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SPECIAL REPORT
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Cable Stocks Hang Tough in Market Slide
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"Fox Family's New Formula Finds Right Mix"

"New Fox Family Channel Opens Big"

"Fox Family Channel jumped out of the gate last week, drawing more viewers in both prime time and daytime than its predecessor - and few complaints from devotees of the old Family Channel."

Electronic Media

"Fox Family Channel's pre-school block is solid, with its time-tested hits, such as Shining Time Station and The All New Captain Kangaroo."

Seattle Times

"For some of us, it (Pee Wee's Playhouse) is the best TV series in the last quarter century, and it's returning to Fox Family Channel."

Times-Picayune
New Orleans

"Mr. Bill Presents features the luckless and malleable clay figure from Saturday Night Live's early years in this warm and cuddly family update."

New York Newsday

"Life, Camera, Action With the change in network ownership comes some excitement in the form of this new series."

Boston Herald

Kristen Eykel
Life, Camera, Action
"Fox changes the channel but keeps it a family affair."
Boston Herald

"Fox Family Channel Enjoys Strong Debut."
Multichannel News

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Cable bulls through

Among media stocks, broadcast TV companies bear brunt of market woes

By Price Colman and Steve McClellan

The market meltdown that started as a trickle in July and turned into a torrent in early September has hurt cable stocks considerably less than stocks in the broadcast TV and radio sectors.

Despite the hits they've taken in the eight weeks since the market slide started, cable stocks are up—in some instances strongly—since Jan. 1.

The strongest performer in the group of top-10 publicly traded MSOs is Century Communications—up 45.5% since the beginning of the year, closing Friday at $23.625. Century's also one of the few cable stocks that has improved since the market peaked in mid-July, and that's largely the result of talk that it's on Paul Allen's acquisition list.

Adelphia Communications has been the second-best performer year to date, climbing 104.5% to close Friday at $37.062.

For broadcast television stocks, Paxson is about the only bright spot. It's up 41.67% for the year, although like virtually every company in its peer group it's down since the mid-July market turn. McGraw-Hill is up a slight 2.36% since Jan. 1. Otherwise, it's mostly red ink, with Granite stock—down 35.17%—leading the descent, followed by Belo, down 32.52%.

DBS companies also have suffered. EchoStar Communications Corp. (Nasdaq: DISH) is down 41.5% from its 52-week high of $31 and down nearly 40% since mid-August. DirecTV is down 39% from its 52-week high of $57.87 and down more than 30% since mid-July.

It's more of a mixed bag in the radio sector. Telescan, an online stock tracking service, shows the broadcasting/radio sector down 25.5% over the past six weeks but up 25.3% for the past 12 months.

From all-time highs reached in mid-July, the Dow Jones Industrial Average is down nearly 18%. The Nasdaq is down 22.5% from its 52-week high, and the S&P 500 is down 17.5% as of last Friday.

Cable shares actually have been one of the stronger sectors of the technology-heavy Nasdaq.

"Through Wednesday, TCI was off 17%, Cablevision was off 18%, Adelphia and Comcast were off 14%, Liberty was off 17%, TCI International was off 15%," says Mark Greenberg, who manages the heavily cable-weighted Invesco Leisure Fund. "All are close to being market performers."

Telescan shows cable stocks are up an impressive 72.9% in the past 12 months after setting out much of the '90s bull market. Now that the market has turned bearish, cable—along with everyone else—has been bruised. But that's more a function of secondary factors than of investors' concerns over industry fundamentals.

"They're holding up OK compared to a lot of other things," says Arden Armstrong, manager of small- and mid-cap portfolios at Miller Anderson Sherrerd [MAS], of cable stocks. "The thing that worries me a little is that people have a lot of profits in them [cable companies] in the recent past. There are good reasons to hold. I just worry about people who want to take profits."

For various hedge funds heavy in cable holdings, profits have been secondary to fluidity. Over the past several years, hedge funds have been attracted to cable because cable companies typically are highly leveraged. The hedge funds buy both cable stocks and bonds, figuring they can shift the balance if one side is stronger than the other.

But such hedge funds have taken a severe beating in the recent downturn, since they often buy on margin. When the Dow dropped 500 points, the hedge funds were forced to sell more-liquid holdings—namely cable stocks—to come up with the cash to meet margin calls. Comcast (Nasdaq: CMCSA) was particularly affected by that, as one
unidentified hedge fund dumped tens of thousands of shares on Monday and Tuesday (Aug. 31 and Sept. 1), depressing the price. Comcast responded on Tuesday by announcing board approval to buy back up to $500 million in shares, helping to boost the stock price.

Comcast isn’t alone in exploiting the market downturn to buy back stock. Sinclair, Gannett and Viacom all announced stock repurchase programs to take advantage of their falling share prices. “If we can buy the stock at 10 times cash flow versus private-market values, why wouldn’t we do that?” asks one executive involved in a repurchase program.

TCI shares (Nasdaq: TCOMA) also have taken a hit, falling to the low $30s after peaking at $44 on news of the merger with AT&T. Hedge-fund selling is one driver, but arbitrageurs are also getting antsy, and the gap between share prices of TCI and its soon-to-be-parent AT&T is increasing, a sign of growing concern that there may be glitches.

When the TCI/AT&T deal was announced, the gap—or discount—was roughly 9.4%. As of last Thursday’s close, it was 17.3%. If confidence were high, the gap should be narrowing, with arbitrageurs buying TCI and shorting AT&T.

“The market is applying more risk to that deal happening,” says PaineWebber’s Tom Egan. It is unclear whether the skepticism focuses on the deal not happening or on it being delayed. “Both are reasons why the discount should increase,” he says.

Despite that widening gap, the general sentiment in financial circles is that the deal will close.

The state of the deal
The slide in stocks also is raising concerns about whether what’s been an active deal market in cable and broadcast will dry up. Probably not, industry experts say, although terms may change.

“I think consolidation keeps going, one way or the other,” says Mark Riedy of Media Group Research. “When the crash of ’87 occurred, there were a couple of deals in the hopper. Cable stocks took it harder then, but the deals happened and brought cable stocks back.

“We may see somewhat lower prices than before, because assets around the world have been marked down. Therefore, the seller may be willing to take somewhat less. But Paul Allen is still going to want to consolidate southern California.”

Brian Sweeney, senior vice president of Communications Equity Associates, sees the potential for current market conditions spurring potential sellers to take action.

“We have had over the past year a very low supply of available companies, and there’s been a hold-off by potential sellers,” says Sweeney. “They have not raced into the market as multiples have increased, with some noteworthy exceptions. This market fluctuation—or whatever you want to call it—has taken a bit of the euphoria away. It could potentially affect sellers holding off to enter into the market and increase supply. … They’ve been waiting for an event or point where it becomes more reflective of how cycles work, and things could turn around and go negative."

Another factor benefiting cable in the market downturn is that it’s considered a relatively recession-resistant industry—because it generates the bulk of its revenue from subscriptions, not ad sales.

“Looking at the broadcast side, if we do have a recession, the ad environment is going to get pretty soft,” says one analyst at a large investment firm. “Given that’s the only revenue stream [for broadcasters] and fixed costs are increasing, that’s a really nasty equation. Throw in something like Disney with so much exposure to park visitation and retail sales, and I think that’s what’s hitting them.”

Disney shares (NYSE: DIS) are down 34.2% from their 52-week high of $42.75 and down 14% since the beginning of the year.

No time for panic
No one’s running for the life boats yet, however. Broadcasters and analysts were cautiously optimistic last week that the long-term impact of the market’s volatility on their businesses would be minimal. Fourth-quarter ad sales are shaping up pretty well, they say, at the same time acknowledging that with the market still in turmoil, it’s too early to draw conclusions.

On the other hand, the market sag may alter IPO plans.

Bishop Cheen, senior media analyst at First Union Capital Markets, says the market turmoil may delay a planned spin-off by News Corp. of 20% of its Fox assets. “It’s certainly stalled,” Cheen says. News Corp. says it hopes to file related documents by the end of September.

CBS’s planned spin-off of 20% of its radio and outdoor advertising also may feel a squeeze, although CBS executives say it’s on track. Cheen predicts both spin-offs will happen once the market stabilizes, and “probably very close to each other.”

Cheen also says pricing for broadcast properties is holding up well. “I haven’t seen a major dislocation in multiples,” he says. “The market will feel a little more secure when it sees what multiple [of cash flow] Young Broadcasting fetches."

On the financing side, the high-yield market is, for all practical purposes, closed, says Steve Pruett, vice president, Communications Equity Associates. Pruett says high-yield should come back in stages once the market stabilizes. In the meantime, he says, banks will fill the void. “The quality deals are going to get done,” he says.

As for equities markets, the key question now is rebound or continued retreat. Analysts and money managers are beginning to factor the potential for a recession into their strategies. “I think there are buying opportunities, with the caveat that the market has not discounted a recession yet,” says MAS’s Armstrong. “If there is one, you’re going to see a little lower lows. If not, you want to buy now.”
News Corp., TCI close in on Primestar

MSOs agree to sell for $6 per share in cash for $780 million total

By John M. Higgins

News Corp. and Tele-Communications Inc.'s United Video Satellite Group are close to securing control of Primestar, revising their offer to buy out the DBS service's MSO partners in hopes of appeasing antitrust regulators who are delaying the planned acquisition of American Sky Broadcasting.

Executives involved in the discussions say the MSOs—Time Warner Inc., Cox Communications Inc., Comcast Corp. and MediaOne Group Inc.—have agreed to sell for $6 per share in cash. News Corp. and UVSG had been offering to pay $8 per share, but only half of it in cash and the rest in notes. At $6 per share, the two companies will pay $780 million to buy out the MSOs' 61% Primestar stake.

After the agreement is signed, News Corp. and UVSG have 30 days to arrange financing. UVSG President Peter Boylan was in New York last week to meet with bankers about loans to finance the deal and to provide working capital for Primestar.

News Corp. will be putting some money into the deal, but Chairman Rupert Murdoch's primary contribution will be ASkyB's orbital satellite slots and high-power DBS satellites under construction. The initial ASkyB merger plan called for News Corp. and partner MCI Corp. to take a much more passive role in the operation and essentially escape the DBS business.

News Corp. will in part get the cash from UVSG, which is buying Murdoch's TV Guide magazine for $2.8 billion in stock and cash.

Sources involved in the deal say that Justice lawyers have been fully briefed on the restructuring plan but have given no formal assessment.

In going to court to block the Primestar/ASkyB merger, Klein's chief objection to the ASkyB takeover has been that a Primestar owned by cable operators won't compete aggressively with cable systems for subscribers.

Hindery triggers fashion crisis

It's tuxedo disjunction as TCI executive leads revolt of the penguins

By John M. Higgins

Tele-Cominications Inc. President Leo Hindery stands behind what could become the second-biggest quandary among cable executives (the first being whether it's time to cash in their options and sell): what to wear to the Kaitz dinner. Hindery is making waves as chairman of this year's fund-raiser for cable's biggest charity, the Walter Kaitz Foundation, which promotes minority hiring by operators and networks. Hindery demanded that the normally formal event go black tie optional.

The reason: He hates climbing into a tuxedo. "I don't care about people, I care about me," says Hindery. "It will go down as one of the great tests in history—who's got the cojones to come in a suit.

This is pretty dramatic for a guy who shows up on TCI's casual Fridays in a suit, white shirt and tie.

The annual Kaitz dinner is cable's flashiest power scene. Scheduled in New York next Wednesday (Sept 16), the affair often is derided as the cable prom but always is loaded with top industry executives schmoozing and deal-making in plain view.

It took a computer and a graphic artist to get TCI's Leo Hindery into a tux.

Executives contacted didn't know about the switch, but some say that if Hindery's leading the way in a necktie, they're following. "I support Leo Hindery in his drive toward casual dress," says MTV Networks Chairman Tom Preston. "My tuxedo is getting a little shiny anyway," C-SPAN President Brian Lamb concurs. "It's a marvelous idea. I'd love to leave mine at home." However, Spencer Kaitz, president of the California Cable Television Association, says he's coming black tie. (Spencer Kaitz is the son of the late Walter Kaitz, who was a cable lobbyist.)

Home Box Office chairman Jeff Bewkes says that the quandary is a big improvement over years past. He recalls going to a cable function in the 1970s, when the industry was still young, and being asked whether he was going "half-Cleveland" or "full-Cleveland." Half is wearing either white shoes or a white belt. Bewkes explains. Full-Cleveland is both. "How far we've come," he says.
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Kennard wants more time for satellite subs
Says FCC can finish rule by Feb. 1
By Paige Albiniak

FCC Chairman William Kennard told key lawmakers Friday that his agency can sort things out between broadcasters and the satellite industry by Feb. 1.

The two industries are warring over when to cut off the illegal network TV feeds of more than a million satellite TV customers. The broadcasters want to delay until Jan. 1, 1999, two months after midterm elections Nov. 3. The satellite industry plans to proceed with plans to turn off subscribers by Oct. 8, the date set by a federal district court.

To end the standoff, Congress needs to pass a bill, the FCC needs to issue a rule or the parties need to negotiate a truce.

Neither Congress nor the FCC can accomplish its respective task by Jan. 1, so both would like more time.

"This is an impending 'train wreck' that need not occur," Kennard wrote in a letter to House and Senate Commerce Committee Chairman Tom Bliley (R-Va.) and John McCain (R-Ariz.).

Staffers from the offices of senators Trent Lott (R-Miss.), Ted Stevens (R-Alaska), McCain and Hollings Thursday discussed the option of delaying the cutoffs until February or longer with PrimeTime 24 President Tom Casey.

Casey suggested at least a six-month delay. Six months is the same time that two bills being floated by Senators McCain and Orrin Hatch (R-Utah) (see box below) would give the FCC to determine who can legally receive imported network signals.

The current definition, which is what the Miami court relied on when it decided to cut off satellite TV subscribers, says only households that do not get clear pictures more than 50% of the time are eligible to receive such signals.

Kennard prefers the parties to work out their differences in private negotiations, he wrote. Rumors were flying last week that Kennard planned to call the parties in to start negotiations, but Kennard's office denied he had planned such a meeting.

The commission also is considering filing a "friend of the court" brief asking it to postpone the Oct. 8 date, possibly for six months or more, says an FCC source.

Larry Irving, the Clinton administration's top telecommunications official, last week urged Kennard to quickly review the court decision and start a rulemaking to determine who is legally eligible to receive imported TV signals.

While broadcasters want the satellite industry voluntarily to stay the cutoffs until Jan. 1, 1999, they do not want the FCC to get involved, and they do not want Congress to take any "action that would in any way offer relief to satellite companies that have so clearly and repeatedly violated the law," wrote NAB President Eddie Fritts to members of the House and Senate Commerce and Judiciary committees.

"We continue to believe that the FCC does not have the authority to redefine the Grade B standard and find it absolutely extraordinary that the FCC would even consider filing during ongoing litigation under these circumstances," says Jeff Baumann, NAB's executive vice president.

Sources also say that broadcasters have been calling FCC staffers to lobby against any rulemaking that would redefine which households are eligible to receive distant network feeds.

The broadcasters last week asked PrimeTime 24 to submit a jointly signed document to the court that would officially change the cutoff date to Jan. 1. The satellite industry has said that it does not want to delay turning off subscribers without an official sanction from the court.

The twain meet, thanks to Lott
Senate Majority Leader Trent Lott (R-Miss.) is concerned about the million-plus satellite TV subscribers soon to lose their network signals—concerned enough to engineer a compromise between the squabbling chairman of the Senate Commerce and Judiciary committees. Soon after Lott's intervention, the senators began floating a combined bill.

The result is draft legislation that merges a bill introduced earlier this year by Senate Judiciary Committee Chairman Orrin Hatch (R-Utah) and one floated by Senate Commerce Committee Chairman John McCain (R-Ariz.).

The McCain portion of the bill would give satellite broadcasters permission to offer some, but not all, local network TV signals in local markets, allowing them three years to ramp up before they would have to offer all broadcasters’ local signals. In the meantime, satellite TV companies would have to compensate broadcasters they chose not to carry, using an FCC-derived formula. Sources say compensation would be a negligible part of satellite TV providers' revenue.

The FCC also would have to institute a rulemaking by April 1, 1999, to determine which subscribers are eligible to receive distant network feeds from satellite TV providers.

Hatch's bill would be added to McCain's on the Senate floor. It would lower satellite TV providers' compulsory copyright fees to about 19 cents per subscriber per month for networks and to 15 cents for superstations. The current rate is 27 cents for each.

Hatch's amendment also would extend satellite broadcasters' compulsory copyright licenses through Dec. 31, 2002.

—Paige Albiniak
Issue ads to boost political spending

Off-year expenditures on TV spots could hit $400 million, TVB says

By Richard Tedesco

Because of increased spending on advocacy spots, broadcasters may reap as much money from this fall's off-year campaigning as they did two years ago during the presidential-year elections.

This year's spending could match 1996's $400 million, says Television Bureau of Advertising President Ave Butensky—although he warns that predicting spending this early in the political season is an iffy business. Spending in the last off-year election, 1994, was $355 million.

If spending hits the $400 million mark, it will be due in large part to issue advocacy advertising: spots paid for by companies and special interest groups but aimed at influencing elections.

"The percentage of issue advocacy advertising is increasing and in some cases increasing in significant amounts," Butensky says.

"We're going to see more advocacy advertising than we did in 1996 [$1.35 million-$1.50 million]," says Kathleen Hall Jamieson, dean of the University of Pennsylvania's Annenberg School of Communications. "Since it's unaccountable money, it's going to be used. Parties will tacitly encourage its use because it will benefit them."

Issue advocacy spending by national or local special interest groups remains outside the restrictions placed on regular campaign fund-raising and spending. Companies, unions and other special interest groups can pay for ads from general funds rather than raising the money through political action committees, which have limits on contributions. The sources and amounts of so-called 'soft' money are not subject to public disclosure.

Broadcasters like advocacy ads because they can bill at the going rate rather than the reduced rates that TV stations are obliged by law to provide candidates.

Jamieson expects the traditional special interest groups to be most active in the current season, including pro-abortion and anti-abortion groups; advocates on both sides of environmental issues, and labor unions and big business.

And while stations can reap full-rate benefits from the advocacy spots, Jamieson warns of a downside: The spots can expose stations to libel suits—a liability that candidate ads don't carry.

Advocacy advertising already has been a factor this year. In a special election earlier this year in California's 22nd congressional district, the anti-abortion Campaign for Working Families squared off against the National Abortion and Reproductive Rights Action League in support of the Republican and Democratic candidates, respectively. Lois Capps, widow of Democratic Rep. Walter Capps, prevailed in a race against Republican state assemblyman Tom Bordonado.

NARAL is contemplating running TV ads in Illinois to aid Sen. Carol Moseley-Braun (D) in her tight race against Peter Fitzgerald (R), according to Gloria Totten, NARAL political director. NARAL already has run radio spots in the New York Senate race, casting Sen. Al D'Amato (R) as the anti-abortion candidate. Like other advocacy groups, NARAL is carefully targeting spending in this off-year election, when voter apathy is anticipated to be high.

But advocacy spots will be a factor in key races. "A filibuster-proof Senate is at stake here, and special interest groups will spend whatever it takes to make that happen," says Democratic media consultant Henry Sheinkopf.

Sheinkopf, who works with labor and family planning groups, doesn't expect the AFL-CIO to approach the $35 million that it spent in the 1996 campaign. He also expects abortion rights spots to play prominently in certain regions. "Women's reproductive freedom and choice are not overriding issues [overall], but they are in particular districts around the country," says Sheinkopf, who reports already having seen some particularly "tough" anti-abortion spots in Southern markets.

Increasingly, regionalized, advocacy campaigns also appear to be lasting longer. The tobacco industry has spent $22 million on TV ads since April as part of a campaign that could top $40 million on broadcast and cable outlets this year. The Sierra Club is in a two-year, $5 million spending cycle that it started with spots airing on Earth Day in April. Sierra Club has spent $500,000 on TV and radio spots over the past two weeks in 27 markets around the country where environmental issues figure prominently in current congressional campaigns. Those include Los Angeles and Orange County, Calif.; Buffalo/Albany, N.Y.; Raleigh/Greenville, N.C.; Santa Fe, N.M., and Cincinnati.

Among the key races around the country likely to generate significant TV spending are these Senate contests:

- **California:** Incumbent Barbara Boxer (D) vs. state senator Matt Fong (R)
- **New York:** Incumbent Al D'Amato (R) vs. one of three Democratic challengers, with former VP candidate Geraldine Ferraro leading that pack
- **Illinois:** Incumbent Carol Moseley-Braun (D) vs. state senator Peter Fitzgerald (R)
- **Ohio:** Gov. George Voinovich (R)
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Daniels gets free airtime green light

FEC will allow cable operator to give candidates time

By Paige Albinak

Cable pioneer Bill Daniels last week received the OK from the Federal Election Commission to offer free airtime to some of California’s candidates for federal elections.

Daniels had to ask for the FEC’s permission to be sure he was not violating federal campaign spending laws. He intends to air up to 750 free 30-second campaign advertisements per week. The ads will run during the eight weeks leading up to Election Day on Nov. 3. Daniels estimates the total value of the ads as $86,250.

The FEC found, in accordance with Daniels’ proposal, that free airtime from Daniels Cablevision could be considered media “commentary” and not a corporate political contribution. Daniels argued in his FEC request that his two San Diego County cable operators are media outlets because they cover local news and politics.

The FEC was helped in its analysis by FCC General Counsel Christopher Wright, who found that the Daniels plan “is consistent with congressional intent behind enacting the lowest unit charge rule, i.e., the reduction of campaign costs.”

Daniels says he is offering the time because he believes overemphasis on money in campaigns is threatening the democratic process.

“This is a small step in the right direction toward curbing the campaign abuses that we’ve seen,” says John Dodge, Daniels’ attorney at the Washington law firm of Cole, Raywid & Braverman.

Daniels’ efforts will go directly toward helping candidates for U.S. Senate in California, as well as those running for the House in the 44th, 48th and 51st districts.

The FEC said that federal candidates who take advantage of Daniels’ offer must include a disclaimer attributing the free airtime to Daniels. One FEC commissioner amended the ruling to ensure that Daniels provides equal time for all federally qualified candidates.

Daniels always planned to open the offer to “bona fide”—or federally registered—candidates. “No bona fide candidate is left out of opportunity to provide Daniels with a spot advertisement, and each candidate receives from Daniels the same amount of cable airtime as her or his opponents to express political ideas,” Dodge wrote in Daniels Cablevision’s initial request to the FEC.

Daniels hopes his effort will encourage other cable operators to do likewise, he states on his Web page. While no operators have accepted Daniels’ challenge, the cable industry supports his efforts. “The industry has a strong record of providing free airtime for candidates,” says Torie Clarke, spokesperson for the National Cable Television Association.

Pax hopes to turn ratings into revenue

By Michael Stroud

Buoy Paxson’s Pax TV is off to a flying start: Now the question is whether advertisers will sit up and take notice. The self-proclaimed seventh network scored a average 1.4 rating in 31 Nielsen metered markets last week, beating the network’s own predictions for the early performance of the service.

