service to NPR stations, and a merger with PRI may be one way to do that. NPR received permission from its board to explore this possibility."

—Donna Petrozzello

declines. Overall, ABC has added 310,000 kids, and The WB, 190,000, while Fox has lost 450,000 kids, and CBS, 340,000, according to Nielsen. Fox remains on top in kids 2-11 this season with a 3.8 rating/17 share, while ABC has secured a second-place spot with a 3.4/16. The WB is third with a 2.2/9, followed by NBC's 1.1/5 and CBS's .7/3. In total viewers on Saturday, Fox leads with 3.1 million, followed by NBC (2.86 million), ABC (2.68 million), The WB ((2.25 million) and CBS (1.14 million).

Broadcasters last week were calling on regulators to preempt state and local restrictions on broadcast towers. "As the commission recognizes, its ambitious digital television build-out requirements may well conflict with an array of state and local reg-

ulations that could add lengthy delays and obstacles to the siting and modification of broadcast transmission facilities," the NAB and the Association for Maximum Service Television said in response to an August FCC proposal to preempt local restrictions. The National League of Cities and the National Association of Telecommunications Officers and Advisors called the FCC's preemption proposal a "thermonuclear" solution and asked the commission "to abandon completely the rules proposed."

Cable groups last week were objecting to Consumers Union calls for reinvigorated cable regulation. Last month Consumers Union was calling on Congress to cap rates and put the brakes on mergers. The Cable Telecommunications Asso-

CBS launches new 'Net service

CBS News and Data Broadcasting Corp. have formed a joint Internet venture called CBS MarketWatch to provide detailed financial news and information to individual investors.

DBC's existing financial Website, DBC Online (recently rated the second-best investment Website by *Barrons*), will be rolled into the venture and get daily exposure on *CBS This Morning* and the *CBS Evening News with Dan Rather*.

The venture will offer several services, including an ad-supported general online service and two fee-based services with more specific real-time information.

Other than to say that the venture was a 50-50 proposition, the companies would not discuss the financial terms. MarketWatch is the second recent online venture for CBS. Earlier this year it launched CBS SportsLine with SportsLine USA, which last week filed an initial public offering with the Securities and Exchange Commission to raise as much as \$46 million through the sale of 3.5 million shares of common stock. —Steve McClellan

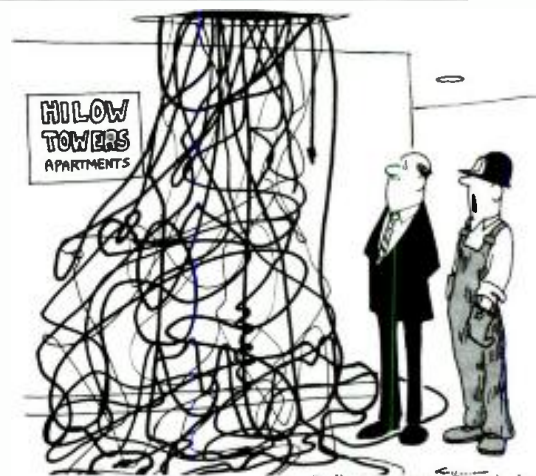
ciation accused the group of "breathless hysterics" in comments to the FCC.

Commissioner Susan Ness last week was pushing for more satellite spectrum at the opening of the World Radio Conferences in Geneva, Switzerland. Ness will be returning to the four-week conference later this month.

Clarification: In the Oct. 27 "In Brief" it was reported that, according to a source, TCI President Leo Hindery was invited to testify with other cable and satellite industry leaders before the House Telecommunications Subcommittee at a hearing on video competition, but he refused. Hindery says a scheduling conflict prevented his appearance.

New direction for Fox Kids?

