TV just can't get enough of politics as unusual
On the most competitive night of television, **EVERYBODY LOVES RAYMOND**'s season premiere topped every other series on all networks.

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<th>EVERYBODY LOVES RAYMOND</th>
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Its spectacular growth continues to be demonstrated in all key demos for the third straight season!
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**New York Can't Forget Her**

**FORGIVE OR FORGET**

**UP 40%**

In The Country's Toughest Time Period

Source: Nielsen, Inc. and WRA, Inc. May 1998. 2-14, 6pm-10pm

© 1998 Premiere Radio Group, Inc.
**GROWING EVIDENCE OF A WINNER.**

**JUDGE JOE BROWN** is the only new first-run strip to be up in lead-in and versus year ago numbers. And that's just our first week.

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Worldvision Enterprises Inc.

Summary of spelling errors.
King World locks in Oprah

Syndicator pays at least $75 million/year to keep top-rated daytime star

By Joe Schlosser

The top-rated daytime show must go on. Oprah Winfrey's Harpo Productions and King World Productions have renewed their vows for another two years, extending the talk show queen's reign through at least the 2001-02 TV season.

Winfrey, whose syndicated program just entered its 13th season, surprisingly went to King World executives a full year earlier than she was contractually obligated to and added another two seasons. The current contract between Winfrey and her longtime distributor was set to expire after the 1999-2000 season. Winfrey, who was rumored to be ending the show run after the 1999-2000 season, will receive a guaranteed minimum of $75 million a year for both the 2000-01 and 2001-02 seasons. Sources say that annual distribution revenue from Winfrey's show is $250 million--$300 million.

And although King World will get less of that distribution pie than it has over the past 12 seasons, executives at the syndication-heavy company were celebrating the renewal as though it were a coup.

"She had everyone in the business going after her, every major distributor in the world, every studio in the world," says Michael King, King World's CEO. "I think it's a heck of an endorsement of King World as a distributor.

Winfrey's show has represented close to 40% ($200 million) of King World's annual revenue for several years. Since the 1995-96 TV season, the talk show host has renewed her contract with King World in two-year intervals, and the every-two-year question of whether Winfrey would renew has played havoc with King World's stock.

Of the deal, King says: "We gave up-front advances the last time around, and so it's a little more than the last time, but it's a mere pittance to what we can generate" in distribution revenue. "You don't have to have a big piece of the pie to make a lot. You can look at it as a decrease from our last contract, but we had no rights and might have had nothing if she went elsewhere or retired. So even though our distribution cut is down, it's still a tremendous amount of revenue for us."

Does that mean increased license fees for the stations that will carry Winfrey's show in 2000-02? King wouldn't say one way or the other, but he did give a hint: "Hits are absolutely critical to TV stations in this environment, and Oprah is the biggest hit in TV. It's an hour every day, Monday through Friday. Stations generate tremendous revenue because every advertiser will pay a premium to be in there. And then [Oprah] leads into the local news and helps that build. So it's an extremely important show for stations."

Bill Carroll, vice president and director of programming at Katz TV, says the deal is a win-win situation for Winfrey and King World: "This is a way of Oprah cutting a better deal, which was inevitable; and it would also appear to be a move on the part of King World, knowing that her show will go away eventually, to lessen the impact," Carroll says. "By doing it in advance, everyone is going to know what the cash flow is going to be, what it is going to contribute to [King World's] bottom line, and they get to keep their marquee property two years longer."

BVT has what's cooking in talk

Buena Vista Television and Merv Griffin Entertainment are cooking up something a little different in the syndicated talk show genre for fall 1999.

The two production companies are bringing out a half-hour talk show with British television personality and cooking guru Ainsley Harriott. Buena Vista has given the green light to a pilot that will be produced by Michael Gelman, the executive producer of Buena Vista's long-running morning talk show, Live with Regis and Kathie Lee. Gelman will return to his full-time duties with Live after the completion of the project, but he will remain a consultant to The Ainsley Harriott Show as it goes forward. The show is being sold for daytime and early-fringe time periods.

"Ainsley is arguably the most popular daytime TV personality in the UK," says Stephanie Drachvitch, senior vice president of programming at Buena Vista Television. "He's a total original, a truly distinctive talent unlike anyone currently on TV in the U.S."

Harriott, known for his unusual approach to the kitchen, is the host of a number of cooking series on the BBC, including Can't Cook, Won't Cook; Meals in Minutes, and Barbecue Bible. He is also the host of two new UK prime time shows, Party of a Lifetime and the yet-to-launch Hidden Camera Show. Harriott has also written a number of cookbooks. Buena Vista Television is producing the show in association with Merv Griffin Entertainment.