In an interview, Paxson said he has maintained that the new network, which launched on Aug. 31, would break even with a 0.6 rating and do “very well” with a 1.0. “We’re absolutely ecstatic,” he said. “There’s no reason to believe we won’t be [doing as well] in the national markets and the cable markets.”

The network’s start has resulted in a “slew of orders” in recent days. Paxson said, although he acknowledged that many of the orders already in the network’s pocket assumed lower initial ratings than Pax TV actually achieved.

Getting advertisers on board in the weeks and months ahead is critical to the young network’s future, analysts and advertisers say. Paxson “has great prod-
products and it’s a great idea,” says Bishop Cheen, senior media analyst at First Union Capital Markets in Charlotte, N.C. “The challenge will be turning the [ratings] numbers into ad revenue.”

To convince Madison Avenue, Pax TV will have to sustain its initial performance. The first true test will come Wednesday (Sept. 9) when Pax TV is expected to get its first national Nielsen numbers, a more accurate measure of performance than the metered markets.

Indeed, analyst Marc Berman of media rep firm Sellet says that the metered-market results indicate that while Pax TV performed “very well” in some markets, such as Sacramento, Calif.; Kansas City, Mo., and New York, the network didn’t do nearly as well in others, such as Columbus, Ohio, and Jacksonville, Fla.

The network also must convince the youth-crazy advertising community that its family fare—including CBS reruns of Touched by an Angel and Dr. Quinn, Medicine Woman—will appeal to their customers. “If you’re an advertiser looking to sell a product geared toward an older audience, it could be of interest,” Berman says. “You’re not going to see the same advertisers advertising on Fox as on Pax TV.”

Paxson maintains that plenty of advertisers targeting the 25-54 market will be interested in the network, particularly since they can reach that audience much less expensively than on the other networks.

To give Pax TV its best chance against the other networks’ fall premieres, it will spend $25 million on advertising and promotion over 18 weeks beginning Aug. 17, says Jeff Sagansky, Pax TV president.

To extend the network’s reach, Paxson continued an aggressive program to roll out Pax TV on cable last week, announcing an agreement with Century Communications to carry Paxson programming on its 73 cable systems serving 1.3 million customers.

Including pending transactions, Paxson’s 95 stations broadcast to more than 76 million households. Cable distribution gives Pax TV access to 74 of the top 75 U.S. TV markets, Paxson estimates.
5 YEARS AND 16 SHOE SIZES LATER, WE'RE PROUD TO ANNOUNCE THAT THANKS TO YOUR HELP ESPN2 IS THE FASTEST
GROWING NETWORK OF THE 1990's WITH 60 MILLION HOUSEHOLDS.
Countdown to Nov. 3: A Primer

Good head-to-head races are hard to find in 1998’s midterm elections. But a few lawmakers who get their hands dirty with broadcasting, cable and satellite legislation are facing tough campaigns. Broadcasting & Cable plans coverage of select races from now through election day, Nov. 3.

Sen. Ernest “Fritz” Hollings (D-S.C.)—one of the Senate’s old guard, famed for his mumbled drawl—is in full battle with the GOP down south. Hollings is up against Rep. Bob Inglis (R-S.C.), and polls show Hollings having only a slight lead over Inglis.

Senator Russell Feingold (D-Wis.), best known for partnering with Senate maverick John McCain (R-Ariz.) on campaign finance reform, is running neck and neck against Republican Mark Neumann. In a rare feat for a nonincumbent, Neumann has raised nearly as much money as Feingold while deep in Democratic territory. Feingold’s tight race at home may keep him away from Washington, where the campaign finance reform rematch is coming soon in the Senate.

man Billy Tauzin (R-La.),* House Commerce Committee member Cliff Stearns (R-Fla.), House Judiciary Committee Chairman Henry Hyde (R-Ill.), House Courts and Intellectual Property Subcommittee Chairman Howard Coble (R-N.C.), House Courts and Intellectual Property ranking member Barney Frank (D-Mass.)

* Note: Louisiana politics being the strange Cajun confection they are. Tauzin won his qualifying race last month and was declared “re-elected without opposition.”

Telecommunications Subcommittee ranking member Ed Markey (D-Mass.). The ever-eloquent Markey has a familiar opponent, Republican Patricia Long, whom he has beaten decisively in the past three elections. Perhaps part of Long’s problem is her lack of cash—she has filed no fund-raising activity with the FEC.

Commerce Committee ranking member John Dingell (D-Mich.). A member since 1955, the “dean of the House” likely will continue his run. He faces Republican William Morse, who had not reported having any funds to the FEC by Aug. 1. Dingell so far has raised $840,101, but has spent only $387,988.

Commerce Committee member Mike Oxley (R-Ohio): The chairman of the House Finance Subcommittee has applied his money skills to his campaign. With $359,767 to Democratic challenger Paul McClain’s $8,777, he should have no problem returning to the chairmanship.

Commerce and Judiciary Committee member Rick Boucher (D-Va.): Known for his intricate understanding of all things broadcasting,cable and satellite-related, Boucher is against Republican Joseph Arthur Barta Jr. Barta is running a spirited campaign, challenging the articulate Boucher to debates. Barta had raised $157,841 as of Aug. 1, while Boucher had gathered $352,295.

Commerce Committee member Rick White (R-Wash.): White, who often steps in on issues relating to software giant Microsoft, is competing against Democrat Jay Inslee. Both received money from Gates & Co., but Inslee got nearly $3,000 more, if that small amount indicates where the software baron’s loyalties lie. White has a total of $662,565 in the bank, while Inslee has $286,763.

Commerce Committee member Bart Stupak (D-Mich.): Republicans consider this district vulnerable, so challenger Michelle McNamara has put $106,206 into her war chest. That’s still less than half of Stupak’s $257,613.

Judiciary Committee member Mary Bono (R-Calif.). Until last Tuesday, Sonny Bono’s widow was fighting off a challenge from Democrat Ralph “Pa Walton” Waite, whom she beat last April when she first took over Sonny’s seat. But Waite realized his was an uphill battle in Southern California’s very-Republican District 44 and dropped out last week, leaving Bono with not much to do between now and Nov. 3.

Members running unopposed: House Commerce Committee Chairman Tom Bliley (R-Va.), House Telecommunications Subcommittee Chair-
THE BOX Music Network puts your Pay-Per-View movies on the front burner

and ups the orders by directing its viewers to PPV via cross-promotions with movie soundtracks on THE BOX. Listen to this sweet music: viewers who see the soundtrack video on THE BOX increase buy rates over the national average on certain PPV titles by as much as 50%.* And because BOX viewers are used to picking up the phone to request the videos they want to see, they're 159% more likely to order PPV and premium TV.** PPV and THE BOX cross-promotion. It's our pleasure to serve you.
FCC overbills daytimers

Fees for Class D radio stations based on incorrect data

By Bill McConnell

A billing snafu has caused the FCC to overcharge scores of radio stations for their 1998 regulatory fees.

Because of the error, many stations that operate only during daylight hours were billed as if they were on the air 24 hours a day.

FCC officials said last week that they were aware of the mistake, which was reflected in bills issued to radio stations on Aug. 3. To figure the correct amount, agency officials said, stations should consult a fee chart accompanying the bills.

An FCC staffer last Wednesday said that the agency had received some 40 complaints from stations, but the total number of overbilled outlets is unknown. The mistake affects only some Class D stations, whose broadcasts are limited to daytime hours.

"When you receive something in writing from the FCC, you expect it to be correct, but stations should be checking their assessments very carefully," says John S. Neely, a lawyer with Miller & Miller in Washington.

Mortenson Broadcasting Co. in Lexington, Ky., one of Neely's clients, was overbilled a total of $6,000 for seven daytime-only stations in Dallas; Pittsburgh; Nashville; Nicholasville, Ky.; Kansas City, Kan.; Indian Head, Md., and Monroeville, Pa.

Neely says he is reviewing the bills of other clients to determine whether they were affected.

Dick Marsh, Mortenson Broadcasting's executive vice president, also urges radio operators to examine their bills closely. "This could easily slip through the cracks, especially for owners with multiple stations."

Jerrold Miller, also a partner with Miller & Miller, urges the FCC to do a better job of warning the industry: "There is no indication that the FCC plans to revise their bills or notify stations of the error." He notes that payments are due Sept. 14-Sept. 18 and a 25% penalty will be levied on those who pay late.

FCC staffers blamed the mistake on faulty information originally provided to the National Association of Broadcasters by a private vendor. NAB spokesman Dennis Wharton played down the slipup: "There were just a few errors out of a database of 12,000 radio stations, and they are being corrected."

The FCC began relying on NAB billing data after new rules two years ago required each station's market size to be a factor in setting fees.

Wireless Internet

Federal regulators are preparing to adopt rules aimed at revamping the troubled wireless cable business. The FCC next week is expected to adopt technical standards allowing the industry to use its two-way communications capability to offer Internet access and interactive TV.

An FCC plan unveiled in December would allow wireless companies to communicate with subscribers via systems akin to cellular telephone networks. Currently, customers receive broadcast signals from wireless operators, but generally they must respond via telephone lines. Wireless operators are counting on the new business to rescue their sagging fortunes. Slow growth and mounting losses have beaten down the stock prices of many wireless providers to less than $1.

Enough competition, already

Cable executives last week urged the FCC to reject proposals that would require the industry to provide emerging competitors with better access to programming and customers. The National Cable Television Association wrote (in Aug. 31 reply comments) that telephone, wireless, and other alternative video distributors are seeking an "artificial competitive advantage."

The program-access rules in the 1992 Cable Act require cable operators to make their programming available to direct broadcast satellite providers, but they do not cover other new competitors.

Alternative providers also complained that the FCC's inside wiring rules, which govern access to wires in apartment buildings and condominiums, are blocking their access to 35% of U.S. consumers.

More closed-captions sooner

The FCC next week is expected to amend its closed-captioning rules. In August 1997 the agency adopted rules requiring 95% of all new shows to be closed-captioned by 2006. Agency officials now are mulling whether to require an earlier deadline for emergency messages. The commissioners also will consider whether to narrow exemptions for traditional programming.

NAB Radio Show smokin'

NAB Radio Show attendees will close out the conference by partying to the rhythm and blues of former Miracle Smokey Robinson. Robinson is famous for writing such songs as "I Second That Emotion," "Going to a Go-Go," "The Tracks of My Tears," "My Girl" and "The Way You Do the Things You Do."

Robinson will perform Oct. 17 in Seattle at the Marconi Awards, which honors the best radio stations and personalities. Radio personality Tom Joyner will host.
The debate about digital TV is raging on, but one thing is perfectly clear: whether you're planning to use 480p, 720p, or 1080i, there's only one company to turn to for your DTV solution — NDS.

With our extensive range of contribution, distribution and ATSC station products, you can count on NDS.

NDS is your one stop shop for high definition and standard definition encoding, multiplexing, modulation, MPEG splicing, ad insertion, conditional access and system control. Our decades of digital experience and proven leadership in the design, manufacture and integration of digital television products make us the right choice to help you win with DTV.

NDS has developed proven DTV solutions; and the products, systems and solutions we've created for ATSC will be the ones selected by leading broadcasters. Just like yourself.

Life may be full of resolutions, but there is only one company with the complete ATSC solution. See it for yourself. Call NDS today.
'FELICITY' VOTED Most Likely to Succeed

Buzz over new series has helped draw new advertisers and their wallets to The WB; show cited as bright spot in dull fall

By Michael Stroud

In the pilot for Felicity, the young protagonist abandons plans to attend Stanford and transfers to a New York university because she has developed a mad crush on a high school acquaintance who's going there. The decision, Felicity admits in a letter to a confidante, "might be a colossal mistake."

Not from The WB's standpoint. With the hour drama Felicity, the three-year-old network has the one show pegged by Wall Street brass, ad executives and critics as most likely to succeed. Just two weeks ago, advertising giant BBDO Media identified the slum as the potential breakout hit among the 37 new shows premiering this fall.

On Felicity's strength alone, analyst Harold Vogel of SG Cowen & Co. projects that the network will cut its fiscal 1999 losses from about $90 million to about $65 million—even as programming costs jump 20%, to more than $200 million, to pay for adding Thursday night to its schedule. If Felicity hits as predicted, Vogel projects that the network will be on target to make a small profit in fiscal 2000.

Unlike the spur-of-the-moment decision-making of Felicity (the character), Felicity (the series) is part of a carefully crafted WB business plan targeting viewers 18-34. It is a plan that resembles nothing so much as Fox in its early days. President Jamie Kellner and programming chief Garth Ancier—who, not incidentally, helped to launch Fox—are betting that Felicity's mix of angst, humor and romance will appeal to adults recalling their own formative years, as well as to college-age kids. It should also attract high schoolers, who traditionally like to identify with the older, cooler set.

"If Felicity can help WB maintain its momentum, [The WB] will be well on their way to becoming the fifth network," says Audrey Steele, manager of strategic media resources at ad buyer Zenith Media. The WB's formula paid off in spades last season for surprise hit Dawson's Creek. a
drama about high school life that surprisingly grabbed half of its audience from advertisers' coveted 18-49-year-olds. The WB's other hit, Buffy the Vampire Slayer, a cult comedy among the high-school set, also performed well in its Tuesday night time slot among 18-34-year-olds last season.

Together, those shows helped the network to raise its average nightly viewership to 4.43 million people, up 24% over the previous season. They also helped to boost ratings among its core 18-34-year-old audience by 29%, to a 1.8 rating/5 share. "With Felicity, we're positioned to take another giant step," Kellner says.

To give Felicity its best shot, The WB has slotted it after Buffy, in a choice 9 p.m. Tuesday night time period—betting that young audiences will turn off such competing shows as ABC's comedy Spin City and Fox's new drama, Brimstone. To hedge its bet, The WB is launching a $3 million print, TV and radio campaign to build awareness for the show's Sept. 29 premiere.

Already, Felicity—owned and produced by Imagine Television and Disney's Touchstone Television and licensed for five years to The WB—has generated more buzz than any other show on the fall schedule.

Star Keri Russell, relatively unknown last winter, is set to appear on Jay Leno's Tonight Show, and she hits the covers of Seventeen and YM in later this fall. Other photo shoot requests have come from People and TV Guide.

Felicity's strong prospects were a key reason that 32 new advertisers opened their pockets to The WB at last May's presentations in New York, doubling their commitments to $300 million. "I saw 37 pilots this season, and none of them was as good as Felicity," says media buyer Paul Schulman. "This is the one the buyers are clamoring for.

A hit of the caliber of last season's midseason Dawson's Creek, which scored an average 3.0 rating/8 share among viewers 18-34, would help to boost The WB's upfront revenue next May by some 30%. That would take revenue to about $390 million, more than off-setting about $50 million in increased programming costs to pay for the network's Thursday night lineup, analysts and media buyers estimate. To break even on Felicity, The WB needs at least a 2 rating and a 6 share among 18-34-year-olds, according to WB estimates. And if the show succeeds in its bid to pull in more older viewers, it has a shot at grabbing more viewers than Dawson's Creek. Zenith's Steele points out.

To be sure, the TV landscape is littered with the bodies of hyped shows—like the Ted Danson vehicle-turned-junker Ink, or producer Steven Bochco's Brooklyn South. But Felicity differs in that the hype stems from the show itself, rather than from any big names associated with it. Star Keri Russell and co-executive producers J.J. Abrams and Matt Reeves are little-known outside Hollywood. (One of the few other recent examples of comparative unknowns grabbing so much press attention prior to launch, interestingly, was Dawson's Creek last spring.)

Felicity could fail, its producers acknowledge, if it is perceived as a "college show" that appeals only to the sensibilities of an elite, affluent portion of the American population and excludes tens of millions of others. But critics and advertisers have been struck by the show precisely because its wistful coming-of-age story apparently appeals to a broader demographic than any previous WB show.

"You wouldn't have to experience firsthand the war in Korea to fully appreciate M*A*S*H," says Tony Krantz, co-chairman and chief executive of Imagine Television. "You wouldn't have to go to college to relate to Felicity." In youth-obsessed Madison Avenue, the show has found an enthusiastic audience.

"We target strongly to the youth market, and this is a show that looks like it will deliver very well," says Rick Rock, Pepsi's vice president for media and entertainment marketing. Disney's Miramax has bought spots on Felicity to promote its upcoming sci-fi film, "The Faculty." The film is produced by Miramax's Dimension Films ("Scream"), which also targets 18-34-year-olds. "There's an almost perfect match between the demographics of Felicity and the demographics of Dimension Films," says Caryn Picker, Miramax's vice president of broadcast marketing.

The show also has succeeded in attracting Procter & Gamble's Crest, which typically aims at much broader demographics, Kellner says.

If Felicity performs as expected, The WB will easily make

"I saw 37 pilots this season, and none of them was as good as Felicity." —Media buyer Paul Schulman.

a profit in its first season on the show. The network, which has a five-year contract for the show with co-owners Imagine Television and Touchstone, is picking up $850,000-$900,000 of Felicity's $1.3 million cost per episode.

The show is commanding $110,000-plus for some of the sixteen 30-second spots per episode. If its ratings approach those of Dawson's Creek, the network can clear a profit on Felicity right from the start, sources close to the show say. Counting advertising from repeats and rate increases in the show's first two seasons, a Dawson's Creek-sized hit would add as much as $25 million in profit to The WB's coffers in fiscal 1999, sources estimate. Over The WB's five-year contract with Imagine and Touchstone, the network's profit from a successful show could jump to more than $150 million, Vogel says.

"If Felicity hits, The WB will substantially reduce its losses," he says. With that type of profit at stake, why did Felicity end up at The WB and not at a much bigger network, like ABC? ABC, in fact, did consider Felicity's pilot, sources close to both networks say. But the two sides couldn't cut a deal: ABC, concerned that the show wouldn't appeal to older audiences, was lukewarm about the series, executives involved in the talks say.

SEPTEMBER 7, 1998 / BROADCASTING & CABLE 23
Steve Tao, ABC’s vice president of drama series, says he doesn’t regret the decision. “Felicity is a high-quality, entertaining program with a certain appeal, but we simply felt it was too narrow for our schedule,” Tao says. Unlike The WB, ABC can’t risk keeping a show with a share of less than 14 or 15 or so on the air—even if it’s profitable—because it would pull down the ratings of other shows that surround its time slot. ABC executives point out. Doing so, they say, would alienate advertisers who pick ABC because it offers a much broader range of viewers than The WB.

Felicity will be renewed for another year if the show attracts a 1.6 rating and a 5 share in its first 13 episodes, sources close to ABC say. Ironically, ABC parent Disney will end up sharing in Felicity’s payoff. Imagine and Disney’s Touchstone stand to make millions from the show through their ownership of foreign rights and domestic syndication rights. (Buffy sold into the cable and broadcast syndication market last year for an estimated $1 million per episode.)

How much profit The WB makes on Felicity is also tied to how fast it can grow its audience and ramp up its ad rates. Currently, only about 48% of the roughly 86 million households reached by The WB’s signal tune in to the network’s stations! Kellner figures he can double the figure over the next three to five years through stronger programming, like Felicity.

Improved programming already has paid off for Tribune Corp.’s 11 WB stations—particularly less-developed stations in Boston, Philadelphia, San Diego and Seattle, according to Tribune Television Executive Vice President Michael Eigner. “We’re seeing significant increases in prime time viewing on WB that we attribute directly to shows like Buffy, 7th Heaven and Dawson’s Creek,” he says. “Our hopes are that Felicity will have similar success.”

The network currently reaches 88% of the country, compared with the high 90s for CBS or NBC. To expand its

High hopes from the Big 6

**NBC**

NBC kicks off its fall season by returning Suddenly Susan on Monday, Sept. 21. New comedies Conrad Bloom and Will & Grace are candidates to boost an evening that trailed expectations last season. Encore! Encore!, debuting on Tuesday and starring Nathan Lane as a former opera singer turned vintner, is considered NBC’s best hope for revitalize Tuesday night now that Frasier has taken over Seinfeld’s spot on Thursday (not that there’s anything wrong with that).

**ABC**

ABC is counting on Monday Night Football, premiering tonight, (Sept. 7) at 8 p.m., to anchor its Monday through the fall. Black comedy SportsNight, debuting on Tuesday, Sept. 22, is considered the network’s best chance for a hit, Analysts expect Two Guys, a Girl and a Pizza Place, returning on Wednesday, to improve on Ellen’s ratings last season, but they are divided as to whether the show has hit potential.

**CBS**

CBS Launches the 31st season of 60 Minutes on Sunday, Sept. 20, feeding into the Touche’d by an Angel and CBS Sunday Night Movie lineup that advertisers predict will allow it to continue its Sunday night household dominance in the 1998-99 season. Comedy The King of Queens and drama L.A. Doctors are considered the shows to watch on CBS’s schedule as the network tries to rebuild its once-dominant Monday night.

**Fox**

Fox got a big jump on the competition by launching Melrose Place on Monday, July 27. That ’70s Show, a nostalgic look at the 1970s, got off to a strong start with its Sunday, Aug. 23, debut. Some critics say it could be one of Fox’s breakout series for the new season. King of the Hill launches in its new Tuesday night time slot on tomorrow (Sept. 8), in a bid to juice up that evening’s ratings. Brimstone, set to launch on Oct. 27 after heavy promotion during the World Series, is considered the network’s best shot at a breakout drama.

**UPN**

Seeking to escape September’s network traffic jam as it launches a remade prime time schedule, UPN will debut three new series on Monday, Oct. 5: Guys Like Us, DiResta and The Secret Diary of Desmond Pfeiffer, a Monty Pythonesque look at the Lincoln White House. Legacy, a drama about a post-Civil War family premiering on Friday, Oct. 9, is considered one of the net-work’s best hopes for a hits. Midseason animated show Dilbert has been getting favorable early attention from critics and advertisers.
reach further. The WB network is buying or launching new stations in areas where it doesn’t have coverage. It is also launching a cable service—The Web—on Sept. 21, putting network programming on cable channels in areas where the network doesn’t have a broadcast affiliate. That potential for growth in the distribution system “is a positive for us because it shows that there is tremendous upside for our network that is independent of improving the quality of our programming,” Kellner maintains.

And what if Felicity doesn’t pop? The WB has backups in 1998-99: Charmed, a Buffy-esque drama about three sisters with supernatural powers who battle warlocks and wizards; Hyperion, a drama about sibling rivalry starring Dawson’s Creek’s Dylan Neal, and Angel, a spin-off from Buffy.

And while The WB’s fortunes are boosted by a hit from Felicity, The WB game plan doesn’t presuppose it. If Felicity flops, the network still will break even and possibly will make a small profit in fiscal 2001, Kellner says.

The excitement about Felicity may speak as much to the paucity of high-quality new programs on other networks as to Felicity’s strength. Outside of Felicity, advertisers are hard-pressed to cite more than a handful of promising shows in the new season. “This is one of the worst fall lineups I can recall in years,” says Zenith’s Steele.