The Fox Kids Network—rudderless until last Thursday's naming of president Richard Cronin—has been exploring programming changes to appease affiliates displeased with the lineup's performance, one insider says. The network may be looking to drop the hour-long programming block on weekday mornings, which would allow stations to make the time available for paid programming—a far more lucrative venture for stations in markets 30-and-under than selling ad time. Fox Kids Worldwide Chairman Haim Saban also may be looking to develop teen shows—which would likely generate more ad revenue—for the afternoon block on weekdays. FKN remains in discussions with the stations about the financial relationship between the two, including the possibility of dissolving the current profit-participation mechanism for stations in exchange for a lump-sum payment. In the meantime, planning for the future of FKN has apparently left some Fox higher-ups regretting the pending departure of founding president Margaret Loesch, a source says. Loesch, who has mostly stayed away from the office since this summer, is close to finalizing her exit from the company.



"Our video providers got into a hassle about the inside wiring..."

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

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A lasting legacy

"The time has come to reexamine, redefine, restate and renew the social compact between the public and the broadcasting industry," Reed Hundt declared on the cover of this magazine in August 1994, less than a year after assuming the chairmanship of the FCC. Indeed, it had. For the next three years, Hundt pushed hard to quantify public interest obligations that TV and radio stations would deliver in exchange for the continued use of the public's airwaves.

For Hundt, such obligations usually meant programming requirements or restrictions of some sort. Fortunately, broadcasters, FCC Commissioner James Quello and others who believe that such regulation constitutes an intrusion on free-speech rights pushed back. And they were successful in blunting Hundt's agenda. He won three hours of children's educational television each week, but he came up short on free time for candidates and restrictions on liquor advertising.

But to judge Hundt only by what's on the books as he relinquishes the chairmanship to Bill Kennard today is to badly misjudge him and his impact. Reed Hundt changed the nature of debate on broadcast public interest regulation. For 12 years during the Reagan and Bush administrations, a succession of FCC chairmen steered the agency away from program regulations. (Al Sikes's fondness for indecency enforcement was the notable exception.) In four short years, Hundt turned it around by vigorously arguing his case and methodically building a broad public interest constituency that includes the White House, key members of Congress and numerous advocacy groups around the country.

It sometimes seems it's no longer a question of whether broadcasters should have well-defined public interest obligations, but how many and what kind. The reexamination and

redefinition and renewal of the public interest that Hundt touched off go on. And, of course, so must the resistance.

A tall order

The collapse of WLBT(TV) Jackson, Miss.'s nearly 2,000-foot tower two weeks ago is still under investigation, but the death of the three crew members prompts us to raise an issue that has been on our minds of late: the relative haste in which broadcasters are being asked to remake their infrastructure, which often includes towers. The cause of the Jackson failure is unclear—it happened during routine maintenance, not DTV retrofitting—but with several hundred tall towers that must be built or modified during the conversion to digital, the need for more crews and more training is imperative.

When we spoke to a station engineer several months back during an HDTV demonstration in Washington, his main concerns about the conversion were that there were not enough experienced crews to handle the demand for towers and that the pressure to meet the FCC's timetable could put a premium on speed rather than safety. "I hate to say it, but I expect to see some accidents as a result," he said.

The FCC is calling for all major network affiliates in the top-10 markets to be on the air with digital by May 1, 1999, and for those in markets 11-30, by Nov. 1, 1999. What's more, as part of a political compromise at the FCC, 26 top-10 stations have promised to be up and running by next fall. Now, we know of no tower companies that are in the business of putting up towers that collapse, but with a limited number of tall-tower crews—NAB says there are only 19—and all that will be asked of them under the gun of a government deadline, the concern that the timetable might be putting workers and others at risk is a valid one.

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thirty-something years of cable coverage

Broadcasting & Cable began publishing in 1931. When cable came on the scene, we were the first to report on this new industry. Thirty-something years later – 1967 to be exact – the first annual **Western Cable Show** was launched. To mark this 30th anniversary milestone, the 1997 Western Cable Show will focus on “30 Years of Change.”

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<u>Issue Date</u>	<u>Size</u>
December 8	Weekly Magazine
December 10	Tabloid Daily
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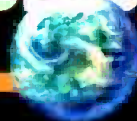
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