‘Felicity’ heads to college
With show already dubbed a hit, producers work to make series match its advance notices

By Michael Stroud

Felicity doesn’t air until Sept. 29, but its producers already are worried that plot twists will be revealed in the press. On a recent visit to the set in Culver City, this reporter had to promise not to write about a climactic scene involving the title character.

Such concerns are far more common with established hits like Beverly Hills 90210 or NYPD Blue than they are with pilots. But the publicity surrounding Felicity has been so intense and demands for interviews so frequent that the producers aren’t taking chances.

The buzz is the all the more surprising because Felicity’s cast and producers are so little-known.

Keri Russell, the show’s 21-year-old star, appeared in last summer’s short-lived Fox drama Roar and has had smaller roles in other network shows, but she hardly has been a household name. She seems as surprised as anybody that her picture is being plastered on billboards and bus stops as part of The WB’s $5 million-plus promotional campaign.

“It’s totally bizarre,” she said in an interview during a break in shooting. “Maybe we just lucked out in a season where there weren’t a lot of good shows. Thank God for us. I would never have imagined.”

Producers J.J. Abrams and Matt Reeves are experienced in film but much less so in television. Abrams wrote the critically acclaimed “Regarding Henry” and co-wrote last summer’s hit movie “Armageddon”; Reeves produced “The Pallbearer.” Abrams and Reeves, in fact, originally considered—and rejected—the story of a girl’s college experiences in her first years away from home as a film project.

“If Felicity were a movie, we would have had to create a central event that would be resolved, and nothing felt genuine that way,” Abrams says. “It all felt very manufactured and phony. [Television] allows us to tell the story over a period of time.”

Without big names, Felicity has had to rely on its writing and acting to sell the network, advertisers and critics. Russell manages to convey a combination of vulnerability, precociousness and eccentricity that has led some reviewers to compare her to Calista Flockhart of Fox’s Ally McBeal. “It’s flattering,” Russell says.

Shooting an hour drama for television is tough work. Each episode is shot in four or five times to get the best angle and lighting. Each episode must be shot in eight days to accommodate the network’s 22-week schedule and requires a crew of 150 to 200 people and about $1.3 million.

Add to that the pressure of being the fall season’s most-hyped show and the attendant interviews, photo shoots and professional jealousy.

“We’ve been put in a place where some people may want us to fall,” says co-star Scott Foley, who plays Felicity’s dorm adviser.

For the record, Felicity’s Tuesday night 9-10 p.m. slot puts it up against ABC’s Spin City and newcomer Sports Night (also created by Felicity producers Imagine Television and Touchstone Television); NBC’s Just Shoot Me and Working; CBS’s Tuesday movie; Fox’s new sinister drama, Brimstone, and UPN sci-fi drama Mercy Point.

An NBC spokesperson declined comment, noting only that Just Shoot Me scored “stellar” ratings over the summer (it tied for eighth last season among adults 18-34).

Although Felicity’s pilot was applauded by critics, it’s another thing to sustain plot momentum through an entire season. Felicity’s central premise, at least initially, is a love triangle that develops among Felicity, Noel (Foley’s character) and the boy Felicity impulsively follows to New York, played by Scott Speedman.

“If the story is just about a love triangle, it could peter out by the middle of the first season,” says Audrey Steele, media director for Zenith Media in New York. Acutely aware of that fact, the producers are adding other plot lines and story arcs to complicate the emotional geometry of the show, including focusing on Felicity’s relationships with her parents, friends, roommates and teachers.
The big grows bigger.

That’s the lesson of this year’s annual ranking of Broadcasting & Cable’s top 25 media and entertainment groups. Time Warner stayed atop the heap with $24.622 billion in 1997 revenue. Disney still is nipping at Time Warner’s heels with $22.473 billion in revenue. Viacom surpassed News Corp. by $400 million, posting $13.2 billion in revenue to News Corp.’s $12.8 billion.

Aggressive consolidation in broadcasting should bring newcomers on board next year. Venture capitalist Tom Hicks’ Chancellor Media likely will join as the nation’s largest radio company. It now has 465 radio stations in addition to its 12 TVs and a booming outdoor advertising business.

Broadcasting & Cable’s top 25 includes only companies with significant TV, radio, cable or satellite broadcasting interests in the U.S. It includes both media and entertainment holdings—so Disney’s theme parks count as do Sony’s interactive games. For conglomerates that own significant media companies—such as General Electric (NBC), Seagram (Universal) and General Motors (DirecTV), only the revenue of the media subsidiary was included. Revenue is cited from each company’s last available annual report.
Warner Bros. Studio Stores
Entertainment: Atlanta Braves, Atlanta Hawks; Warner Bros. theme parks
Misc.: American Family Enterprises (50%), Book-of-the-Month Club, Hasbro (14%)

The Walt Disney Co.
Burbank, Calif. (NYSE: DIS); FYE: Sept. 30, 1997

Revenue: $22.473 billion
Operating cash flow: $7.1 billion
Operating income: $4.312 billion
Television: ABC Inc., ABC Television Network Group (10 TVs), Buena Vista Television, Touchstone Television, Walt Disney Television
Cable: ABC Cable and International Broadcast Group (partial ownership of ESPN, ESPN2, ESPNNews, A&E and Lifetime); The Disney Channel; E! Entertainment Television (owned in a partnership); The History Channel
Film: Hollywood Pictures, Touchstone Pictures, Walt Disney Pictures
Internet: Buena Vista Internet Group
Publishing: Disney Publishing Group, Hyperion Books, Mouseworks, Disney Press
Retail: The Disney Store, Club Disney, ESPN Zone, World of Disney
Sports: Anaheim Angels (25%), Mighty Ducks of Anaheim
Entertainment: Animal Kingdom, Disney Vacation Club, Disneyland Paris (39%), Disneyland, Disney-MGM Studios, Disney's Fort Wilderness, Epcot, The Magic Kingdom, Tokyo Disneyland, Walt Disney World
Misc.: Disney Institute, Disney Cruiseline

Viacom
New York (ASE: VIA); FYE: Dec. 31, 1997

Revenue: $13.2 billion
Operating cash flow: $1.7 billion
Operating income: $7.528 million
Televisión: United Paramount Network, Paramount Television (15 TVs), Spelling Entertainment Group (80%)
Cable: MTV, M2, Showtime, Nickelodeon, Nick at Nite, VH1, TV Land, Sundance Channel (joint venture), The Movie Channel, Flix, Comedy Central (joint venture with Time Warner)
Film: Paramount Pictures
Entertainment: Paramount Parks (five theme parks and one water park)

News Corp. Ltd.
Surry Hills, NSW, Australia (NYSE: NWS); FYE: June 30, 1998

Revenue: $12.8 billion
Operating cash flow: $1.401 billion
Operating income: $1.8 billion
Television: Fox Broadcasting Co., 22 TVs, Twentieth Television, Fox Television Studios
Cable and satellite: U.S.—Fox/Liberty Media joint venture (50%): Fox Sports Net (10 regional cable sports channels); Rainbow Sports (8 regional cable sports channels), New York Knicks, New York Rangers, MSG Network and Madison Square Garden arena (40%); National Sports Partners (50%); National Advertising Partners (50%); Staples Centers (40%); Outdoor Life and Speedvision Networks (34%); FIT TV; FX; Fox Sports World (50%); The Golf Channel (33%); Fox Family Worldwide (50%); Fox Kids Network; Fox Family Channel; MTS Entertainment; Fox Kids International Networks; Fox News Channel; fxM: Movies from Fox; Prevue Networks (44% upon completion of TV Guide’s pending transaction with UVSG); UK—BSkyB (40%), with more than 40 channels; Germany—VOX (49.9%); Latin America—Canal Fox; Fox Sports Americas (50%); Fox Kids (owned by Fox Family Worldwide); Telecine (12.5%); Cinecanal (21.5%); Sky Latin America DTH Platforms; Innovia (30%); Brazil—Net Sat (36%); balance of Sky Latin America (30%); Australia—FOXTEL (50%), including parts or all of 36 channels; Asia—Star TV and 13 channels or parts thereof; Phoenix Satellite Television Co. Ltd. (45%); Phoenix Chinese Channel; Tianjin Golden Mainland Development Co. Ltd. (60%); India—Iksyb; Asia Today Ltd. (50%); ZEE TV; Program Asia Trading Co. Pvt. Ltd. (50%); ZEE Cinema; ZEE India TV; Siticable Network Pvt. Ltd. (50%); Indonesia—Indovision (45%); Bahasa Programming Limited (50%); Film Indonesia; Japan—News Broadcasting Japan (80%); plus five channels; Sky PerfectTV! (11.375% owned by News Corp.)
Filmed Entertainment: Twentieth Century Fox; 20th Century Fox Searchlight; Fox Animation Studios; Twentieth Century Fox Home Entertainment; Twentieth Century Fox Television; Fox Studios Australia
Newspapers: U.S.—New York Post; U.K.—The Times, The Sunday Times, The Sun; News of the World; Australasia—Whole or partial interest in more than 200 newspapers
Magazines and inserts: U.S.—TV Guide; TVSM; TV Total; Cable Guide; The Weekly Standard; News America Marketing; InStore; FSI (SmartSource Magazine); UK—The Times Educational Supplement; The Times Higher Education Supplement; The Times Literary Supplement; The Times Educational Supplement; Australasia—Pacific Islands Monthly
**Group Telephony:**

- Music:
- Publishing:
- Internet:
- Satellite:

- AT&T is buying Tele-Communications Inc. for approximately $48 billion (depending on the stock price), dividing the company up and integrating it into various divisions within AT&T. The deal is expected to close by the end of this year.

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**Tele-Communications Inc.**

Englewood, Colo. (NYSE: TCOMA); FYE: Dec. 31, 1997

- **Revenue:** $7.570 billion
- **Operating cash flow:** $2.972 billion
- **Operating income:** $685 million

**Cable:** Cable systems serving 10.5 million subscribers; Cablevision Systems (36%); Intermedia Partners (40%); Lenfest Communications (50%); Bresnan Communications (50%); Discovery Communications (49%); includes Discovery Channel, The Learning Channel, Discovery Europe, Discovery Latin America, Animal Planet, The Travel Channel; Encore Media Group (80%); includes STARZ; Fox/Liberty Networks (50%); includes Fox Sports Net and an alliance with Rainbow Sports, owned by Cablevision Fox Sports International (50%); National Digital Television Center; TINTA (50% equity, 92% voting)—programming services, broadband cable and telephony distribution networks internationally; BET Holdings (22%); Time Warner (8%); includes Court TV (50%); E! Entertainment Television (10%); Cablevision SA (26%); Flextech (36% equity, 50% voting); QVC (43%); USA Networks (18.6%, with option to increase up to 25%); MacNeil-Lehrer Productions (67%); Telewest (26.8%); Telemundo (50%)

**Satellite:** United Video Satellite Group (78%), Superstar/Netlink (40%)

**Internet:** @Home (39%)

**Publishing:** Kearns-Tribune

**Music:** TCI Music (78%)—includes DMX Inc., The Box Worldwide, Paradigm Entertainment Co.

**Telephony:** Teleport Communications Group (20%), Sprint PCS (30%)

---

**Seagram Co. Ltd. (Universal)**

Montreal (NYSE: VO); FYE: June 30, 1998

- **Revenue:** $6.439 billion
- **Operating cash flow:** $712 million
- **Operating income:** $2.376 billion

**Equipment:** General Instrument (15%), Antec (17%)

**Note:** AT&T is buying Tele-Communications Inc. for approximately $48 billion (depending on the stock price), dividing the company up and integrating it into various divisions within AT&T. The deal is expected to close by the end of this year.

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**Cable:** Cablevision Systems (36%); Intermedia Partners (40%); Lenfest Communications (50%); Bresnan Communications (50%); Discovery Communications (49%); includes Discovery Channel, The Learning Channel, Discovery Europe, Discovery Latin America, Animal Planet, The Travel Channel; Encore Media Group (80%); includes STARZ; Fox/Liberty Networks (50%); includes Fox Sports Net and an alliance with Rainbow Sports, owned by Cablevision Fox Sports International (50%); National Digital Television Center; TINTA (50% equity, 92% voting)—programming services, broadband cable and telephony distribution networks internationally; BET Holdings (22%); Time Warner (8%); includes Court TV (50%); E! Entertainment Television (10%); Cablevision SA (26%); Flextech (36% equity, 50% voting); QVC (43%); USA Networks (18.6%, with option to increase up to 25%); MacNeil-Lehrer Productions (67%); Telewest (26.8%); Telemundo (50%)

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**Telephony:** Teleport Communications Group (20%), Sprint PCS (30%)

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**CBS Corp.**

New York (NYSE: CBS); FYE: Dec. 31, 1997

- **Revenue:** $5.363 billion
- **Operating cash flow:** $772 million
- **Operating income:** $249 million

**Television:** CBS Television Network, 14 TVS, Eyemar

**Cable:** CBS Cable: CMT (Country Music Television), TNN (The Nashville Network), Eye on People (50%); Midwest Sports Channel; majority owner of Home Team Sports; Group W Network Services

**Radio:** 155 radio stations (closed on purchase of ARS as of June 15, 1998), Woodward One (minority investment)

---

**General Electric (NBC)**

Fairfield, Conn. (NYSE: GE); FYE: Dec. 31, 1997

- **Revenue:** $5.135 billion
- **Operating cash flow:** $450 million (estimated)
- **Operating income:** $1.002 billion

**Television:** NBC Television Network, 12 TVS

**Cable:** MSNBC, CNBC, Court TV (partial interest), NBC Super Channel and CNBC Asia, as well as equity investments in Arts and Entertainment, American Movie Classics, Bravo, Prime Network and regional Sports Channels

**Internet:** Snap! Internet portal and search engine

---

**Cox Enterprises**

Atlanta (privately held); FYE: Dec. 31, 1997

- **Revenue:** $4.937 billion
- **Operating cash flow:** N/A

**Television:** 11 TVS; television advertising sales representation; television programming production and syndication; research

**Cable:** Cox Communications: 16 cable TV operations, local and long-distance telephone service, digital television, high-speed Internet access, educational training and technology, investments in networks and PCS

**Radio:** 54 radio stations (Cox Radio, CXR)

**DBS:** investment in Primestar

**Newspapers:** 16 daily newspapers; 11 weekly newspapers; direct mail catalogs; direct mail national advertising; book publishing; advertising publications

**Telephony:** PCS wireless communications

**Misc.:** Manheim Auctions (automobile auctions); sports marketing
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**11 Comcast Corp.**
Philadelphia (NYSE: CMCSA); FYE: Dec. 31, 1997

Revenue: $4.912 billion
Operating cash flow: $1.468 billion
Operating income: $532.1 million
Cable: Serves 4.3 million customers in 21 states; Comcast UK Cable, which owns four cable companies: Cambridge Cable, the Teeside Franchises, 27.5% of Birmingham Cable, and 50% of Cable London! E! Entertainment Television (joint venture with Disney owns 79.2%); Scripps Cable; Comcast-Sports Net; QVC (57%)
Internet: Partnership in @Home Telephony: Comcast Cellular Communications, Inc. serves a population of over 8.2 million

**Entertainment:** Comcast-Spectacor (66%) owns and operates the Philadelphia 76ers NBA team, the Philadelphia Flyers NHL team, the Philadelphia Phantoms AHL team, and two sports and entertainment arenas, the First Union Spectrum and the First Union Center.

**Note:** Comcast Corp. is buying a 38% equity stake/48% voting stake in Jones Intercable for $232 million.

---

**12 Gannett Co.**
Arlington, Va. (NYSE: GCI); Dec. 28, 1997

Revenue: $4.729 billion
Operating cash flow: $1.316 billion
Operating income: $1.617 billion
Television: 20 TVs
Cable: Multimedia Cable will serve 13,000 cable subscribers by end of the year
Newspapers: USA Today and 86 other daily newspapers

---

**13 Hearst Corp.**
New York (privately held); FYE: Dec. 31, 1997

Revenue: $4.2 billion (estimated)

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**14 McGraw-Hill Corp.**
New York (NYSE: MHP); FYE: Dec. 31, 1997

The McGraw-Hill Companies

Revenue: $3.534 billion
Operating cash flow: $523 million
Operating income: $485 million
Television: Four TV stations
Publishing: Standard & Poor's financial rating services; educational publishing; professional publishing
Magazines: Business Week; Business Week International; Business Week Online; BYTE; Data Communications; Data Communications International; LANTimes; tele.com; NSTL; F.W. Dodge; Sweet's Group; Architectural Record; Engineering News-Record; Design-Build; aviation publications; health-care publications; science and technology publications

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**15 New York Times Co.**
New York (ASE: NYT/A); FYE: Dec. 28, 1997

Revenue: $2.86 billion
Operating cash flow: $452 million

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**16 Tribune Co.**
Chicago (NYSE: TRB); Dec. 31, 1997

Revenue: $2.7 billion
Operating cash flow: $815 million
Operating income: $642 million
Television: 16 TVs, ownership interest in Qwest Broadcasting; 22.5% interest in The WB Television Network and TV Food Network; Tribune Entertainment (syndication)
Radio: Four radio stations
Sports: Chicago Cubs
Education: The Wright Group, Everyday Learning/Creative Publications Group, NTC/Contemporary Publishing Group, Landoll Inc., Ideal/Instructional Fair Publishing Group

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**17 MediaOne Group**
Englewood, Colo. (NYSE: UMG); FYE: Dec. 31, 1997

Revenue: $2.419 billion
Operating cash flow: $754 million
Operating income: $320 million
Cable: Nearly 5 million subs, plus telephony operations; Road Runner (35%, together

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with Time Warner, Advance/Newhouse and investments from Microsoft and Compaq)—is merging that with MediaOne's high-speed data service, which has nearly 90,000 customers; Time Warner Entertainment (25.5%); nearly 900,000 international cable subs; Telewest (26.8%, with approximately 687,000 cable subscribers and 1,040,000 telephony lines; Czech Republic—Cable Plus (94%); Netherlands—A2000 (50%); Belgium—Telefret Flanders (25%); Indonesia—Aria WEST (35%); Singapore Cablevision Pte Ltd (25%); Japan—Titus Communications Corp. (25% and Chofu Cable Television (19%))

**The Washington Post Co.**
Washington (NYSE: WPO); FYE: Dec. 28, 1997

- **Revenue:** $1.956 billion
- **Operating cash flow:** $320 million
- **Operating income:** $381 million
- **Television:** 6 TVs
- **Cable:** Post-Newsweek cable, 50 cable systems serving mostly rural customers (637,000 subs)

**Internet:** Legislate, online information service

**Newspapers:** The Washington Post; Newsweek magazine; half of the International Herald Tribune; 20 Maryland community newspapers; six business periodicals for computer services industry

**MISC.:** Kaplan Educational Centers (a test-preparation company); newsprint warehousing and recycling facilities

**Cablevision Systems Co.**
Woodbury, N.Y. (ASE: CVC); FYE: Dec. 31, 1997

- **Revenue:** $1.949 billion
- **Operating cash flow:** $272 million
- **Operating income:** $81 million
- **Cable:** 2.88 million subs on Dec. 31, 1997—2.3 million cable subs (once pending transactions close); Rainbow Media (75%), which includes the Madison Square Garden sports and entertainment business, American Movie Classics, Encore, Romance Classics, MuchMusic, The Independent Film Channel; National Sports Networks, which includes Fox Sports Network (50%—other 50% owned by Fox/Liberty); Regional Programming Partners (60%, partnership with Fox/Liberty), which owns 92.2% interest in Madison Square Garden and interests in the New York Knicks, New York Liberty (WNBA team), New York Rangers (NHL), New York City Rangers

**Primestar Partners**
Englewood, Colo. (privately held); FYE: Dec. 31, 1997

- **Revenue:** $1.3 billion (estimated)
- **Operating cash flow:** $135 million (estimated)
- **Operating income:** $510 million (estimated)

**Satellite TV:** 2.1 million—subscriber medium-power satellite TV business*

**Note:** Primestar Partners has agreement in principle to acquire Superstar/Netlink Group from United Video Satellite Group.

**General Motors (DirecTV)**
Detroit (Los Angeles) (NYSE: GMH); FYE: Dec. 31, 1997

- **Revenue:** $1.277 billion

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Senior Vice President  
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Operating cash flow: $168.5 million
Operating income: $254.6 million
Satellite TV: High-power direct broadcast satellite business: more than 4 million subs as of June 30, 1998

E.W. Scripps
Cincinnati (NYSE: SSP); FYE: Dec. 31, 1997
Revenue: $1.2 billion
Operating income: $249 million
Operating cash flow: $325.2 million

A.H. Belo Corp.
Dallas (NYSE: BLC); FYE: Dec. 31, 1997
Revenue: $1.25 billion
Operating cash flow: $376 million
Operating income: $241 million
Television: 17 TVs, 4 LMAs
Cable: Three local or regional cable news channels
Newspapers: six newspapers, including The Dallas Morning News

J. Stewart Bryan III, President/CEO

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Eddy Hartenstein, President, DirectTV

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Media General
Richmond, Va. ASE: MEG/A; FYE: Dec. 28, 1997
Revenue: $910 million

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Max E. Schireson, Chairman/President/CEO

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Discovery Communications, Inc.
Bethesda, Md. (privately held: Liberty Media 49.2%, Cox Communications 24.6%, Advance/Newhouse Communications 24.6%, John S. Hendricks 1.6%); FYE: Dec. 31, 1997
Revenue: $855 million
Operating cash flow: $117 million
Operating income: $115 million
Cable: Discovery Networks U.S.: Discovery Channel; Animal Planet; Travel Channel (30% owned by Paxson Communications); The Learning Channel; Discovery Showcase Networks (Discovery Kids Channel, Discovery Science Channel, Discovery Home & Leisure, Discovery Civilization Channel, Discovery Wings Channel and Discovery Health Channel); BBC America (distributed by Discovery Networks U.S.); Discovery Networks International: Africa; Asia; Canada; Europe (Germany, Italy, Home and Leisure, Animal Planet); India; Latin America (Brazil, Latin America/ Iberia, DSC Kids, Animal Planet, El Neuvo Travel Channel, People + Arts); Middle East; Partial Networks (Israel, South Korea, China); Turkey; Discovery Enterprises Worldwide: includes video, online, multimedia, publishing, education, licensing and retail (includes Discovery Channel Stores, The Nature Company stores; Discovery Channel Store: Destination DC, Scientific Revolution stores, Discovery Channel Catalog)

Robert G. Johnson, Chairman/President/CEO

25

Meredith Corp.
Des Moines, Iowa (NYSE: MDP); FYE: June 30, 1997
Revenue: $855 million
Operating cash flow: $116.6 million
Operating income: $116.6 million
Cable: Discovery Networks U.S.: Discovery Channel; Animal Planet; Travel Channel (30% owned by Paxson Communications); The Learning Channel; Discovery Showcase Networks (Discovery Kids Channel, Discovery Science Channel, Discovery Home & Leisure, Discovery Civilization Channel, Discovery Wings Channel and Discovery Health Channel); BBC America (distributed by Discovery Networks U.S.); Discovery Networks International: Africa; Asia; Canada; Europe (Germany, Italy, Home and Leisure, Animal Planet); India; Latin America (Brazil, Latin America/ Iberia, DSC Kids, Animal Planet, El Neuvo Travel Channel, People + Arts); Middle East; Partial Networks (Israel, South Korea, China); Turkey; Discovery Enterprises Worldwide: includes video, online, multimedia, publishing, education, licensing and retail (includes Discovery Channel Stores, The Nature Company stores; Discovery Channel Store: Destination DC, Scientific Revolution stores, Discovery Channel Catalog)

William T. Kerr, President/CEO

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Two TV stations drop Stern

Despite increased ratings, programmers at Texas, Arizona outlets are offended by show

By Dan Trigoboff

The self-proclaimed King of All Media had his kingdom reduced a bit after his TV show’s second week, as the show drew lower ratings and a couple of cancellations.

The Howard Stern Radio Show, not to be confused with the Howard Stern radio show, dropped in ratings from its first week to its second—although it still provided generally higher ratings than the shows it replaced and was taken off the air by KTTL(TV) Lubbock, Tex., and KTVK(TV) Phoenix.

Stern’s syndicator, Eymark, had no comment last week.

“We were especially offended by the way in which Stern obsessed in degrading and dehumanizing women. We won’t trade this station’s good reputation for ratings,” said vice president and general manager Larry Landaker of KTVK.

When asked what the station had expected from the popular radio shock jock, Landaker responded: “We’re not naive,” citing the station’s pickup of the once-controversial NYPD Blue when the local ABC affiliate passed. “This was much worse [than Stern’s radio show or his E! cable show] as far as we’re concerned. We’d had some indications from Howard that he’d do some different things to go after viewers from Saturday Night Live. But this was below sophomoric. Where’s the redeeming value?”

The station plans to pay off the contract and look for alternative programming. This week it plans to run reruns of The Untouchables—its not exactly a favorite with critics of the show’s violence or portrayal of Italian Americans.

Sue Schwartz, vice president of programming at KTVK, said ratings had nothing to do with the decision to drop the show. “He is very, very popular. His radio show is huge in Phoenix.” And, she said, her station got calls both in complaint and in support of Stern’s TV show.

“It didn’t have any bearing on our decision. A lot of what he does on his radio show is very funny. But when you take that radio show and add pictures, it loses the humor. It went from something that was funny to something that is cruel. When you add pictures to something, it becomes real.” Schwartz said she pre-screened tapes of the show and thought it was funny when she merely listened to the sound without watching it. “Then I watched it and it made me sick to my stomach.”

KTVK will have to pay for the show through its contracted period, according to Schwartz, who said that Stern’s syndicator, Eymark, is welcome to try and sell the show to another station “but I don’t think anyone in town will touch it.” This week, KTVK will run a movie late Saturday.

Before launch, Stern predicted he’d turn Saturday Night Live to Saturday Night Dead. So far he’s failed to unseat collections of previously aired SNL hits centered on popular performers—first Eddie Murphy, then the late Chris Farley. The Stern show dropped 22% in rating and 17% in share from its Aug. 22 premiere to its second outing Aug. 29.

But even if Stern hasn’t dented the ratings of NBC’s SNL or Fox’s Mad TV, he’s clearly outdrawn the previous entries for the CBS and other stations that carry him. In Phoenix, Schwartz reports, Stern about doubled the ratings for the week KTVK drew with reruns of NYPD Blue.

A week ago, CHUM Ltd.’s CITY-TV Toronto said it would not air the TV show and that it would pull Stern’s radio show in Montreal (B&C, Aug. 31).

The TV—MA-rated show continued in the sights of critics as well—including those of The Parents Television Council, which calls the show and its host “repugnant.” Last week the group appealed to Ted Turner “as a man of integrity and conviction” to withdraw New Line Cinema advertising from Stern’s show.

First book for ‘Howie,’ ‘Forgive’

The numbers are in for Howie Mandel’s first sweep period. A Petry Television analysis of the July Nielsen books shows Mandel’s show (which debuted in June) averaged a 1.5 household rating and 6 share, about 30% down both from year-ago time-period performance (which averaged a 2.6/10) and from its current lead-in time periods (which averaged a 2.9/10). The key female demos were 1’s, versus 2’s for year-ago time periods, Petry said. Another new show, Forgive or Forget, also had its first book in July. It averaged a 1.5/4 (household), with 1’s for the female demos. Petry said the household numbers were roughly 20% below year-ago performance and current lead-in, while the demo performance was essentially flat. Howie is on 153 stations, with 97 daytime clearances, 48 early-fringe slots and a smattering of others, according to Nielsen. Forgive is on 128 stations, with 106 daytime clearances, 10 early-fringe slots and the rest scattered about.

A Paramount spokesperson says the summer launch has depressed Howie’s numbers, but also notes some year-to-year growth stories in various markets. In New York, on WABC-TV, for example, the show was up 14% at 3 p.m. The spokesperson also says it was up 10% in Atlanta on WXIA-TV at 10 a.m. and up 8% on KTVK(Sacramento) at 11 a.m. In Charlotte, it was up 80% on WCCB at 11 a.m. and up 20% on WDAF Kansas City at 9 a.m. A Twentieth Television spokesperson says Forgive was hampered by being on a number of weak stations, but also points to some positive stories. In New York, on WOR-TV, for example, the show beats the other two talk competitors, Sally Jesse Raphael and Howie, in the key women’s demos at 3 p.m. And in seven of the top ten markets, Forgive is showing May to July increases among women 18 to 49, the spokesperson says.

—Steve McClellan
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Five Million VoiceNet Cardholders Already Save Like This.

<table>
<thead>
<tr>
<th>Minutes</th>
<th>VoiceNet</th>
<th>AT&amp;T®</th>
<th>Sprint®</th>
<th>MCI®</th>
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<td>62¢</td>
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<tr>
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<td>3½ US to Japan</td>
<td>$1.72</td>
<td>$13.82</td>
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1. Only VoiceNet gives you one low 17.5¢ anytime-rate for all 50 states.
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Packing and unpacking

Former Cleveland newsman Marty Moran is the new news director at WDTN (TV) Dayton, Ohio. In June, new management from Sunrise Television fired news director Kevin Roach, station manager Steve Fisher and 11 others after Sunrise purchased the station from Hearst-Argyle. Moran had been at ABC Cleveland affiliate WOIO since 1991 and was assistant news director there when he left. The departure was amicable, he says—but, ironically, it was caused by management changes there. Moran, who also has worked in Pittsburgh and Columbus, Ohio, says he believes he was brought to Dayton because of his larger-market experience.

"I’m going to take some time and get to know the people here," he says. "There are a lot of good people here, and good product. I’m not a guru, but I know how to get the best out of people."

Pledge break

Most stories about broadcast journalists and stalkers feature a TV personality as a victim. But in Springfield, Mo., former KOLR-TV anchor Steve LaRocco was sentenced to six months in jail (suspended, with two years probation and counseling) for stalking an 18-year-old woman he met at a fund-raiser last year. LaRocco, an employee of the station for nearly eight years, resigned shortly after being charged in March.

Authorities had charged him with following the woman in his car about half a dozen times after the two met at a fund-rais-er for muscular dystrophy.

Best location

WDBJ (TV), which bills itself as the hometown station of Roanoke, Va., has purchased a building near Roanoke’s airport in anticipation of digital broadcasts by 2002—and probably before, depending on how quickly stations in competitive markets like Raleigh, Greensboro and Washington convert. The new facility, for which the station paid a reported $2.2 million, housed a catalog showroom for Best Products until that company went out of business in 1997.

Station president Bob Lee says the station needed to relocate its main studios for digital. It also needed to move its satellite dish farm out of its current location in a flood plain. "We had to find space for both," he says—and because of its Roanoke license, the station was limited as to where it could move. The new WDBJ could be as large as 50,000 square feet and will have an unobstructed line of sight to the transmitter at Poor Mountain. The station, which currently occupies about 33,000 square feet, has been in its current location since 1961. Station management says construction could begin this fall, with a move planned for early 2000.

Wendland leaves Detroit station

Mike Wendland, investigative reporter and high-tech guru at WDIV (TV) Detroit, left the station last week after 18 years. Wendland says he plans to stay busy with high-tech consulting—including work on TV station Websites—as well as a weekly high-tech report for NBC affiliates, his radio show on WXPR (AM) and periodic visits to teach at the Poynter Institute in Saint Petersburg, Fla.

Wendland was emphatic that his leaving had nothing to do with the flap over his criticisms of WDIV earlier this year for moving Jerry Springer’s talk show from mornings to late after-

noons, when kids were able to see it. The station resisted public pressure at first, but later changed its mind and switched Springer back to mornings. "I’m sure [the station’s executives] were embarrassed by my opinion," he says, "but they came around, and I give them a great deal of credit for that. But leaving was my own idea."

A farewell to palms

Allen Shaklan, VP and general manager of CBS O&O WFOR-TV Miami and a 27-year veteran of the network, is leaving. "It’s time for a change," says Shaklan, who adds that despite his Miami location, he’s been to the beach twice in 10 years. The move was a long time coming because he promised his family that they would stay put until his younger son finished high school and went on to college. Shaklan says he wants to stay in TV but isn’t sure of his next move.

All the president’s menu

News directors attending the Saturday luncheon at the RTNDA’s conference in San Antonio later this month will hear Carl Bernstein compare the media’s approach to the Watergate story of the early 1970s—during which he became famous—with its treatment of President Clinton’s domestic problems. Bernstein, who has seen his own personal life played out in the media, will address attendees at noon on Saturday, Sept. 26, at the Henry B. Gonzalez Convention Center.

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

Signs development deal with ‘Living Single’ star for fall 1999 talker

By Joe Schlosser

The talk shows continue to roll out for 1999.

Buena Vista Television announced last week that it has signed a development deal with former Living Single and In Living Color star Kim Coles for a possible syndicated talk show to debut next fall.

Coles is just the latest celebrity attached to a talk show for 1999. She joins former Living Single star Queen Latifah in the potential talk show line for next fall. Latifah already is developing a talker with Warner Bros.’ syndication outfit Telepictures Productions. Former Good Morning America co-host Joan Lunden also is working on a talk show with Telepictures, and King World Productions has signed actor/comedian Martin Short for 1999.

In addition to starring roles on Living Single and

UPN powers up in Florida

With help from cable, low-power station morphs into UPN affiliate covering most of Fort Myers/Naples, Fla.

By Price Colman

The WB may be ahead of UPN in the distribution race, but an unusual deal with cable MSO MediaOne is helping UPN hold its own in one Florida market.

MediaOne recently signed a local marketing agreement (LMA) with UPN affiliate WEVU-TV, a struggling low-power station in Fort Myers, Fla. As part of the deal, MediaOne is combining shows from its cable channel (programmed with UPN fare, syndicated shows and locally originated programming), which it had dubbed WSWF-TV, with WEVU under the WEVU banner. As a result, UPN, via WEVU and its cable carriage, will reach the majority of the Fort Myers/Naples DMA, the 83rd TV market.

Earlier this year, St. Louis-based Acme TV bought then-UPN affiliate WTVK-TV, a high-power station, and converted it to an affiliate of The WB. Seeking to stay in the battle, UPN quickly went to WEVU and WSWF-TV and signed them up as affiliates. That maintained UPN’s coverage of the market, but it was an inefficient arrangement. The two separate entities competed for local airtime buys in the same market.

In striking the deal with MediaOne and consolidating the two stations’ operations under the WEVU banner, UPN eliminates viewer confusion and improves marketing and operations efficiency.

“Critical mass is what we’re trying to accomplish,” says David Elliott, MediaOne’s director of local programming, who’s taking over as general manager of the combined stations. “[The LMA] gives UPN better position in the marketplace than by going to cable only. This is an opportunity to create a new vertical revenue stream in other markets where there’s a lack of off-air signal but need for product. We’ve taken a local origination channel [WEVU] and turned it into a commercial broadcast station. And we’ve done it without increasing staff.”

As the UPN affiliate, WEVU-TV will reach some 82% of the DMA’s nearly 320,000 TV households. WEVU operates on ch. 7 in Fort Myers and is carried on Adelphia Cable ch. 8 and Time Warner Cape Coral ch. 23. Combined, the two MSOs have about 90,000 subscribers in the DMA. WEVU is on ch. 10 in MediaOne systems, which reach about 160,000 of the total 250,000 cable households in the market.
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Clear sailing for ‘Dating,’ ‘City Heat’

Colunbia TriStar Television Distribution has cleared The Dating Game/Newlywed Hour in over 91% of the country. The hour syndicated block is sold for season three on over 165 stations, including all top 20 markets. JCS Syndication Services and PM Entertainment have cleared the feature film package “City Heat” on 20 Sinclair Broadcasting stations. Markets include WCGV-TV Milwaukee, WTVT-Ty Indi-anapolis and WSTR-TV Cincinnati. The “City Heat” package includes such titles as “CIA II: Target Alexa,” “Direct Hit” and “Zero Tolerance.”

Nets snare Emmys

The Big Four snared the Emmy Awards for another four years, despite a bid by cable programmers TNT and HBO to nab the television awards ceremony. ABC, CBS, NBC and Fox will pay an estimated $4 million a year to broadcast the event. NBC’s broadcast of the 50th annual prime time Emmy Awards is the last under the broadcast networks’ current pact with the Academy of Television Arts & Sciences.

‘Spin City’ goes ‘Back to the Future’

ABC will promote its Spin City comedy with a promotional bow to star Michael J. Fox’s previous role in Universal Pictures’ hit movie “Back to the Future.” In on-air promotions airing this week, Fox and his Spin City co-stars will travel through time in a DeLorean. The spots are meant as a play on ABC’s decision to move Spin TV are collaborating on the NFL pregame show, which was to debut on Sunday, Sept. 6, at 11 a.m. ET/9 a.m. PT. The program will be hosted by former NFL coaches Sam Wyche and Marv Levy and will originate from Miami. SportsLine is syndicating the program on 68 Pax TV stations, including stations in New York, Los Angeles and Chicago.

Parker to host ‘Missing’

Raycom Sports and Forever Blue Entertainment have signed actor Jameson Parker to host its syndicated show, Missing Without a Trace. The show, set to debut next fall, will attempt to track down missing persons with the help of over 60 national associations, such as Child Watch. Parker played A.J. Simon on the prime time CBS series Simon & Simon.

‘Diana’ helps NBC’s ratings

NBC’s Diana, a two-hour documentary about the late Princess of Wales, scored the highest rating for any network special since ABC’s tele-cast of the Academy Awards on March 23. The Monday 8 p.m.-10 p.m. show scored an 11.2 rating/18 share among households and a 5.7 rating among adults 18-49, according to Nielsen Media Research. The show helped NBC dominate households and young adults for the evening.

‘Lateline’ moves to New York

Paramount’s newsroom comedy Lateline is moving production from Los Angeles to New York as producers Al Franken and John Markus begin work on a 13-episode commitment from NBC. “Al and John have families [in New York] and didn’t want to be separated from them,” a Paramount spokesperson says. NBC debuted the show midseason and picked up the additional episodes last spring.

‘Friends’ in high places

WPIX(TV) New York, the nation’s top market, will double-run Friends, new to off-network, at 7 p.m. and 11:30 p.m., after Seinfeld, as part of its new fall lineup. Also new on the WB flagship station are Love Connection at 10 a.m. and Change of Heart at 10:30 a.m. The station also said it was adding a second run of Judge Mills Lane at 12:30 p.m. The show debuted at noon on the station on Aug. 17 and has improved the time-period rating by 30%, WPIX(TV) said. The station is also adding the revamped Hard Copy at 1 p.m. Frasier moves to 7:30 p.m. as the Friends lead-out. Jerry Springer will continue its double-run on WPIX at 9 a.m. and 11 a.m. In early fringe, Full House replaces Saved by the Bell at 5 p.m.; Family Matters replaces Blossom at 5:30 p.m.; Fresh Prince moves to 6 p.m. and Boy Meets World remains at 6:30 p.m.

‘Spin City’ stars take a trip through time.
<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Channel</th>
<th>Show Name</th>
<th>Network</th>
<th>Rank</th>
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</thead>
<tbody>
<tr>
<td>MONDAY</td>
<td>6:00</td>
<td>ABC</td>
<td>30. Cosby</td>
<td>9/4/16</td>
<td>6.12</td>
</tr>
<tr>
<td></td>
<td>8:00</td>
<td>NBC</td>
<td>34. Suddenly Susan</td>
<td>8/10</td>
<td>6.71</td>
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<td></td>
<td>8:30</td>
<td>FOX</td>
<td>51. Meoroie Place</td>
<td>6/4/10</td>
<td>1.90</td>
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<td></td>
<td>9:00</td>
<td>UPN</td>
<td>109. In the House</td>
<td>1.8/3</td>
<td>6/10</td>
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<tr>
<td></td>
<td>9:30</td>
<td>2.6/4</td>
<td>87. 7th Heaven</td>
<td>71/6</td>
<td>2.6/5</td>
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<tr>
<td></td>
<td>10:30</td>
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<td>10. Dateline NBC</td>
<td>6/11</td>
<td>6.6/16</td>
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<tr>
<td>TUESDAY</td>
<td>6:30</td>
<td>ABC</td>
<td>23. JAG</td>
<td>8/3/14</td>
<td>7.6/14</td>
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<td></td>
<td>8:00</td>
<td>NBC</td>
<td>56. Mad About You</td>
<td>7/7/13</td>
<td>4.9/9</td>
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<tr>
<td></td>
<td>9:00</td>
<td>FOX</td>
<td>73. King of the Hill</td>
<td>7/11</td>
<td>4.9/9</td>
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<tr>
<td></td>
<td>9:30</td>
<td>UPN</td>
<td>23. Frasier</td>
<td>10/4/2</td>
<td>8.4/14</td>
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<td></td>
<td>10:00</td>
<td>2.1/4</td>
<td>107. Moesha</td>
<td>11/4</td>
<td>1.7/3</td>
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<td></td>
<td>10:30</td>
<td></td>
<td>61. Dawson’s Creek</td>
<td>6/1/4</td>
<td>2.4/5</td>
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<td>THURSDAY</td>
<td>6:00</td>
<td>ABC</td>
<td>77. The Nanny</td>
<td>5/8/13</td>
<td>4.4/8</td>
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<tr>
<td></td>
<td>7:00</td>
<td>NBC</td>
<td>37. Frasier</td>
<td>7/2/13</td>
<td>6.6/11</td>
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<td></td>
<td>8:00</td>
<td>FOX</td>
<td>35. Fox Summer Movie</td>
<td>7/12</td>
<td>6/11</td>
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<td></td>
<td>8:30</td>
<td>UPN</td>
<td>13. Dateline NBC</td>
<td>6/1/11</td>
<td>6.6/11</td>
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<tr>
<td></td>
<td>9:00</td>
<td>2.5/4</td>
<td>107. Star Trek: Voyager</td>
<td>11/3</td>
<td>2.2/4</td>
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<td>FRIDAY</td>
<td>6:00</td>
<td>ABC</td>
<td>51. Deadliest Sea</td>
<td>6/11</td>
<td>6.6/11</td>
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<tr>
<td></td>
<td>7:00</td>
<td>NBC</td>
<td>37. NFL Preseaon Football—Dallas Cowboys vs Jacksonville Jaguars</td>
<td>6/12</td>
<td>8.4/14</td>
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<td></td>
<td>8:00</td>
<td>FOX</td>
<td>5. Friends</td>
<td>6/5/12</td>
<td>10.4/20</td>
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<td></td>
<td>8:30</td>
<td>UPN</td>
<td>65. World’s Wildest Police Videos</td>
<td>10/3</td>
<td>6.3/10</td>
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<tr>
<td>SATURDAY</td>
<td>7:00</td>
<td>ABC</td>
<td>62. Sajirra Wicth</td>
<td>5/9/13</td>
<td>6.6/11</td>
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<td></td>
<td>8:00</td>
<td>NBC</td>
<td>48. Kids/Daughters</td>
<td>6/2/13</td>
<td>6.3/10</td>
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<td></td>
<td>8:30</td>
<td>FOX</td>
<td>91. Sunset Beach Special</td>
<td>5/9/13</td>
<td>2.4/5</td>
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<td></td>
<td>9:00</td>
<td>UPN</td>
<td>101. Getting Personal</td>
<td>5/9/13</td>
<td>2.4/5</td>
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<tr>
<td></td>
<td>9:30</td>
<td>5.6/12</td>
<td>91. Millenium</td>
<td>5/9/13</td>
<td>2.4/5</td>
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<tr>
<td>SUNDAY</td>
<td>7:00</td>
<td>ABC</td>
<td>6. You Wish</td>
<td>6/10</td>
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<td></td>
<td>8:00</td>
<td>NBC</td>
<td>45. Candid Camera</td>
<td>6/5/13</td>
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<td>8:30</td>
<td>FOX</td>
<td>63. Unsolved M*steries</td>
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<td>6/12</td>
<td>2.4/5</td>
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<tr>
<td></td>
<td>10:00</td>
<td></td>
<td>55. AMW: America Fights Back</td>
<td>6/12</td>
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<td>6.4/12</td>
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<td>STD AVG</td>
<td>7.6/13</td>
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Five of this week’s top 10 shows were on NBC Thursday; a double dose of ‘Frasier’ helped the network to win the night and the week.
All-sports working overtime for AM presence

Combination of talk and games is a growing niche format

By John Merli, B&C correspondent

While successful AM signals in most major and large markets (a relative handful in all) have talk, news/talk and morning personalities (that is to say, even more talk) largely to thank for their loyal listener bases (B&C, Aug. 24), the all-sports format is trying hard to contribute—more than as a niche—to AM's success.

Recent industry data from a variety of sources suggest that the number of all-sports format stations has grown nearly 130% since 1994, with at least 220 stations currently on the air. A new Interpep analysis using Simmons, Duncan's American Radio, Arbitron and M Street Radio statistics finds all-sports now airing in 24 of the top 25 Arbitron metro markets. According to study researcher Doug Catalanello, all-sports has been "consistently delivering strong ratings" and sports programming is a "natural draw to advertisers because of its emotional appeal and the loyalty of its listeners" to particular teams and athletes.

Not surprisingly, about 75% of all-sports listeners are male, with about 70% of listeners falling in the 25-54 demo. That demo holds true for many news/talk and all-talk stations as well. A listener age span of 25-54 is perhaps younger than conventional wisdom holds for AM listeners in general.

While the surge in the number of all-sports stations has largely occurred in the past four years, the format was put on the map more than a decade ago when, in a highly publicized move, WFAAN(AM) New York went all-sports around the clock. Nine years later, in 1996, WFAAN was rated the top-billing radio station by BIA Research. Catalanello says that the station continues as one of the country's top billers today. Many all-sports outlets outside the nation's largest market, however, are still struggling to find sizable core audiences that advertisers will notice.

On a national basis, the new study says, nearly two-thirds of all-sports listeners are either college graduates (45%) or have attended college (20%)—well above the national average for post-high school education. Interpep also finds that the typical all-sports listener is 98% more likely than the average person to have an annual household income of more than $75,000.

Other findings suggest that all-sports listeners are more active physically and socially than "the norm." About 37% of these listeners hold professional or managerial jobs; they travel in the U.S. and abroad more than typical Americans; most are computer-literate; they "love" their vehicles—and, in a big nod to televised sports, the regular all-sports listener is more likely than the average person to have four or more TV sets in the house.

RAB revels in revenue growth

National advertisers spent 23% more on radio in July than they did in July 1997, according to the Radio Advertising Bureau, while local ad revenue rose 10%. That makes July the 71st consecutive month of revenue increases for the industry. The largest national gains came in the East (28%), Midwest (24%) and Southwest (22%). Both the West and Southwest recorded 15% increases in local revenue. Year-to-date, local ad sales again were up 10%, while national sales were 15% ahead of the first seven months of 1997. "Radio remains on pace for its greatest year ever," RAB President Gary Fries said in a statement. The bureau bases its numbers on an index of more than 100 markets.

Chancellor's great outdoors

Chancellor Media Corp. is getting more faces. The nation's top radio group—which also is buying LIN Television Corp.—last Monday said it will buy Whiteco Industries Inc., which has 21,800 billboards in 34 states. Those faces overlap with Chancellor's radio holdings in 50 markets and with all of its eight TV markets. According to the company, the deal makes Chancellor—which bought 13,000-face Martin Media this past June—one of the nation's top-five outdoor companies. Chancellor will pay $930 million for Whiteco, or 12.4 times projected 1999 cash flow. Chancellor recently bumped CBS Inc. out of its long-held slot as the nation's largest radio group by buying Capstar Broadcasting Partners Inc. for $4.1 billion.

Justice frowns on 62%

Capstar Broadcasting Partners has dropped plans to buy KTFS(AM)-KTWN-FM Texarkana, Ark./Tex., after the Justice Department "expressed concern" that the deal would give Capstar control of 62% of the radio revenue there. Justice said last Wednesday in a news release. Capstar already owns KRM-D-FM, KKYR-AM-FM, KTHN(FM) and KYGL(FM) in Texarkana, the nation's 238th largest radio market, according to Arbitron. "If the acquisition had gone forward, businesses that rely on radio to sell their products would have had to pay more to advertise," assistant attorney general for antitrust Joel A. Klein said. Now, "consumers will continue to receive the same benefits of competition they're now getting in Texarkana." John Bell, who agreed to sell the stations to Capstar last year for $435,000, will continue to operate the two stations, Justice says.

Errata

The second-quarter net loss for Salem Communications Corp. was incorrectly reported in the Aug. 17 Broadcasting & Cable. The loss was $785,000, compared with $686,000 in the second quarter of 1997.
Falcon spreads its wings

In era of sellouts, MSO is dotting 'i's' on deal to increase his systems by 40%

By John M. Higgins

Just as everyone else seems to be eager to sell their cable operation to Paul Allen, Falcon Cable Holdings chairman Marc Nathanson is about to cut a deal that he expects to keep him in the game.

Nathanson is a couple of weeks away from completing a deal with Tele-Communications Inc. that will boost the system portfolio he controls by 40 percent, past a million subscribers. More important, even though he is taking on a major new partner, the deal will shuffle Falcon's financial structure in a way that leaves Nathanson with much greater control over the operation, freeing him from constraints on expansion that had been put in place by his longtime institutional backers.

Nathanson says he plans to use his new financial flexibility to upgrade systems in many of the small towns on which Falcon concentrates, and eventually acquire other systems in other core regions.

"The TCI and Falcon relationship has changed Falcon," Nathanson contends. When a 10-step refinancing and restructuring is complete, hopefully by month's end, it will move the company away from "being a financially inhibited operator" heavily influenced by institutional investors "dependent on the one-year return."

Rather than trying to seduce Microsoft Corp. co-founder Allen, who is on a system shopping spree, Nathanson has structured his new company to stay together for at least seven more years.

The deal will allow Falcon to start expanding into the new services that have energized the industry.

While larger operators already are pushing high-speed Internet service, Falcon is still only in test mode in the three systems it has rebuilt to 750 mhz capacity. A large portion of Falcon's systems are just 350 mhz and are channel-locked, unable to readily add new service, even channel-expanding digital services.

However, along with being one of the few Democrats among cable's top executives and heavily relied upon for lobbying duties, Nathanson also is considered one of the most efficient operators in the industry. Falcon has grown cash flow more steadily than its peers, even amid rate deregulation, partly because many of Nathanson's small systems were not covered by the rules.

Adding to the list of industry duties he performs, Nathanson is expected to be named next week as chairman of the 1999 National Cable Television Association convention.

The TCI deal is one of the 13 joint ventures that TCI President Leo Hindery has entered to shed systems serv-

Reardon out at Dish

John Reardon is resigning as president of EchoStar Communications Corp.'s Dish Network after barely nine months on the job.

Reardon's exit, by mutual agreement with EchoStar founder/chairman Charlie Ergen, leaves the nation's third-largest DBS company without a full-time president for the second time in its short history. Ergen will take over the post on an interim basis until a new president is hired.

Reardon went to work at Dish Network in January, filling 'the role vacated by Carl Vogel in early 1997. Before moving to Dish, Reardon had been active in the cable industry, serving as president of MTV for three years until 1990, heading the failed interactive TV venture Zing (a partnership with TCI) and most recently serving as president of TCI Music, a post he left in 1997.

"In the DBS industry in general, you have to have a pretty thick skin to stay around for longer than a few years," says Jimmy Schaeffler of the Carmel Group, publisher of DBS Investor newsletter. "And EchoStar, by virtue of its vertical integration and its go-it-alone-type philosophy, is particularly tough on executives."

Reardon was unavailable for comment.

Sources familiar with the situation say Reardon was an able executive in the areas of marketing and programming but had problems meeting Ergen's expectations for the role of president of Dish Network. Nonetheless, there apparently was no personality clash between Reardon and Ergen, as was the case with other now-departed EchoStar executives.

"It was very different from the Vogel situation," says one EchoStar executive. "No one was more disappointed than Charlie that it didn't work out. I don't think it was working for John either."

—Price Colman

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ing about 4.3 million subscribers in an
effort to prune the MSO. Widely seen
as an attempt to streamline TCI to
make it easier to sell, the Falcon deal is
scheduled to go through with the bless-
ing of AT&T Corp., which is in the
process of a $48 billion takeover of
TCI.

Most of the TCI deals create regional
partnerships. Part of the turnaround plan
Hindery started executing when he was
drafted to revive the company in 1997
was to start folding systems into the
nearby clusters held by other MSOs,
such as Time Warner, Comcast and
TCA. TCI takes an equity stake in the
regional venture, not the company itself.

The Falcon deal is different. Nathanson
is using the TCI deal to
restructure his entire company, refinanc-
ing more than $1 billion worth of
debt, in part to buy out most of the
stakes held by longtime backers—
including Boston Ventures, Hellman &
Friedman, and, coincidentally,
AT&T’s employee pension fund.

In exchange for turning over systems
serving 293,000 basic subscribers in
small and medium-sized markets in Cal-
ifornia, Oregon, Washington, Missouri
and Alabama, TCI (and later AT&T)
will be a 47%-owner of the entire
company. But Nathanson’s management
group will have significantly greater
control. One important element
Nathanson will control is capital spend-
ing to improve systems. In recent years,
management has proposed annual
rebuild budgets that were slashed by half
or more by the board.

Nathanson has no harsh words for
his longtime partners. They’re keeping
about 30% of their cash in the restruc-
tured Falcon. But he acknowledges that
it has been frustrating. “Our financial
partners in the past restrained the
amount of capital because they were
looking for an exit in two years,”
Nathanson says.

Under the new structure, Falcon manage-
ment will account for half the
six-member board. Hindery and another
TCI executive fill two more seats;
they jointly picked the sixth member,
former Hauser Communications presi-
dent John Evans.

That was partly at Hindery’s insis-
tence. “We prefer these two-handed
kinds of partnerships,” Hindery says.
“It’s much easier if it’s Marc and
myself. My issue was whether his old
structure would retard that spontaneity
I want from him.”

Falcon specializes in “classic” sys-
tems—properties in small towns and
rural areas far away from nearby
broadcast stations, where residents
need cable just to get television. Those
markets generally have lower churn
and higher penetration, although Fal-
con’s basic penetration is just 60%,
several points below industry averages.

With the restructuring, buyout of
partners and assumption of $300 mil-
dion in debt from the TCI systems, the
deal will leave Falcon hugely lever-
aged, with its $1.5 billion in debt
approaching eight times cash flow in a
period when six times cash flow is con-
idered high.

A lot of cash will go into plant
upgrades. After spending an average
of $57 million annually during the past
three years, Falcon expects to spend
$101 million this year, with the TCI
deal accounting for just a bit of the rise.

As Falcon rebuilds plant and begins to
offer new services, the big question is
what small-market subscribers’
appetites might be. Classic markets love
basic cable but traditionally have been
unwilling to pay for premium services
like Home Box Office and Showtime.
Will they proves as resistant to digital
tiers and high-speed Internet service?

Nathanson acknowledges that “a lot of
the services have been developed by
technologists and marketers with urban
markets as the model.” But he also
argues that the small markets are just
about as absorbed in pop culture as the
suburbs.

“There are just as many computers
per residential household in rural mar-
kets as there are in urban markets
today,” Nathanson says. Because they
have fewer local information
resources, he contends, their appetite
will be just as large. “I would think in
our markets certain things are more
important, such as connecting to a
library,” he says.

DirecTV deals in
Hackberry Creek

Whole community agrees to switch from cable to satellite

By Price Colman

DirecTV, escalating its frontal
assault on DBS market share, is
pursuing bulk-rate deals and
signing up hundreds of new customers
in the process.

With help from
one of its larger sys-
tem operators, DirecTV last week
signed up an entire planned community
of more than 800 homes in the Irving,
Tex., development of
Hackberry Creek. So
far, more than 700 of
the homes in the
community have
signed up for
DirecTV service.

The deal yields a
big chunk of new cus-
tomers in a single
move, but it also
means that the
nation’s leading DBS
provider walks away
with a far thinner profit margin than it
ordinarily gets.

Under the arrange-
ment worked out
with Hackberry Creek, each homeowner
who opts for the service pays $14.99
a month for DirecTV’s Total Choice
package, which includes 85 channels
of video programming and 31 music
channels. The price is
less than half the
standard monthly fig-
ure of $29.99 for the
package. DirecTV
also is eating hard-
ware costs—it’s sup-
plying dish antenna,
set-top receiver, off-air
antenna and
installation for free.

At the same time,
DirecTV figures the
odds are good that res-
idents in the upscale
community—where
homes start at about
$300,000 and where
Dallas Cowboys quar-
terback Troy Aikman

One of the 800
Hackberry Creek
homes now
equipped with
DirecTV.
Everything you love about books

Offer your customers the most extensive book programming on TV.

Saturdays at 8 am to Mondays at 8 am ET

For details, call Affiliate Relations 202.737.3220
lives—are likely to be big buyers of pricier programming packages, premium services and sports programming packages.

The deal is a two-pronged coup for DirecTV, Golden Sky Systems, a DirecTV master-system operator that acted as point man in the deal, convinced the Hackberry Creek homeowners’ association to drop incumbent cable operator Paragon Cable.

“We worked with the association to make it seamless, so customers would drop cable and get DirecTV,” says Bill Gerski, vice president of Golden Sky, “The vote came and the majority of homeowners were in favor. At that time, they kicked out the cable company.”

“American consumers as a whole don’t like to switch,” says Jimmy Scafeiller of the Carmel Group, publisher of the DBS Investor newsletter. “Getting them to go from cable to DTH is a big deal. It’s even harder to get them to go from DTH back to cable.”

It’s a nifty arrangement for Golden Sky. Monthly fees for the basic service are bundled into homeowners’ association dues, meaning minimal paperwork for Golden Sky.

At the same time, the deal raises questions about the definition of a subscriber in the DBS universe.

The cable industry, which has long targeted multiple dwelling units (MDUs) such as apartment buildings, is dealing with that issue now. What’s known as an equivalent billing unit (EBU) isn’t necessarily the same as an individual subscriber. Thus, if a cable operator signs up an MDU with 200 people in a bulk-rate deal, it can’t count all of those occupants as basic subscribers because they’re paying less than the average basic monthly cost apiece.

That hit home for cable MSO Tele-Communications Inc., which had to reduce its second-quarter subscriber-growth numbers because of the EBU factor.

Unlike its cable competitors, DirecTV counts each residential sub as a customer, regardless of what they pay. That, in turn, may help the DBS provider when it’s negotiating carriage deals with programmers. The more subs it has, the more leverage it has in negotiating such contracts.

Expect more bulk-rate deals like Hackberry Creek, says DirecTV President Eddy Hartenstein: “We’re certainly talking to some other folks about this.” Hartenstein says.

**News nets soar as market tanks**

What’s bad for investors was good for business shows on cable news networks.

CNBC said it an all-time viewership record in the midst of last Friday’s market plunge, while CNN posted strong gains and what executives hope may have been a breakthrough for its recently expanded Moneyline Newsroom.

CNBC’s coverage of the market close last Monday hit a 1.5 (1 million households). Normally, the network’s Market Wrap show generates a 0.5, or 372,000 households. On the same day, CNBC’s full-day ratings averaged a 0.7 or 440,000 households, up 72% over an average day.

CNN’s daytime peak was when the market closed at 4 p.m., hitting 0.9 with 632,000 households versus a 0.6 on normal days when Burden of Proof is airing.

CNBC generated a 1.2 rating for a special 10 p.m. edition of Moneyline, reaching 930,000 households. CNBC has been getting a 0.7 in that time slot with NewsStand. The first edition of CNBC’s Moneyline at 6:30 p.m. scored a 0.7 rating versus a typical 0.5.

No ratings information was available for CNNfn. The network’s Website, CNNfn.com, generated 8.5 million page views, beating its previous record of 6.6 million views during last October’s minipanic.

At Fox News Channel, 5 p.m. business program The Cavuto Report hit a 0.3 with 88,000 households, quintupling its normal 0.1. Another edition at 11 p.m., which normally is a repeat, scored a 0.5 (175,000 households).

—John Higgins
Book 'em, C-SPAN 2

Cable channel launches weekend reading block

By Donna Petrozzello

A s the weather grows wintry, C-SPAN 2 is inviting viewers to curl up with their version of a good book, Book TV.

Starting Saturday (Sept. 12) at 8 a.m., C-SPAN 2 launches into 48 hours of programming about books, a format that will become the network's weekend staple. Book TV is an outgrowth of C-SPAN's nine-year-old author interview series, Booknotes and C-SPAN 2's weekend block, "About Books," which premiered in May 1996.

Earlier this year, Booknotes' founder/host and C-SPAN chairman Brian Lamb decided to devote not just Sunday nights but the entire C-SPAN 2 weekend to books. Book TV replaces repeats of U.S. Senate coverage.

"Books and the C-SPAN Networks are a natural fit," says Lamb. "Besides the fact that books, like other things we cover at C-SPAN, influence opinion, our commercial-free and ratings-free format gives us the time and freedom to air these serious discussions in their entirety."

Book TV will focus on history, biography, finance and public policy as well as the publishing industry. Regular features will include "The Business of Books," "Children's Books," "History on Book TV" and "Encore Booknotes."

In addition to interviewing popular nonfiction authors, Book TV will take tours of bookstores and libraries and offer an in-depth look at the publishing industry and its major events.

Book TV executive producer, Connie Brod, is hoping the regular series will attract "appointment" viewing to C-SPAN. "With Book TV, we are making a commitment to more advance scheduling, so viewers know when to tune in on weekends."
The new TCI

A T&T is likely to announce the structure of its new Consumer Services Co.—which will include Tele-Communications Inc.’s assets—soon after Labor Day, sources familiar with the situation say. There’s been virtually no news about what that structure will be since shortly after the announcement of the AT&T/TCI merger in late June. Analysts are sticking with the view that AT&T will make some financial moves aimed at minimizing dilution to existing AT&T shareholders. A couple of possible scenarios: Bring some earnings from Consumer Services into the new AT&T and/or issue preferred shares in the new AT&T. Some analysts are mildly surprised that TCI shares haven’t moved up closer to the price of AT&T shares—but at this point, they don’t think the gap will prompt a change in terms of the deal. Those terms call for TCI shareholders to receive .7757 shares of AT&T for each share of TCI.

Sounds like a natural

Travel Channel has entered into a sponsorship and co-production deal with Conde Nast Traveler magazine. The partners will co-produce Conde Nast Traveler Presents Amazing Destinations, a weekly prime time series centered on travel to cultural and scenic destinations around the world. Conde Nast Traveler Editor in Chief Thomas Wallace will host the series, which debuts Sept. 28 and is expected to air weeknights at 10-11 p.m. Travel and Conde Nast also will co-produce The Conde Nast Traveler’s Readers’ Choice Awards, a one-hour prime time special based on the magazine’s annual readers’ choice issue. Wallace also will host the awards show, scheduled to air Oct. 15.

Record ratings for WCW

NT’s Monday Nitro Live World Championship Wrestling coverage on Aug. 31 scored a number of bests for wrestling on cable. Overall the full 8 p.m.–11 p.m. telecast, Monday Nitro Live earned a 6.0 rating/9.3 share with 4.5 million homes last week, breaking previous ratings records for a wrestling telecast on cable, according to TNT, based on Nielsen data. Additionally, the second hour of last week’s Monday Nitro Live earned a record-setting 6.6 rating/9.6 share (4.9 million homes), making it the highest-rated single hour of wrestling coverage on basic cable, according to TNT.

Heeere’s DirecTV

DirecTV has acquired exclusive rights to air episodes of The Johnny Carson Show produced from 1980 through 1992. In an agreement with Carson Productions, DirecTV will present 60-minute, commercial-free condensed versions of Carson’s original 90-minute show. DirecTV will offer the shows for $1.99 per hour-long episode or $4.99 per month beginning Oct. 1.

What’s up?: docs

With financial backing from Communications Equity Associates, entertainment lawyer John Forbess and documentary filmmaker Thomas Neff, The Documentary Channel will launch as a digital cable network in mid-1999, the trio says. Forbess says Documentary will feature uncut and uncensored documentaries, many never before seen on TV. Documentary also will link its on-air programs with Web-based content that viewers will be able to access through Web TV for Windows, Windows 98 or with a Web TV Plus Receiver.

Cable could dominate net

Forrester Research predicts that 16 million U.S. homes will have broadband connections to the Internet by 2002, with cable companies accounting for about 80% of that penetration. Those 16 million homes will represent about a quarter of the total online homes by 2002, according to the study. Forrester also projects that digital-subscriber-line (DSL) connections supplied by telephone companies will account for the remaining 20% of broadband Internet hookups.

TCI, Time Warner close joint Kansas deal

Consummating a previously announced joint venture, TCI Communications (TCIC) has contributed the assets of Tele-Communications Inc. of Overland Park, Kan., with about 94,600 customers, to its 50-50 partnership with Time Warner Entertainment. As a result of the deal, the partnership, called Kansas City Cable Partners, will have about 302,000 subs. The joint venture will continue to be managed by Time Warner Entertainment, which is 74.5% owned by Time Warner and 25.5% owned by MediaOne Group. Financial terms weren’t disclosed, but if TCIC follows the pattern set in other joint ventures, it will contribute a significant chunk of debt to the partnership, thus moving it off its own balance sheet.

FX on the edge

In its first major announcement since naming Peter Liguori president of the network last July, FX has launched an on-air marketing campaign
C-Cube intros DVxpress-MX

Chip will transcode DV-compressed source to MPEG-2

By Glen Dickson

Silicon chip supplier C-Cube Microsystems has developed a single-chip codec, DVxpress-MX, that can transcode video between the DV acquisition standard and the MPEG-2 compression standard.

The DVxpress-MX chip is designed to act as a bridge between DV-compressed source material (such as Panasonic’s popular DVCPRO tape format) and MPEG-2 storage, playback and transmission devices (such as video servers). If successful, it will eliminate the need to bring DV material back to a baseband format before recompressing in MPEG-2.

“All the DVCPRO equipment has the capability to output uncompressed digital,” says Joe Sutherland, C-Cube senior marketing manager. “What we’re seeing is the need to keep it in the compressed digital domain to save bandwidth as much as possible. That could mean disk storage for a nonlinear editor or playout server, or for remote SNG feeds.”

While Sutherland acknowledges that DV users today can still stay in the digital domain while going from DV to MPEG-2, he says “it’s better to transcode it within a single system … there’s less opportunity for [picture] loss.”

DVxpress-MX also will allow for mixed-format editing, in which a nonlinear editor accepts and manipulates either DV-native or MPEG-2 streams and then outputs video in either compression standard. That could be useful in a news environment where an editor might want to record an incoming MPEG-2 satellite feed and mix it with material from DV-native tape, says Patrick Henry, C-Cube senior director of marketing. “We’re seeing a pretty broad adoption [of the chip] in the nonlinear editing space,” Henry says.

The DVxpress-MX chip can handle Panasonic’s 25 Mb/s, 4:1:1 DVCPRO25 or 50 Mb/s, 4:2:2 DVCPRO50 formats, as well as Sonys’sDVCA M, and can process MPEG-2 streams from 2 to 50 Mb/s. DVxpress-MX is due for sampling to OEMs this month, with production shipments to begin in December. C-Cube expects solutions based on the chip, such as new MPEG-2/DV-compatible nonlinear editors and servers, to be available in the first half of 1999.

One version of the chip, which can handle 4:1:1 DVCPRO25 and MPEG-2 4:2:0 or 4:2:2 up to 25 Mb/s, will sell for $175 in quantities of 20,000. The high-end 50 Mb/s version, which can deal with DVCPRO 25 and DVCPRO50 and MPEG-2 4:2:2 or 4:2:0 up to 50 Mb/s, will sell for $400 in quantities of 10,000.

So far, Panasonic and Avid have endorsed the DVxpress-MX chip. C-Cube says it also is talking to Sony about getting the decryption chips for Sony’s MPEG-2-based Betacam SX tape format, which would allow that format to interact seamlessly with DVCPRO. No agreement has been reached so far.

Group W buys SeaChange server

Cable distributor becomes first U.S. customer for Broadcast MediaCluster

By Glen Dickson

Cable program distributor Group W Network Services (GWNS) of Stamford, Conn., has purchased SeaChange International’s Broadcast MediaCluster MPEG-2 video server system to handle program origination for four of its cable network customers. GWNS is the first U.S. customer for the SeaChange on-air playback server, which debuted at the IBC show in Amsterdam a year ago.

“It’s handling four channels for us: two A&E diginets | Biography Channel and History Channel International| The Recovery Network and PBS/The Business Channel,” says Barry Fox, GWNS vice president/general manager.

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

The five-node cluster uses SeaChange’s fault-tolerant MediaCluster computer architecture, which extends the concept of RAID storage to computers, or “nodes,” within a cluster of servers. Regardless of the number of nodes, only one copy of video is required, allowing the MediaCluster to
act like a single fault-resilient video server.

"MediaCluster enables the sort of bandwidth throughput we needed," Fox says. "Its distributed architecture provides a greater number of available I/Os against a single-server architecture."

Fox says that GWNS considered every major server vendor over the past nine months and went with the SeaChange MediaCluster because it provided the "best bang for the buck" in terms of both I/Os and redundancy.

The SeaChange purchase is part of a $2 million overall conversion to server-based playback for the four channels, which have been relying on tape-based playback from Odetics TCS90 cart machines. GWNS has purchased Florical automation software to run the SeaChange system, along with a Philips routing switcher and digital infrastructure gear from Tekniche.

GWNS plans to use its existing TCS90s to automatically load material onto the SeaChange server for playback. For backup, GWNS also will load material onto a Tektronix Profile server (GWNS has been using Profiles for years) with three hours of storage that will be used as a cache. "We’ll load a playlist that’s three hours ahead," says Fox. "So we’ll always have a buffer should the server go down."

The SeaChange server will feed MPEG-2 4:2:0 compression systems from both Scientific-Atlanta and General Instrument for satellite distribution at an average encoding rate of 6 Mb/s.

Fox says GWNS chose Florical software because of its data base management system, which he says is well-suited to dealing with multiple channels. "It was an asset management data base issue more than a pure automation issue," he says.

While GWNS already has used the SeaChange server to playback some material under manual control, it is still ironing out some interface problems between the SeaChange server and the Florical software. Fox says testing is under way, and GWNS "is coming close to accepting it and putting [the system] on air" under fully automated control.

John Pittas, SeaChange broadcast products manager, says a few bugs are to be expected, since GWNS has been integrating the Florical software with the Broadcast MediaCluster for only three or four weeks. "With any large integration project, there are some hurdles to overcome," Pittas says.

In other SeaChange news, the company has snagged its first European customer for the Broadcast MediaCluster. Finnish broadcaster MTV3 in Helsinki is now using a five-node system to perform commercial insertion for 11 broadcast regions across Finland.

Primestar completes new quality-control center

System monitors up to 200 channels for outages or signal degradation

By Karen Anderson

In an effort to create a more efficient system for audio and visual quality control, Primestar Inc. has completed a multimillion dollar expansion and upgrade of its quality assurance and broadcast network control center in Bala Cynwyd, Pa.

As the DBS company adds new channels and expands its viewership, it needs to monitor more channels without having to hire more people, says Gary Traver, Primestar vice president of broadcast operations.

Until now, Primestar has relied on control operators to monitor up to 200 channels for outages or signs of picture degradation. The new automated system, which uses equipment from Chyron’s Pro-Bel division, can monitor 500 channels simultaneously for picture and sound quality.

"We’ve increased the density of channels per operator—doubled it," Traver says. "It’s created ability for operators to focus on quality."

The new broadcast center, integrated by The Systems Group of Hoboken, N.J., houses more than 500 consumer-grade General Instrument integrated receiver/decoders.

"What they tried to do is mimic what a viewer would see at home," says Paul Catterson, The Systems Group project manager and engineer for the Primestar project.

A 360x160 Pro-Bel HD video router and a MADI audio router work with six control-room monitoring pods, each equipped with eight Procion computers and monitors. Each monitor can handle up to 12 channels of video simultaneously.

"We chose Procion because it allowed us to automatically detect power outages," Traver says. "There are not a lot of signal-detection products on the market that will do that."
A separate pay-per-view “state room” with a 240×40 Pro-Bel router allows Primestar to monitor and track the conditional-access service as well as audio and video quality.

“The ability for a customer to get a pay-per-view event is based not only on whether the audio and video are there but also that they are there in an acceptable manner—and whether the conditional-access system is set up to enable the customer to buy correctly,” Traver says.

The Pro-Bel equipment works in tandem with proprietary software developed by Primestar and Coretech Corp. The GUARD (GUI Automated Router Drive) software monitors the equipment and feeds video to the monitor walls.

The system simultaneously monitors multiple television networks on different satellites. When the software detects an irregularity, it automatically drives multiple video streams to the monitor walls, allowing the problem to be isolated. It also maintains picture quality by automatically matching preset signal-quality parameters to the type of picture being broadcast.

Gepco International provided 100 miles of cable—video, audio and RF—for the project.

Traver would not release the total cost of the project, but says that he believes the facility will pay for itself in operational efficiency as well as customer service: “Our design goal was to improve the quality of service that we provide to our customers, minimize downtime on any one channel and improve our efficiency. I think we achieved that.”

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Paxson taps DVCPRO

Paxson Communications has purchased Panasoni
c DVCPRO tape decks for its operations center in
West Palm Beach, Fla., in a deal worth $640,000. In
an upgrade from Beta SP, Paxson has purchased 24
Panasonic DVCPRO50 AJ-D950 studio editing
VTRs. The VTRs are switchable between the orig
25 Mb/s
 DVCPRO525 4:1:1 signal
and the 50 Mb/s
 DVCPRO520 4:2:2 signal.
Paxson, which has picked.
DVCPRO50 as its main
programming source, will use the AJ-D950 VTRs
for all of its linear editing sta
tions.

Cisneros, Imagen launch new
channels with PowerVu

Cisneros Television Group and Imagen
Satelital have launched three new services in the
U.S., Latin America and Europe, using a Scientif-
ic-Atlanta PowerVu digital video-compression
system. The new services provide eight new chan
nels for program delivery to Brazil, Spain and the
U.S. In addition, Imagen Satelital is using PowerV
to deliver three channels of cable pro-
gramming in Latin Amer-
ica that previously were
transmitted by an older
digital transmission
system.

TCI provides Internet access
with MetroLink

TCI is using Harmonic Light-
wave’s MetroLink
system to provide its
Dallas-area sub-
scribers with video
services and two-
way high-speed
Internet access via an
eight-wavelength forward
and return path dense
wave division multiplex-
ing (DWDM) system.
The upgraded hybrid
fiber/coax network con-
ists of a single headend
feeding two hubs, which
in turn feed 54 optical
nodes that pass 13,000
subscriber homes. In
addition to this installa-
tion, TCI has deployed
five hybrid MetroLink
systems in its Dal-
las-area network.
In the hybrid
installations, one or
both of the net-
work’s paths are
coarse wave division
multiplexing
(CWDM), with digital
information transmitted
at 1550 nanometers (nm)
and combined with anal-
og video at 1310 nm.
Currently 135,200 homes
in the Dallas metro area
are passed by MetroLink
enabled systems.

Ar tel to launch VistaView at IBC ‘98

Ar tel Video Systems has
brought video network
management to the Web
with its new VistaView
transport and switching
“proactive” monitoring
management tool. Vis-
taView offers views and
access to devices on the
video network for the
diagnosis and repair of
network problems, accord-
ing to Rick Clarkson,
Artel product manager.
VistaView, designed with
a graphical interface, oper-
ates over the Internet or
over private TCP/IP net-
works. Artel will offer
VistaView to telecommu-
nications companies as an
option on its transport and
switching products start-
ing in December; in mid-
1999 the company will
offer the option to broad-
casters.

Telemetics debuts VTR docking adapter

Telemetics has introduced a
new VTR adapter for docking JVC’S
Digital-S dockable
VTRs directly to
an Ikegami HLS7
or HLS9 digital
broadcast camera
without modification.
The equip-
ment allows trans-
parent operation of
all VTR and camera functions.
The TM-VTR-40U-
57 VTR adapter provides
camera/recorder interface functions: Y Video, R-Y,
B-Y, video GND, MIC
(hot or cold), MIC Shield-
ed, REC Tally, Warning
OUT, VTR Start, Return
video SW IN, -12V,
Return Video OUT, SAVE
CTL IN, VTR Warning
IN, VF Tally, Return
Video In and Standby.
Major sports sites reboot for football

NFL, ESPN, Fox Sports draft new online game plans

By Richard Tedesco

As the National Football League regular season approached last week, online sports underwent a major revamp, primarily aimed at fans' seemingly endless appetite for gridiron video, stats and fantasy leagues.

The most dramatic change is the addition of a two-minute drill of game highlights on NFL.com to be produced each Sunday by NFL Films. NFL.com also will pull pregame programming and other video from ESPN, which relaunched its SportsZone site as ESPN.com last week. ESPN.com incorporates more links to the NFL, NBA and NASCAR sites that ESPN Internet Ventures produces.

Fox Sports Online also relaunched its FoxSports.com site, building in a GameTracker feature to enable fans to follow the progress of games in real time, including play-by-play and drive chart features. Its recast site also includes a fantasy football game for $19.95—an attempt to undercut ESPN's popular $29.95 offering, for which it claims some 70,000 takers.

Meanwhile, CBS SportsLine is producing a weekly half-hour NFL preview show to be syndicated in Sunday morning slots on Pax TV stations in 70 markets. PC users will be able to transmit messages to SportsLine's on-air trio, including ex-NFL coaches Mary Levy and Sam Wyche, and to view streamed segments of the show online.

But the big development is the increased presence of video content on NFL.com and the probable expansion of highlights available for streaming on its broadcast partners' sites and other sports sites. The league is "reexamining" the tightly guarded use of its video product, according to Ann Kirschner, VP, NFL Interactive, who says its game broadcasters will get preferential treatment. "We're looking at ways to reach the maximum number of fans while protecting our intellectual property and our business partners," Kirschner says.

With four days to go before the regular-season kickoff, the NFL's redefined policy on use of online video was not yet finalized, but the objective was clear, according to Kirschner: "The idea is to provide on-demand highlights, so that instead of hoping to catch them on your local TV news, you can find them online."

Pro football is becoming a potent numbers game online. The NFL claims that its Website is profitable on the strength of advertising and merchandising, which represents 20% of its online take. And ESPN is closing in on profitability online—thanks in part to all those fantasy football players.

CNNNSI.com got into that game with its own free offering last season. But it's trying to cash in this year with War Room Fantasy Football Insider, which offers insider information for $29.95.

The NFL figures that fantasy players make up a large segment of the viewing audience that simultaneously tunes into NFL games on-air while monitoring those games and others online. The NFL claims that half of the 250,000 Sunday PC users who logged onto its site in an average week last season were watching

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TBS pushes Eldon documentary online

As part of a new approach to promoting its original productions, TBS has commissioned a site to encourage interest in its upcoming documentary about photojournalist Dan Eldon.

TBS retained Atlanta-based Think New Ideas Inc. to create a site for Dying to Tell the Story, a biography of Eldon. The 22-year-old Reuters photographer was killed while covering Somalia's civil insurrection in 1993. The site, part of the superstation's Website (www.TBSsuperstation.com), has been displaying some of Eldon's work from the Somali conflict, along with streamed clips from the documentary.

This marks the first time that TBS has employed an outside firm to design online content around a Turner original production, indicating a new emphasis on tying on-air content to its site. Julie Crow, TBS director of entertainment marketing, says the strategy will be used for an original series and three or four original movies to be aired next year. Text for the site was prepared in-house; Think integrated that narrative with Eldon's photos and other elements.

—Richard Tedesco
DOJ, Microsoft file dueling briefs

Justice alleges attempts to hinder Intel and Apple

By Richard Tedesco

The Justice Department antitrust suit against Microsoft Corp. escalated in a battle of the briefs last week in the wake of fresh allegations that Microsoft tried to stifle software development by Apple Computer and Intel Corp.

Microsoft filed a motion in Federal District Court to prevent inclusion of the new DOJ charges in its suit, arguing that the government was trying to "change the rules of the game." In quick response, the DOJ filed a supporting motion arguing that the Intel and Apple matters were relevant to the original antitrust action.

In the response filed last week, the government claimed that Microsoft tried to dissuade chipmaker ally Intel from pursuing software development and pressured Apple to stop trying to market its QuickTime video multimedia software technology for Windows. The filing further alleged that Microsoft tried to bully RealNetworks out of the streaming media platform business and tried to strike a bargain to divide the browser market with Netscape.

It also attempted to convince Intel and Apple to limit or reduce their support for Netscape's browser, according to the filing. The antitrust suit focuses on Microsoft's allegedly illegal practices to quash competition from Netscape's browser by building its own Internet Explorer into its Windows operating system.

Microsoft has defended that strategy by arguing that it is serving the interest of PC users who want the browser in Windows. Last week's allegations about its attempts to limit competitive software development cast that argument in a particularly ironic light.

"Apple didn't stream for a long time. Now they're finally figuring out how to do it," says Seema Williams, an analyst with Forrester Research. "If it was due to Microsoft, it was definitely to the detriment of the industry."

Williams notes that RealNetworks and Microsoft have had a problematic working relationship for some time, with RealNetworks' latest streaming technology not yet integrated with Microsoft's Windows. "It's in competition with its own investments," she says, referring to Microsoft's 10% stake in RealNetworks.

"That's an untenable position to be in."

In its filing, the DOJ found the testimony of Microsoft executives untenable during their recent depositions: "Executives who are stated to be the author of documents claim not to remember them. Executives who are the stated recipients of documents claim not to remember receiving them. And both authors and recipients claim not to know what the documents mean." The DOJ filing noted that Microsoft chief Bill Gates "displayed a particular failure of recollection."

Typically, they're checking stats about the game on TV and monitoring a second game as well, according to Kisch-ner, who says: "The general idea is to keep the viewer going back and forth like a Ping-Pong ball."

Mark Hardy, senior analyst for Forrester Research, thinks that the NFL's claims about its Sunday site visitors are probably inflated. "They're probably bouncing to other sites, so a lot of that activity is repeat visits," says Hardy, who figures that most viewers of pro football would simply find simultaneous 'Net surfing too distracting.

Fox Sports is pulling several new advertisers online in time for the NFL season, including E*Trade, Porsche, Puma and Gatorade. It plans to plug its site heavily during game broadcasts and also plans to maintain a strong online presence for its on-air team of John Madden, Howie Long, Ronnie Lott and Pat Summerall.

Fox will be as aggressive as the NFL will permit with postgame clips, according to Scott Ehrlich, senior vice president and executive producer of News America Digital Publishing. It will also stream extensive postgame interviews. Ehrlich says.

ESPN claims it's offering faster access to its content by eliminating some cumbersome Java applets. It's also moving for faster bucks, with a new online store selling sports merchandise and memorabilia.

Microsoft
The week's tabulation of station sales

**COMBOS**

**WGAP(AM)-FM** Maryville, Tenn.
- **Price:** $300,000 for stock
- **Buyer:** South Central Communications Corp., Evansville, Ind. (John D. Engelbrecht, president); also owns one TV, one AM and six FMs
- **Seller:** James A. Calkin, Maryville
- **Facilities:** AM: 1400 khz, 1 kw; FM: 95.7 mhz, 3 kw, ant. 328 ft.
- **Formats:** AM: country; FM: country

**FM**

**KXOK-FM** St. Louis
- **Price:** $13.5 million
- **Buyer:** Sinclair Broadcast Group Inc., Baltimore (David D. Smith, president/28.1% owner); owns/is buying 59 TVs, 38 FMs and 23 AMs
- **Seller:** WPNT Inc., St. Louis (Saul Frischling, owner)
- **Facilities:** AM: 103.9 mhz, 5.5 kw, ant. 298 ft.; FM: 103.1 mhz, 2.35 kw, ant. 1,886 ft.
- **Formats:** AM: active; FM: country
- **Broker:** The Exline Co.

**KEZ(FM)** Spokane, Wash.
- **Price:** $6.8 million
- **Buyer:** American General Media, (Anthony S. Brandon, president); also owns 7 AMs and 10 FMs
- **Seller:** Z Rock Communications Inc., Boca Raton, Fla. (Ali Hochstadt, president); no other broadcast interests
- **Facilities:** AM: 103.9 mhz, 5.5 kw; FM: 103.1 mhz, 2.35 kw, ant. 1,886 ft.
- **Formats:** AM: active; FM: country
- **Broker:** The Exline Co.

**KWAN(FM)** Gualala, Calif.
- **Price:** $100,000
- **Buyer:** California Radio Partners, Fort Bragg, Calif. (Vicky S. Watts and Thomas E. Yates, principals); also owns KQZT(FM) Fort Bragg, Calif.
- **Seller:** KWAN Broadcasting, Gualala, Calif. (Gerhard J. Hanneman, principal); no other broadcast interests
- **Facilities:** AM: 100.5 mhz, 6 kw, ant. 669 ft.
- **Format:** Country

**KEY**

**KEY(AM)** Santa Barbara, Calif.
- **Price:** $1,600,180
- **Buyer:** Smith Broadcasting Group, St. Petersburg, Fla. (Robert N. Smith, president); also owns/is buying nine TVs, three AMs and two FMs
- **Seller:** Engles Enterprises Inc., Santa Barbara, Calif. (Steven B. Engles, principal); also owns KHHY(FM) Santa Barbara, and KMG(FM) Goleta, both Calif.
- **Facilities:** 1250 khz, 2.5 kw day, 1 kw night
- **Format:** News, sports, talk

**WENR(AM)** Loudon, Tenn.
- **Price:** $1,600,180
- **Buyer:** Paul Wilson, Athens, Tenn.; also owns WIPP(AM) Etowah, Tenn.
- **Seller:** M&H Broadcasting Corp., Knoxville, Tenn. (The Rev. J.B. Mull, principal); also owns WJ8Z(AM) Knoxville, WJ8Z(FM) Seymour, WDEH-AM-FM Sweetwater, all Tenn.
- **Facilities:** 1090 khz, 1 kw
- **Format:** Religious, southern gospel

**WTRW(AM)** Columbia, S.C.
- **Price:** $900,000
- **Buyer:** Bestov Broadcasting Inc. of Puerto Rico, San Juan (Luis A. Mejia, president); also owns WABC-AM-FM

**PROPOSED STATION TRADES**

- **San Juan and WISA(AM)-WKSA-FM Isabela, P.R.**
  - **Seller:** Mayaguez Radio Corp., Mayaguez, P.R. (Gilbert Mamery Riera, president)
  - **Facilities:** 1300 khz, 1 kw
  - **Format:** AC, oldies

**WMMW(AM)** Meriden, Conn.
- **Price:** $630,000
- **Buyer:** Buckley Broadcasting of Connecticut, Greenwich, Conn. (Richard D. Buckley Jr., president); also owns six AMs and nine FMs
- **Seller:** AM Radio Inc., New London, Conn. (Anthony J. Pescatello, president); no other broadcast interests
- **Facilities:** 1470 khz, 2.5 kw
- **Format:** Tropical Spanish
- **Broker:** New England Media Inc.

**WNB**

**WNB(AM)** Newburyport, Mass.
- **Price:** $275,000
- **Buyer:** Radio Newburyport LLC, Newburyport (Robert F. Fuller, managing member/50% owner)
- **Seller:** Damon Radio Inc., Newburyport (Winslow C. Damon, principal); no other broadcast interests
- **Facilities:** 1450 khz, 1 kw
- **Format:** Oldies

**WLOD(AM)** Loudon, Tenn.
- **Price:** $125,000
- **Buyer:** MetroWest Radio LLC, Knoxville, Tenn. (Susan K. Horne, chief manager)
- **Seller:** Loudon Broadcasters Inc., Loudon (Dwayne M. Lowe, president)
- **Facilities:** 1140 khz, 1 kw
- **Format:** Country classics, bluegrass

**WNR(AM)** Englewood, Tenn.
- **Price:** $75,000
- **Buyer:** Paul Wilson, Athens, Tenn.; also owns WCPH(AM) Etowah, Tenn.
- **Seller:** M&H Broadcasting Corp., Knoxville, Tenn. (The Rev. J.B. Mull, principal); also owns WJ8Z(AM) Knoxville, WJ8Z(FM) Seymour, WDEH-AM-FM Sweetwater, all Tenn.
- **Facilities:** 1090 khz, 1 kw
- **Format:** Religious, southern gospel

**KTRW(AM)** Spokane, Wash.
- **Price:** $1,600,180
- **Buyer:** American General Media, (Anthony S. Brandon, president); also owns 7 AMs and 10 FMs
- **Seller:** Z Rock Communications Inc., Boca Raton, Fla. (Ali Hochstadt, president); no other broadcast interests
- **Facilities:** AM: 103.9 mhz, 5.5 kw; FM: 103.1 mhz, 2.35 kw, ant. 1,886 ft.
- **Formats:** AM: active; FM: country
- **Broker:** The Exline Co.

**KEZ**

**KEZ(AM)** Spokane, Wash.
- **Price:** $1,4 million plus KTRW(AM)
- **Buyer:** Evening Telegram Co., Superior, Wash. (John B. Murphy, president); also owns four TVs, six AMs, and five FMs
- **Seller:** Melinda Boucher Read, Spokane Wash.; also owns 45% of KTRW(AM)-KTRW(FM) Ephrata, Wash.
- **Facilities:** AM: 96.9 mhz, 6 kw, ant. 535 ft.
- **Format:** Religious, talk

**WDWG(AM)** Atmore, Ala. and **WYOK(M)** Moss Point, Miss.
- **Value:** $1.4 million
- **Swapper (WDWG):** Clear Channel Communications Inc., San Antonio (L. Lowry Mays, president); owns/is buying 147 FMs, 92 AMs and 11 TVs
- **Swapper (WYOK):** Roberds Broadcasting Inc., (Kevin Wagner, president)
- **Facilities:** WDWG: 104.7 mhz, 100 kw, ant. 1,555 ft.; WYOK: 104.9 mhz, 33 kw, ant. 600 ft.
- **Formats:** WDWG:country; WYOK:urban

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Compiled by Alisa Holmes
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**Scheduler/Planner Coordinator**

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Report directly to the Content Department Production Manager, the selected candidate will be responsible for all original creative services for our on-air product, including interstitial elements, features, promos, spots, packaging of services and development of network personality. You will also contribute to the development, design and programming of two international radio services featuring Spoken-Word entertainment targeting kids & families and a contemporary adult audience, respectively. In order to successfully execute a wide variety of creative duties, the very imaginative individual we seek will have at least 5 years of experience in Radio production that includes writing, producing, voicing and proven digital editing skills. Your background includes working with/writing for kids & families — ideally in spoken word genres — combined with an interest in creating fun, engaging kids/family-friendly programming that will generate positive attitudes, a sense of responsibility, thoughtfulness, kindness and an appreciation of diversity. A demo tape that is genuinely original is an absolute. (Job Code: PR0907)

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Fax: (202) 969-6889
E-mail: jobsinfo@worldspace.com
EOE

For more information on WorldSpace, visit us at: www.worldspace.com

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General Sales Manager: needed to be responsible for all traditional and non-traditional revenues, strategic planning, developing and maintaining a sales budget, and developing sales promotions. A Bachelors Degree in a related field is preferred. Must have excellent communication, presentation, and organizational skills and rate and inventory management experience. A minimum of 3-5 years experience in sales management is required. Computer skills required. Send a resume to: Recruiting Dept., Newschannel 5. PO Box 951, Alexandria, LA 71309. Newschannel 5 is a Media General station, and an EEO Employer. Pre-Employment Drug-Testing required.

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ENGINEERING SUPERVISOR: Will provide technical support to the Engineering Dept. and other departments as needed. Management of News technical facilities, including BASYS system, personal computers, software purchase, installation and training, telephone system maintenance and administration, broadcast video and audio engineering - Supervision if union technical personnel. Must have knowledge of digital transmission technologies, satellite transmission systems, non-linear editing systems and other relevant technical systems and technologies. Knowledge of news operations and track record for providing news support. Ten (10) years progressive experience five (5) of which is in technical management and supervision in major market. Bachelor's degree in relevant technical field.

ENGINEERING MANAGER: A manager to directly schedule and supervise unionized technicians. This individual must have a minimum of five (5) years experience in managing and scheduling unionized technicians. Technical background to be able to plan and implement projects. UHF transmitter and digital audio/video experience a plus.

Individually and with management to all levels of personnel. Strong written/verbal interpersonal communication skills. Must be experienced in administrating and interpreting collective bargaining agreements.

For immediate consideration, send letter of interest & resume via fax @ 202/895-3286 or mail to: Mary Talley, VP/Human Resources, WTTG/Fox, One Madison Ave., NW Washington, DC 20016 EOE/M/F/D/V

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. Extremely high quality personnel. Experience in broadcast grade teleproduction, network or Television station engineering required. Send resume and salary requirements to: Nichols Technical Services, Attn: SR-398 2945 Flowers Road South, Suite 107, Atlanta, GA 30341

Master Control Operators. CBS-58 seeks full-time and part-time Master Control Operators who will be responsible for the on-air presentation of all stations. Experience required. Must have knowledge of and experience operating computers, terminals, video tape machines, routing switches, satellite downlink receivers and must be available for all shifts and weekends. Please rush resume to: Director of Human Resources, WDJT-TV, 809 S. 60th Street, Milwaukee, WI 53214 EOE.

Director. Responsible for organization of all program elements, direction of all personnel, and operation of studio control room switcher during live telecast or video production. Minimum 4 years experience with Grass Valley 300 switcher, two-channel D.V.E., three channel ADO. Chyron imager/still system, and knowledge of Chyron Infin and MAX. Minimum 4 years experience in television station, network, production facility or cable network studio operation. At least 2 years experience directing newscasts. College degree preferred. Resume to Human Resources/WAGA-TV, 1551 Braddock Rd. Atlanta, GA 30306. No phone calls. EOE.

WTTG - WASHINGTON

FCC Licenses available for $50.
For more information visit us at: www.americanradiohistory.com
Statewide Broadcast TV News Network

Seeking quality-minded professionals to fill the following positions. Must have five years TV news experience:

Reporters - Investigative experience. Enterpriseing, enterprising, enterprising.
Photographers - Work with reporter, but must have work ethic and journalistic approach of a one-man-band.
Producers - Strong writing skills and ability to visualize program.
Directors - Nimble-fingers and ability to think ahead.

Promotion directors - Creative writing and non-linear editing skills. Must do more than point out the obvious.
Non-linear editors - Fast, quality. Openings are at various metropolitan locations across Texas. Competitive pay and benefits. An equal opportunity employer.

Contact:
Peggie Cimino, HR Director
8122 Datapoint Dr., Ste. 315
San Antonio, TX 78229

Producer/Writer. WPBT's national business news program, "Nightly Business Report." Has challenging opportunity for a Producer/Writer. Individual will assist in acquiring and assembling program elements; write scripts; produce, write and edit stories; and conduct interviews. Candidate must possess College degree preferably in journalism or communications; 3 years experience in newscast producing; experience in business and financial news reporting; writing or producing news stories/programs preferred. Comparable experience required, writing, editing business and financial news for newspaper, magazine, newsletter or Internet will be considered. Send resume and salary requirements to: Manager, Human Resources, WPBT2, 4100 N.E. 20th Avenue, Miami, FL 33181. An Equal Opportunity Employer. M/F/D/V.

WTVR-TV in Richmond, Virginia, a Raycom Media station, has an immediate opening for a News Promotion Producer. Candidate must have a strong news promotion background. Must be able to write hard, audience driving news topics and image promotion. AVID editing desired. We are an EOE and qualified minorities and females are encouraged to apply. Pre-employment drug screening required. Please submit resume and non-returnable VHS tape to (no phone calls): Jeanne Pennamore, Marketing Director, WTVR-TV, 3301 West Broad Street, Richmond, VA 23220.

If you love the beach, sailing, deep sea fishing and tracking hurricanes this is the perfect job. WBOC seeks an experienced, personality driven weather person for morning and noon. We are an ARIA, 1995 Meteorology award winning, locally owned station. A large staff and plenty of toys produce a top quality product! Meteorology degree a plus but personality a must. Familiarity with WSI 9000 desirable. Tapes to Jacqueline Lanza, Managing Editor, WBOC TV, P.O. Box 2057, Salisbury, MD 21802.

Subeditor/rewriter for international news organization. Miami, 35-hour week, 3 PM-10PM ( variies), $43,500 per year. Editing stories regarding Latin American financial markets and politics written by company's Spanish speaking correspondents in Latin America to make them suitable to all company's clients throughout the Americas according to the company's policies of impartiality, veracity and clearness. Translation and editing of stories written by English speaking correspondents, following the same principle of impartiality, veracity and clearness and ensuring that the Spanish language used in the stories is proper and acceptable in Spain and all Latin American countries. Work with SLS and News 2000 delivery systems used by company to access its clients in every country in Latin America. Bachelor's or foreign degree equivalent in communications. 2 years experience in job offered or 2 years as reporter. Submit resume to: Business of Workforce Program Support, P.O. Box 10869, Tallahassee, FL 32302-0869. Re: Job Order Number FL-1843653.

Producer needed for the ABC affiliate in 37th market. Strong writing, news judgment and leadership skills essential. Minimum of 2 years experience as someone who can produce original, creative, high quality work. If you have strong team skills and the ability to craft compelling news images, non-promo, and print ads, then you're the person we want. Send your resume and non-returnable tape to: HR Director, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. EOE.

Photographer. WHAS11, market leader, is looking for a full-time person with experience in editing and shooting for newscasts. Experience with remote microwave ENG trucks a plus. Excellent organizational skills are necessary. Interested candidates forward resume, tape, and cover letter to:وهبت نوروز، HR Director, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. EOE.

News Promotion Writer/Producer. CLTV News, Chicagooland's only 24-hour news channel has an immediate opening for an experienced, self-motivated and highly creative producer/promoter. CLTV delivers accurate news without hype or sensationalism and welcomes applications from someone who can produce original, creative, high quality work. If you have strong team skills and the ability to craft compelling news images, non-promo, and print ads, then you're the one we want! Send your resume and non-returnable tape to: HR Director, CLTV News, 2000 York Road, Oak Brook, IL 60523. No phone calls please. CLTV is an Equal Opportunity Employer.

Meteorologist. CBS affiliate seeks an energetic, experienced meteorologist who can forecast, prepare and present our weather segments. Knowledge of SRI a plus. AMS Seal preferred. No phone calls please. Resume and non-returnable tape to: Director of Human Resources, WJDU-TV, 809 S. 60th Street, Milwaukee, WI 53214. EOE.

Dominant NBC affiliate in 93rd Market seeks News Reporter with live experience. College degree preferred. Resume/Tape to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201. No phone calls. EOE/M/H/V

Classifieds

S e p t e m b e r 7 , 1 9 8 8 / B r o a d c a s t i n g & C a b l e 8 1

WANTED NEWS

TV Assistant News Director/Assignment Manager. Need seasoned, newsroom leader with strong writing and management skills to guide young reporters in aggressive weekday coverage from story selection through final product oversight. Excellent broadcast news experience required. No beginners. No phone calls, faxes or email. Send letter, resume and non-returnable videotape to: News Director, WVR-TV, 503 East Market Street, Charlottesville, VA 22902. EOE.

Weekend Producer. Leading news station needs producer for our four weekend evening newscasts. Please send tape and resume to: Dave Butsic, News Director, KCCI-TV, 888 9th St., Des Moines, IA 50309.
Anchor, KETV, Omaha, Nebraska, has an opening for primary 5:00 pm co-anchor with extensive live field reporting experience. This is a high profile position with a company that believes in promoting from within. Good reporting skills are a must. Will consider reporter with limited anchor experience but good potential. Send resume and non-returnable tape to Rose Ann Shannon, News Director, KETV, 2665 Douglas Street, Omaha, Nebraska 68131. EOE.

Award winning Newscast Producer. Are you ready to take your career to the highest rated network in the state of Florida? Can you make the newscast voted best in the state by the Associated Press even better? Can you handle an 11:00 pm newscast that regularly out performs its NBC prime time lead in? If you believe you have what it takes to meet and exceed these expectations, then you are the person we are looking for! WFLA-TV, NBC/Tampa, is looking for the perfect 11:00 pm producer. Story stackers and back timers need not apply. We want a producer who is aggressive, creative and has a clear vision on what makes a newscast relevant to the community. You must be a great writer with a flair for high production values. This is a great newscroom that puts a high value on people who can think, create and contribute to our overall success. You must have a college degree, at least five years on-line producing experience and good computer skills. Send last night's newscast, a resume and references to: WFLA-TV, Personnel Dept., 905 E. Jackson Street, Tampa, FL 33602. No phone calls will be accepted! WFLA-TV is an Equal Opportunity Employer. M/F and drug-free workplace with pre-employment drug screening.

Executive Producer - WQAD-Quad Cities ABC. Voted Best Newscast 2 years running seeks a news junkie with strong leadership skills. You'll guide our reporters and producers in aggressive daily coverage. Do you know how to spot a great story? If you can own the lead story Everyday, keep us #1 in severe weather coverage and keep your sense of humor, we'll give you the tools and opportunity to Win! Send resume, philosophy, resume and recent aircheck to: Griff Potter - News Director, 3003 Park 16 Street, Moline, IL 61265-6061. EEO.

Assignment Editor (WQAD). WQAD-Quad Cities seeks a newsroom leader who loves breaking news and seeing a great plan come together. We are near the move on the move and need Ideas, Ideas, Ideas! Great benefits from a great company for the right person. Contact: Griff Potter - News Director, 3003 Park 16 Street, Moline, IL 61265-6061. EEO.

Anchor, WQAD-TV, ABC in the Quad Cities needs a strong lead anchor who can report and have a commitment to news as strong as ours. We are looking for a person with polished on-air delivery who wants to be part of a close knit news team which is on the move. Great place to live, great company to work for and a great strategic plan awaits you. Send recent airchecks, resumes and your news philosophy to Griff Potter - News Director, WQAD-TV, 3003 Park 16 Street, Moline, IL 61265-6061. EEO.

WTTR-TV in Richmond, Virginia, a Raycom Media station, has an immediate opening for a Morning/Noon Weather Anchor. We are an EOE and qualified minorities and females are encouraged to apply. Pre-employment drug screening required. Submit resume and tape to (no phone calls): Rob Cizek, News Director, WTTR-TV, 3001 West Broad Street, Richmond, VA 23220.

FOX NEWS In the Fort Myers/Naples market seeks a Co-Anchor for its established and award-winning newscast. Minimum five years anchor experience preferred. Accomplished reporter a plus. Send non-returnable tape and resume to FOX WFTX-TV, Attn: Mark Pierce, 621 SW Pine Island Road, Cape Coral, FL 33991. WFTX-TV is an equal opportunity employer.

Broadcast Writer/Producer-PT. Broadcast writer/producer needed for Columbus MSNBC interactive. Applicant needs strong experience in news writing; computer skills a must. Should have at least a Bachelor's degree in journalism or communications. Must be able to work in a newsroom environment. Please send resume to: Larry Frum, WCMH, PO Box 4, Columbus, Ohio 43216. No phone calls. Drug testing. EOE.

Weekend Anchor. Lovely southwest medium market news leader seeks aggressive reporter and anchor. Salary 50K+. Minimum 5 years experience. Please send resume and non-returnable tapes to Box 01421: EOE.

HELP WANTED PROMOTION

Director of Promotions

KGO-TV Channel 7, an ABC owned station, is seeking a dynamic and experienced individual to manage its Creative Services Department. Will be responsible for the design and implementation of all on-air promotion to support both local and network programming as well as provide creative leadership to team of on-air producers and graphic artists. Additional responsibilities include financial planning and department budgeting. Candidates must have a proven successful track record in managing a creative department. Must have experience in media planning and audience research. Strong marketing, communication and leadership skills with background in linear and non-linear editing and post production is required. Candidates should have a minimum of 5 years of experience in television promotion. Deadline for application is September 25, 1998. Send resume, cover letter and tape to:

KGO-TV / ABC 7
900 Front Street
San Francisco, CA 94111
Attn: Kathryn Cox, Personnel Manager

NBC 5 / KXAS TV, the NBC owned station in Dallas/Fort Worth is searching for a Promotion Manager. This hands-on #2 position will assist the GM/Director in writing as well as producing spots. If you have three years experience and you're ready to take the next step, please send your resume and tape to Michelle Fink, Director of Marketing, 3900 Barnett St., Ft. Worth, TX 76103.

Promotions Director. Are you the #2 or #3 person in a creative services department looking for your chance to call the shots? WFMZ is looking for a Producer/Director to conceive and execute in-house promotions as well as print, radio, outdoor, and community outreach. Send references, and VHS reel with emphasis on promotion, to GM, WFMZ-TV, 300 East Rock Road, Allentown, PA 18103. No calls.

Promotion Producer - We're FOX43, WVTB, Norfolk, VA with a slot for an energetic writer/producer/editor to add to our dynamic team. AVID experience a must! Duties will include news, image and station promotion. Wow me with your tape and resume! Send info to Judy Trisko, Promotions Director, WVTB Broadcasting Inc., 300 Wavy Street, Portsmouth, VA 23704. No phone calls. Equal Opportunity Employer.


Writer/Producer. KSTP-TV is searching for an imaginative, energetic producer to write and produce daily news topical TV and radio promotions. This individual should have 1-3 years experience producing promos for a TV News Operation or writing and producing commercials. The successful candidate must be assertive and possess strong writing and communication skills as well as a strong interest in local news. A college degree in Mass Communications, Journalism or a related degree is preferred, but not essential. Submit reels and resumes to: Human Resources, Job# 183-98, 3415 University Ave., St. Paul, MN 55114. EOE.

Promotion-Creative Services Manager, Chattanooga, WFLH-UPN 53. Edgy, fun, creative and serious about being the best describes you... Talents include innovation, sales-promotion orientation and an unbelievable ability to juggle many projects at one time. Your responsibilities will include creating and supervising on-air promotions, production and sales promotions. If your work has that "edge," we'd love to see it... send tape and resume to Matt Pryor, VP and GM, WFLI-TV, 6024 Shallowford Road, Suite 100, Chattanooga, TN 37421. Lambert Broadcasting is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

HELP WANTED MANAGEMENT

HELP WANTED CREATIVE SERVICES

Director of Creative Services. Chattanooga, WFLI-UPN 53. Hands on writer, editor, shooter and producer with that unique ability to do great work and meet deadlines. Knowledge and proficiency of non linear editing systems a must. Responsibilities will include station on-air promotion as well as commercial production. If you have a creative, edgy independent type style, please send tape and resume to Matt Pryor, VP and GM, WFLI-TV, 6024 Shalfford Road, Suite 100, Chattanooga, TN 37421. Lambert Broadcasting is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

Creative Services Producer. The power of the peacock could be yours! NBC O&O needs a promo friend. You will: write, produce and edit news, event, specials and sweeps promotion...work hard...have fun...occasionally get a memo signed by Warren Littlefield or Bob Wright! Plus, your paycheck will have an authentic NBC Peacock printed right on the front! Impress your friends and family while providing food, clothing and shelter as well! If you have at least one year of news promotion writing, producing and editing experience...rush resume and non-returnable reel to Rick Green, Creative Director, NBC4, 3165 Olentangy River Rd, Columbus, OH 43224. No phone calls please. EEO. Drug testing req.

HELP WANTED FINANCIAL & ACCOUNTING

Director of Finance. Manage staff functions of accounts receivable, accounts payable, payrol, credit and general ledger. Responsible for all financial analysis and reporting. Assist with preparation of annual operational and capital budgets. BS in Accounting; CPA preferred. 3 yrs. broadcast industry experience strongly desired. Excellent management, communication and organizational skills required. JD Edwards and Enterprise systems experience preferred. Excellent computer skills required. Send resume and letter to: KTVF/FOX 2, Human Resources Director, 5915 Berthold Avenue. If you have at least one year of news promotion writing, producing and editing experience...rush resume and non-returnable reel to Rick Green, Creative Director, NBC4, 3165 Olentangy River Rd, Columbus, OH 43224. No phone calls please. EEO. Drug testing req.

HELP WANTED MISCELLANEOUS

Beloowns 17 television stations reaching 14% of the country, including 4 ABC affiliates, 6 CBS affiliates, 5 NBC affiliates, 2 FOX affiliates, and operates (via LMA’s), 3 UPN affiliates and one unaffiliated.

The following jobs are presently open at the stations listed below. When sending your resume, please indicate (by job number) in which position you have interest.

Tulsa, OK, KOTV CBS
Post Production Editor
Editor with 1-2 years experience post and promos. #BC15-01-1

Tucson, AZ, KMSB FOX
Studio Engineer
Minimum 3 years experience and versatility in all types of studio equipment. #BC15-01-1

San Antonio, TX, KENS CBS
Account Executive
Account Executive should have a verifiable record of success in sales, with the ability to consistently bring in new clients. Minimum 3 years full-time experience in a fast-paced, high-volume environment. Please send resume with salary requirements. #BC15-01-1

San Antonio, TX, KENS CBS
Account Executive
Qualified applicant should have a minimum of 2 years outside sales experience, a working knowledge of Nielsen ratings and applications, basic computer skills, and a familiarity with media and production. Dependable transportation and professional appearances are also prerequisites. A desire to succeed and self-motivation will reward you with additional responsibilities and an above-average income. #BC15-02-1

Spokane, WA, KREM CBS
Director of Sales and Marketing
Direct and manage all sales and marketing efforts for KREM and our LMA partner KSXN. Minimum 5 years broadcast sales experience required to include local, regional and national sales. Successful budgeting, negotiation and inventory management experience with a track record to match. #BC15-01-1

Boise, ID, KTVB NBC
Executive News Director
Responsible for the overall journalistic standards and strategic direction of the top media company in the state of Idaho. Minimum 3 years experience as news director and 2-5 years experience in news management. Must possess excellent oral and written communication skills and have the ability to represent television station as a public spokesperson. #BC15-01-1

Hampton-Norfolk, VA, WVEC ABC
Website Account Executive
Responsible for helping drive online revenue by prospecting and selling advertising on WVEC.COM. Candidate must possess extensive understanding of Web marketing and Internet commerce. Excellent organization and communication skills including the ability to compose and deliver strong, creative sales presentations. Minimum 2-3 years high tech sales or related experience; thorough understanding of the Internet and related Microsoft systems. #BC15-01-1

Hampton-Norfolk, VA, WVEC ABC
Assistant News Director
Need creative and energetic individual with strong journalistic skills and ethics for number two position in newsroom. Responsible for coordinating news coverage and special projects and assisting in long-term planning. College degree and 5 years of commercial television newsroom experience required. Prior management experience a plus. Please include a short statement of news philosophy with resume. #BC15-01-1

Sacramento, CA, KTXV ABC
Morning/Noon Weathercaster
Minimum 2-3 years weather Anchor experience preferably on morning newscast. Please send resume listing equipment/systems you are familiar with! #BC15-01-1

Honolulu, HI, KHNL NBC
Local Sales Manager
Minimum 2-3 years sales management experience. Prefer experience in selling Sports and LMA creativity. #BC15-01-1

St. Louis, MO, KMOV CBS
Executive Producer-Morning Newscasts
Responsible for on-going development and improvement of Morning news. Prior newscast producing experience required. Must have good writing, organization and people skills. Please send tape Morning news philosophy and resume. #BC15-01-1

Houston, TX, KHOU CBS
Morning Show Executive Producer
Scheduling, catching writing. Create a dazzle each newscast. 3 years experience in top 30 market. #BC15-10-1

Houston, TX, KHOU CBS
Promotions Writer Producer
Strong copywriting and graphic sense. Familiar with editing/post production. Minimum 2 years broadcast promotion experience. #BC15-10-1

Charlotte, NC, WCNB NBC
Producer
Looking for 2 years news producing experience in a small to mid-size market. #BC15-11-1

Seattle, WA, KONG CBS
Executive Producer
Executive produce daily newscasts. Work with producers, assignment desks personnel, and other newsroom and on-air staff to coordinate and execute high quality, journalism focused newscasts. Requires a proven news manager with at least 5 years local news producing experience and leadership ability. #BC15-13-1

Dallas, TX, TXCN
Traffic Manager
Belo’s 24-hour Texas cable news channel seeking candidate with three years experience in traffic with a college degree in a related field. #BC15-14-1

Dallas, TX, TXCN
Research Director
Belo’s 24-hour Texas cable news channel seeking candidate with 2 years experience in local media research with a college degree in a related field. #BC15-14-1

New Orleans, LA, WWL CBS
Director of Sales and Marketing
Minimum 5 years sales management experience. #BC15-15-1

Seattle-Tacoma, WA KING NBC
News Producer
Responsibilities for producing a 10:00 am newscast for KING TV and KING operated by KING #BC15-16-1

Dallas, TX WFAA NBC
National Sales Manager
Minimum 4-5 years television experience required. #BC15-17-1

Louisville, KY, WHAS ABC
Internet Sales Person
WHAS11, market leader, is looking for a dynamic individual with 3 years of marketing/sales experience in media. Requires excellent communication skills and the ability to deliver creative, high-impact sales presentations. Good organizational and prospecting skills are essential. Must have a thorough understanding of the Internet and related Micro-software systems College degree preferred. #BC15-18-1

Seattle, WA, MWN
Director of Sales and Marketing
Responsible for budgeting, forecasting, inventory control, market research, and new business development. Must have 3 years sales management experience. #BC15-19-1

Albuquerque, NM, KASA FOX
Local Sales Manager
Direct local sales field is the day-to-day development of new business, increasing share of existing business, and creating profitable sales promotions. Train and lead staff in efforts to overachieve station’s targeted local revenue goals and market share. Work with sales team on forecasting revenue, weekly planning sessions, and assist with client sales calls. #BC15-20-1

Albuquerque, NM, KASA FOX
Website Sales Person
#BC15-20-1

Send resume in confidence to: Belo TV Group, Alt: Job # 14th Floor
A.H. Belo Corporation
PO Box 655237
Dallas, TX 75265-5237
HELP WANTED PRODUCTION

TV Producer. The Arkansas Educational Television Network seeks a producer to direct and oversee general audience programs, and multimedia technologies with emphasis on public affairs and news programming. Candidate should have a bachelor's degree in journalism, communication, or a related field; plus five years experience in studio and remote television production, editing and on the use of related multimedia technologies. Excellent writing and interviewing skills required. Annual salary range is $25,856 - $35,067. Submit a current resume with letter, three professional references, and salary history to AETN-Human Resources Supervisor, P.O. Box 1250, Conway, AR 72033-1250. Position will remain open until filled. AETN is an AA/EO/ADA Employer. Women and minorities are encouraged to apply.

HELP WANTED SALES

Production/Videoographer. CBS-58 seeks a Production Videoographer who will be responsible for all areas of video production. Responsibilities include writing and producing local television commercials, handling special projects, and developing open and close segments including billboards. You will have direct contact with sales team and clients, also be involved in promotions and public services and act as an AVID solutions editor. Candidate must have strong script writing, and editing video tape. Minimum two years professional broadcast experience required. Send resume to Executive Secretary, WVPT TV, 298 Port Republic Road, Har-

MISSION CENTER

nnburg, VA 22801. No phone calls. EOE.

HELP WANTED TECHNICAL

Maintenance Engineer. The Weather Channel, Atlanta, GA is looking for a motivated and rela-able individual to join our team. This is an ex-cellent opportunity for someone who wants to ex-pand their knowledge. The selected candidate, for maintenance Engineer, must have at least three 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. Compu-ter proficiency preferred. Please fax resumes to The Weather Channel, Director of Engineering (770) 226-2943 or send them to 300 Interstate North Parkway, Atlanta, GA 30339. EOE M/F. 

HELP WANTED PRODUCTION

Production Operations Manager Advertising Sales. Responsible for directing daily operations and administrative activities of production department, manage production personnel, oversee department budget including reforecasting, capital project planning, purchase supplies and meeting established financial goals. This department is responsible for producing commercial material for local retail businesses throughout the Los Angeles and Orange County and works closely with local ad sales department. Non-linear edit facility and Sony BETA SP field cameras. Requires three years television production and two years managerial experience in videotape production environment. Must have working knowledge of creative strategies, business management and marketing directly related to videotape production and generating new business. Fax or send resume/salary history to (714) 430-5532 ATTN: CA, Time Warner Communications, 959 S. Coast Drive, Suite 300, Costa Mesa, CA 92625. EOE M/F/DV

HELP WANTED MANAGEMENT

City of Oakland. Cable Television Station Manager. $5,842-$7,173 per month. Seeking a strong leader with initiative, drive, and excellent inter-personal skills who can effectively direct the activities of a technically sophisticated television production and programming operation. Requires graduation from college in broadcasting, mass communications, multimedia studies, engineering or other closely related discipline. Three years' successful experience in responsible management position managing television production and operations facilities managing a paid staff of at least 5 FTE and a budget of at least $350K. For an announcement and application contact City of Oakland, 150 Frank Ogawa Plaza (2nd Floor), Oakland, CA 94612-2019, 510-238-3112. Closes September 16, 1998.
HELP WANTED ADMINISTRATION

We have built an excellent school of journalism. Now, we want a dean to help us make it even better. We are looking for a new dean who can nurture students and faculty and manage with vision, generosity and humor. At the Donald W. Reynolds School of Journalism we have been growing and changing so much for the better we are now one of the best accredited journalism schools in the country. Our focus is on critical thinking and excellent writing. We teach print and broadcast journalism along with advertising and public relations. We believe the future belongs to new media and those who know how to create it and manage it. Our labs are full of new computers, but our instruction is focused on content.

We have core courses in media ethics and the First Amendment. If you are committed to superb teaching, writing, editing, visual communication and the needs of a new century of journalism and, if you excel at managing people you might be the person we hope to meet. To qualify as an ideal candidate you should have at least a master's degree, be eligible for tenure and membership on the graduate faculty, and know how to advance our graduate program. You should have significant professional media experience as well as an understanding of academic management. And, it would help to have a healthy appetite for fundraising.

Our school is in a new building on the Reno campus, 45 minutes from Lake Tahoe and surrounded by some of the most beautiful scenery in the West. We live in the fastest-growing state in the nation and are particularly fortunate to have the enthusiastic support of our administration, our media community, and our state legislature. Learn more about us and our application requirements from our award-winning web site <http://www.unr.edu/journalism>. We will start considering applications on Nov. 2, 1998. If all this appeals to you, please send a vita and a letter describing how you would lead our school and your vision of what a journalism school should be. Professor Bourne Morris, Search Committee Chair, Reynolds School of Journalism/310, University of Nevada, Reno, Nevada 89557-0040. University of Nevada, Reno EO/AA.

HELP WANTED FACULTY

Broadcasting Faculty: Visiting Assistant/Associate/Full Professor to begin January 1, 1999. Person needed to teach Radio, TV and Society and Communications Research for spring semester. Also expected to consult with faculty and students on research projects. Ph.D. in Communications, university teaching experience, and research record required. Send letter of application, names of three references, and vita to: Dr. Barbara Moore, Department of Broadcast- ing, 333 Communications Building, University of Tennessee, Knoxville, TN 37996-0333. Review of applications will begin September 14 and will continue until the position is filled. UTK is an EEO/AA/TITLE IX/Section 504/ADA/ADEA employer.

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Northern CA FM, Gold Country, developmental, $9.5M
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- Who will be the media gatekeepers of tomorrow?
- What are the profitable business models for making money from the next generation convergence home consumer?
- What are the profitable business models for making money from the next generation convergence business customer?

Registration Information: Call 831-626-6222 or Visit www.carmelgroup.com

When Frank Kelly graduated from the University of Washington in 1970, he wasn’t sure where he would find his first job in the television industry.

Now co-president of Paramount Domestic Television and credited with much of the success of programs like Entertainment Tonight and The Arsenio Hall Show, Kelly knew he wanted to be in TV and that he would go almost anywhere to secure that first position.

The economy in his hometown of Seattle was suffering. So with a degree in communications and political science, Kelly called on a friend from college who had landed a job at the CBS affiliate in Honolulu. Almost overnight, Kelly began working as a cameraman/audio technician at KGBM(TV) Honolulu.

“The first thing I learned was that there was a sun,” says Kelly. “And [Honolulu] was a great place to start, to get exposed to all the parts of the business, to understand not only what you were interested in but ultimately what you were good at.”

After starting on the technical side, Kelly worked his way to the station’s in-house production and advertising company. There he began writing and producing commercials and directing special events. He stayed at the station until 1975, when he became a creative director for a local ad agency, Erger Productions.

After two years, Kelly and his high school sweetheart and new bride, Dava, decided there wasn’t much more for Kelly to accomplish on the island and opted to look for work on the mainland—so in 1977 Kelly went to Hollywood.

He quickly got hired at KABC-TV as an associate producer on the station’s morning program, A.M. Los Angeles. The host of the program was Regis Philbin, who went on to national fame with his popular Regis and Kathy Lee syndicated show. But in 1977, A.M. Los Angeles was struggling, and the station’s top executives were demanding better ratings.

A year later, the executive producer of A.M. Los Angeles left the station, and Kelly suddenly was handed the reins of the underperforming daily show. “In many ways this was my defining job,” Kelly says. “I learned a tremendous amount. Regis was a great talent to work with; he was smart and knew how to make things work five days a week on a live show. And working on a live show forces you to think instinctively.”

Kelly helped to improve the show’s ratings, and Philbin caught the attention of NBC executives who signed him to do a national program in the late ’70s. The success of A.M. Los Angeles led Kelly to become executive producer and eventually program director at KABC-TV.

In 1982, Paramount Television executives who were looking for a new producer for the just-launched syndicated series Entertainment Tonight came to KABC-TV to ask Kelly whether he was interested. Just named program director at the ABC affiliate, Kelly turned down the Paramount offer. A year and a half later, the same Paramount executives came calling again: this time they asked Kelly to take the struggling Entertainment Tonight to the next level—and this time Kelly accepted the position of vice president of programming. “I came in as the suit, if you will, on Entertainment Tonight and another weekly show, Solid Gold.”

Still running and considered one of the biggest successes in first-run syndication history, Entertainment Tonight is right up there with King World’s Wheel of Fortune for top honors in longevity. With success came more promotions for Kelly. In 1985 he was named senior vice president of programming at Paramount, and a few years later he was put in charge of all programming and first-run production. In 1989, Kelly and Paramount launched The Arsenio Hall Show into late-night syndication and also rolled out a companion news magazine for ET, Hard Copy.

Kelly took Paramount into cable and international markets in the early ’90s, and in 1995 he was named co-president of Paramount Domestic Television, alongside Joel Berman. The two launched a new daytime talk show with comedian Howie Mandel this summer and are developing a number of new first-run projects for syndication and cable.

Kelly says that he enjoys the changing TV environment. “I’ve been very lucky. I still enjoy making TV shows and being around the people who make TV shows. That’s what I’ve enjoyed and still do [enjoy] very much. I really didn’t care what position I ended up being at. I guess people get to move up when they are successful, but my passion to make TV is still there.”
**FATES & FORTUNES**

**Broadcasting Cable**

**Broadcast TV**

- **Kevin Culbertson**, director, operations, WTMJ-TV Chicago, joins KWOK-TV San Francisco/Novato, Calif., as station manager.
- **Sara Rutenberg**, executive producer/reporter, KHJJ-TV Los Angeles, joins WGN-TV Chicago, as news and public affairs manager.
- **Ira Lazernik**, producer/director, WTV(TV) Miami, joins USA Broadcasting, Miami Beach, Fla., as coordinating director.
- **Sherry Ray**, weekend weather anchor/reporter, WSM-TV Charleston, S.C., joins KSAT-TV Phoenix as midday weather anchor and feature/entertainment reporter.
- **Kathy Bissen**, executive producer, national public affairs documentaries, Wisconsin Public Television, Madison and Green Bay, Wis., named executive producer, news and public affairs.
- **Stéphane Guez**, president, named chairman/CEO.
- **Dave Dexter**, VP/GM, WPTW(AM), WCR(AM) and WZLR(AM) Dayton, Ohio, joins Root Communications Inc., as GM, Panama City, Fla. market.
- **Kathy Bissen**, VP, CBS AM Radio Group, joins Dalet Digital Media Systems, New York, as president.
- **Bill Kistner**, VP, national advertising sales, named VP.

**Radio**

- **Anna Mae Sokusky**, VP, CBS AM Radio Group, joins Dalet Digital Media Systems, New York, as president.
- **Stéphane Guez**, president, named chairman/CEO.
- **Dave Dexter**, VP/GM, WPTW(AM), WCR(AM) and WZLR(AM) Dayton, Ohio, joins Root Communications Inc., as GM, Panama City, Fla. market.
- **Appointments at WSMG(AM) Chicago:**
  - **Haynes Johns**, joins as afternoon personality.
  - **Scott Childers**, named midday host.

**Journalism**

- **Kate Snow**, anchor, KOSA-TV Albuquerque, N.M., joins CNN NewsSource, Atlanta, as national correspondent and weekend anchor, *Headline News*.
- **Appointments at WABC(AM) New York:**
  - **Janye McClinton**, producer, weekend morning newscasts, WMAS-TV Chicago, named associate producer, morning newscasts and NBC 5 Chicago.
  - **Bill Seitzler**, news director, KAMC(TV) Lubbock, Tex., joins WFAA-TV, Dallas, Tex., as anchor.

**Cable**

- **Christine Diressen**, senior VP/CFO, named executive VP/CFO, Bristol, Conn.; **David Zucker**, senior VP/managing director, ESPN International, New York, named executive VP/managing director.
- **Dea Connick Perez**, program director, Cartoon Network, Atlanta, named VP, programming.
- **LaRae Marsik**, director, media relations, TCI Communications Inc., Englewood, Colo., named VP.
- **Appointments at Shop At Home Inc., Knoxville, Tenn.:**
  - **Everett Herter**, VP, affiliate relations, named executive VP; **George Phillips**, VP/general counsel and secretary, named executive VP/general counsel.
- **Appointments at America’s Health Network:**
  - **Susan Glass**, VP, advertising sales, named senior VP, national advertising sales, Orlando, Fla.; **Lori Shecter**, VP, national advertising sales, West Coast, Lifetime Television, joins New York office as national accounts manager, advertising sales.
  - **Dennis Powers**, director, signal security.
OPEN MIKE

Cable's digital efforts
Editor: We were encouraged that your Aug. 31 editorial, "Grand Alliance II," reaffirmed the view that the transition from analog to digital television should be free of "the direct hand of government."
But we are mystified by your unsubstantiated opinion that the cable industry is not playing a constructive role in this transition. As you regularly report elsewhere in your publication, the facts demonstrate that cable is at the forefront of this transition.

- Cable companies will have invested more than $12 billion over the past two years alone to upgrade their systems to provide customers with the best digital television.
- The OpenCable digital set-top box being developed by CableLabs will ensure that cable customers can receive the full range of digital programming to be offered by cable and broadcast networks.
- Cable, in conjunction with the motion picture industry, is working with the consumer electronics industry to nail down the final details of the IEEE 1394 ("Firewire") connection that will ensure needed copyright protection.
- Cable networks like HBO, Discovery and Madison Square Garden Network are moving ahead with HDTV programming.
- Cable companies are in detailed discussions with broadcasters in the top 10 markets about carriage arrangements—discussions that broadcast networks have publicly said are constructive and promising.

The transition from analog to digital is an evolutionary process that is extremely complicated, will vary from market to market, and will be messy at times. What the cable industry is doing—and will continue to do—is to work steadily to bring our customers the range and quality of analog, digital and HDTV programming they want.—Decker Anstrohm, president, National Cable Television Association, Washington (via Broadcasting & Cable Online: www.broadcastingcable.com)

DEATH
Tina Marie Kernan, 31, died Aug. 18 at Southern Regional Hospital, Riverdale, Ga. Kernan was associate director of research at Turner Network Television in Atlanta. She had been with Turner since 1990. Kernan is survived by her husband, Daniel; a son and newborn daughter, and her mother.
—Compiled by Denise Smith
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Broadcasting • Cable • Satellite • Entertainment
NBC plans Emmy Webcast

NBC will enhance its broadcast of the Emmy Awards this year with content for WebTV users.

NBC’s coverage of the 50th annual prime time Emmy awards ceremony on Sunday, Sept. 13, will offer a number of interactive features to viewers with Microsoft WebTV Plus receivers and PC users with Windows 98. These viewers and users will be able to access more information about nominations, the celebrity presenters, the history of the Emmys and trivia. They’ll also be able to register their own choices in each category and to see how other viewers are voting.

NBC also has created a site (www.emmycast.com) for its first carriage of the awards show that will give PC users a backstage view of the proceedings. Video interviews with the winners will be produced by InterVu and streamed with Microsoft’s NetShow. —Richard Tedesco

Columbia TriStar Television Distribution executives have begun the second step of the rich Seinfeld syndication sales—the cable side. Sources say CTDD executives have asked for bids on the 170 or so episodes available for cable play starting in 2002. The top two candidates are Turner Broadcasting’s two networks (TNT and TBS) and USA Network. Executives at Turner and USA declined comment, but sources within both companies confirmed interest in the program. The sale is expected to generate more than $100 million over four years and likely will break all off-network records on cable. CTDD executives would not comment on the bidding process. Earlier this year, CTDD sold the secondary-off-network runs of Seinfeld into syndication for record license fees. The second cycle debuts on broadcast stations in the winter of 2001.

Among the victims of last week’s crash of Swissair Flight 111, according to CBS, was former Colorado broadcaster Gary Plumleigh, 56, of Lakewood, Colo. He joined KREX-TV Grand Junction in 1959 and moved to KGWN-TV Denver in 1963 as news photographer, later assistant news director. He left the station in 1981, joining Coors Brewing’s video department. In 1993 he started Video Production Associates. His wife, Charlotte, also died in the crash.

Sinclair Broadcast Group declined to comment on rumors last week that it would soon acquire Guy Gannett’s seven TV stations. No word on price, but one broker who’s run the numbers estimates the group’s cash flow at $25 million—$30 million. At 12 times cash flow, the group would be worth $300 million—$360 million. Guy Gannett executives could not be reached for comment last week. The stations are: wtwc(TV) Tallahassee, Fla.; wccc(TV) Champaign and wcs(TV) Springfield, both Ill.; KGAN(TV) Cedar Rapids, Iowa; wgm-TV Portland, Ore.; wgsb-TV Springfield, Mass., and wokr(TV) Rochester, N.Y.

The morning news race—for second place—is heating up.

For the week ending Aug. 28, ABC’s Good Morning America averaged a 2.8 Nielsen rating/12 share, while CBS This Morning averaged a 2.5/11. It’s the closest the CBS show has come to GMA all year. Today on NBC remains the leader and keeps pulling away from the others. Today, averaged a 5.4/24, giving it the largest margin of victory in the morning news race since 1980.

Joel Cheatwood, the controversial news dynamo whose tenure at WMAO-TV Chicago included Jerry Springer’s infamous commentaries and a management shakeup, has been named to the newly created position of station manager at CBS O&O KYW-TV Philadelphia. He will oversee news and broadcast operations/engineering. Before his stint in Chicago, Cheatwood ran successful news operations in Miami and Boston, and he is credited with pioneering a fast-paced—tabloidesque, some say—style of newscast. Rumors flew earlier this summer that Cheatwood might join CBS at its O&O in Boston, where he was seen visiting WZTV. Both Cheatwood and the station tried to deflect the talk by saying that Cheatwood was too well-placed as NBC VP of daytime development to be interested in a station job. He had been VP, news advertising and promotion, in Chicago until the flap over Springer led to numerous changes in management, including several departures.

Fox Sports and ESPN were keeping tabs on the current Major League Baseball home run record watch this past weekend—and beyond. Fox carried a national telecast of the St. Louis Cardinals/Cincinnati Reds game on Saturday, Sept. 12, as Cardinals’ slugger Mark McGwire was closing in on Roger Maris’ single-season mark of 61 home runs. Fox also planned to carry Sunday’s St. Louis/Cincinnati contest if McGwire had 60 or 61 homers, and the Sept. 8 game between St. Louis and the Chicago Cubs if McGwire or Cubs slugger Sammy Sosa has reached that mark. ESPN was to televise the Labor Day game between the Cardinals and Cubs. Fox will televise the Cubs games on Sept. 11-13 if Sosa has 60 or 61 homers.

Sinclair Broadcast Group Inc. plans to round out its holdings in St. Louis, where it owns a TV station, with its fifth FM. Sinclair last week said it would buy KOKX-FM Florissant, Mo./St. Louis for $13.5 million from Saul Frischling. The Baltimore-based company already owns WIL-FM, KIHT(FM), KPNF(FM) St. Genevieve and WWVR(FM) East St. Louis, in the market. Before the deal can close, however, Sinclair needs a one-to-a-market waiver from the FCC, since the company already owns KDNL-TV St. Louis. That waiver is likely; federal law directs the FCC to extend such waivers to the nation’s top 50 markets, and St. Louis is TV market number 21. Note: Sinclair (or any other broadcaster) can own no more than five AMs or five FMs in St. Louis, so FM-wise, Sinclair’s plate is full.

Citadel Communications Corp. is entering Baton Rouge and Lafayette, both La., buying a total of nine
Jury still out on Court TV

After more than a year of waiting for one of the owners to jump start their low-rated network, Court TV staffers may have to sit tight a while longer. Time Warner President Richard Parsons apparently canceled a meeting with Court TV staffers last week. The staff expected an announcement at the meeting of new management or programming direction for the channel, according to sources.

Court TV has struggled with limited funding and scant direction from co-owners Time Warner Entertainment and Liberty Media Corp. The two bought out part-owner NBC last May for $100 million. Soon after, there was widespread speculation that Time Warner Vice Chairman Ted Turner would shutter Court TV and put a Turner Broadcasting System channel in its place. Although that scenario has not been ruled out, an alternate scenario that places control of the channel in the hands of a new chief executive is more likely, some sources contend. Two reasons are cited: For one, Media One holds 25.5% of TWE’s 50% stake in Court TV, which dilutes Turner’s control over the network to less than 50%. Second, when Discovery made a bid to buy Court TV earlier this year and proposed switching off the channel to convert one of Discovery’s digital channels to analog, many operators balked.

Court TV staffers presented a new prime time programming plan to TWE officials earlier this summer, according to sources close to the network, but they have not heard back from Time Warner. That plan included adding off-net documentaries, series and/or movies with a criminal justice or courtroom theme, sources say. Meanwhile, Court TV’s Thayer Bigelow continues to serve as the network’s acting CEO, as he has for more than a year.

—Donna Petrozzello


Compelled to testify

The decision in late August by a California appeals court to compel Sacramento’s KOVR(TV) to turn over a taped interview with a murder defendant falls in line with a trend we find disturbing: journalists ordered to provide their work product not only to defendants but also to prosecutors.

Reporters’ privileges have been similarly compromised in Florida, Indiana, North Carolina and other states, but particularly worrisome here is the court’s willingness to weaken a shield law that had been voted into the state’s Constitution.

We can better understand and perhaps even better accept undercutting shield laws on behalf of the rights of a defendant—rights the founding fathers deemed important enough to enshrine in our federal Constitution. But the notion of the media as a de facto investigative arm of police and prosecutors presents a threat to the impartiality and objectivity that are crucial to effective reporting. As Jane Kirtley, executive director of the Reporters Committee for Freedom of the Press told us, this “notion of ‘prosecutors’ rights’ is ‘something they pulled out of thin air.’

Earlier this year, we reported on how a Miami news director faced jail for contempt of court for refusing to give up a videotape shot by a bystander and deemed useful by police for finding witnesses—even though the station had agreed to protect the source’s confidentiality. The independent discovery of that party stopped that case. But Sacramento news director Ellen Miller still faces a contempt citation and jail. KOVR(TV) should appeal, and win.

The price of information

When pundits or politicians take shots at journalists in this country at least they don’t use real guns or threaten to use them to make their points. It’s important to remind ourselves periodically of the dangers that some face for practicing an often-maligned craft in places where journalists have no First Amendment shield.

Last week provided an important, although unfortunate, reminder with the news that a CBS producer in Beijing, Natalie Liu, had been hauled away in handcuffs by more than a dozen state security officials—who then searched her apartment and confiscated her notebook and video equipment. Now, we don’t know the facts yet, but given China’s tendency to debate dissenting opinions with tanks and troops, it is as likely to be a case of a repressive regime doing what comes naturally as any other scenario. Liu was eventually released, apparently unharmed.

The New York—based Committee to Protect Journalists keeps track of journalists throughout the world who are killed or remain imprisoned, but it cannot keep track of all who are jailed and then released. “Such cases are simply too numerous to document comprehensively,” CPI says. Maybe so, but even documenting one such case is enough to make us hold the First Amendment that much dearer.

Catching the ball

And speaking of ink drying, by the time this page is printed, Mark McGwire (or Sammy Sosa) already may have written their names into the record books. When that 62nd dinger clears the fence, the event will join the pantheon of “remember when?” TV moments, thanks in part to the efforts of ESPN and Fox to get the pivotal games to a national audience. Of course, it was not mere altruism that motivated their moves; there are big ratings and bucks in appointment TV of this magnitude. It is the ideal intersection of serving the public and filling the pocketbook. In an era when heroes can fall as swiftly as the Dow, it’s somehow comforting to follow the rise of a solitary champion (or two) toward a lofty goal. TV puts millions in a ballpark whose physical limitations would otherwise exclude most and lets us all join in celebrating the achievement.

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