—Joe Schlosser
Doing the network slide

With the exception of WB, the broadcast networks’ household rating averages slipped for the 1997-1998 season just ended (Sept. 20) compared with 1996-97, the result of competition among themselves and a strengthening cable universe. All together, the six networks recorded a 5% rating slide and 6% share loss in the 1997-98 season.

- NBC remained the dominant network in 1997-98, paced by its overwhelming Thursday night schedule.
- CBS was the second-highest rated network in households, helped by hits like Touched by an Angel. Its older-skewing shows translated into a fourth-place ranking among 18-49s.
- ABC won third place in households, as shows like The Drew Carey Show and Spin City performed well. It also eked out a victory for the year among 18-49s against Fox, helped by a stronger summer showing.
- Fox was the last of the Big Four in household and 18-49 rankings, although it beat ABC among 18-49-year-olds for the regular TV season ending in May on the strength of strong performers like freshman shows Ally McBeal and King of the Hill.
- The only network to show ratings growth for 1997-98, WB benefited from the strong performance of freshman show Dawson’s Creek.
- This was a rebuilding year for UPN as it developed new shows like Love Boat: The Next Wave designed to appeal to a more mainstream audience. —Michael Stroud

<table>
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<th>Prime time snapshot</th>
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<td>Rating/share averages for 1996-97 vs. 1997-98</td>
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<td>Total</td>
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<td>Source: Nielsen Media Research figures supplied by Fox</td>
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Fall TV heats up

Broadcast share declines; Tuesday is ‘bloody’

By Michael Stroud

The first week of the fall TV season exhibited some of the most bruising competition in memory as networks competed for increasingly precious viewers.

First, cable continued to steal market share from the Big Four. The broadcast networks’ combined household ratings sank to 35.5 for the first four days from last year’s already tepid 38.7 as viewers fled to cable after a summer of network reruns. NBC, without last year’s landmark live broadcast of ER, dropped an eye-popping 19%, according to Nielsen Media Research figures.

Fox, helped by Ally McBeal on Monday, was the only gainer.

Then there was the networks’ fierce battle among themselves. With Frasier gone from Tuesday night, the evening is shaping up as one of the most competitive nights ever. NBC remains dominant on Thursday, but Frasier’s ability to fill Seinfeld’s void remains unclear.

Add to the Big Four’s woes strong upcoming competition from WB and UPN, which are now airing five nights a week and both of which have yet to roll out their full powerhouse shows.

After four nights, here’s the scorecard:

MONDAY ABC’s multimillion-dollar bet to carry Monday Night Football apparently paid off: The network took first place for the evening. CBS was the most improved network for the night with a promising start for new series King of Queens and L.A. Doctors and a strong performance for Everybody Loves Raymond that more than counterbalanced a flat opening for new comedy Brian Benben. Fox’s Ally McBeal got off to a strong start in its second season. NBC was the night’s loser: Conrad Bloom got off to a soft start and Caroline in the City was hurt by Raymond.

TUESDAY NBC won the night that networks are already calling “bloody Tuesday.” Season openers for Mad About You and Just Shoot Me were the network’s top entertainment performers, while news magazine Dateline was the evening’s highest rated. The network’s Nathan Lane comedy Encore! Encore! had a weak start, falling behind CBS’s drama JAG and ABC comedy, The Hughleys. In its series premiere. CBS was second in households, led by JAG and a solid performance in the first outing of its retooled Tuesday night movie. ABC was second among adults 18-49, led by the season premiere of Home Improvement. Its season premiere for Spin City was defeated in its 9 p.m. time period by Just Shoot Me. In its series premiere, comedy Sports Night scored number two in households and among 18-49s, behind CBS’s movie and NBC’s Working, respectively. Fox tied with CBS for third among 18-49s and was fourth in households, reflecting relatively weak performances by its freshman comedy Costello and its animated King of the Hill comedy in its new switched-from-Sunday time slot.

WEDNESDAY CBS’s Country Music Awards special gave the network an atypical win for the evening, while NBC got a boost from the first original episode of NewsRadio since the death of actor Phil Hartman. Dharma & Greg and The Drew Carey Show continued last season’s strength for ABC. Fox’s performance was highlighted by Party of Five.

THURSDAY NBC dominated the evening, although numbers were down from last year’s premiere night when the network aired its famous live shooting of ER. NBC’s Frasier held its own in the season debut, ranking up an 18.8 rating and 29 share, below Seinfeld’s opener last season, but a strong surge from the show’s Tuesday showing last season. CBS’s Diagnosis Murder led the network to the number-two slot.
Montel • Leeza • Howie
Three great personalities. Three great talk shows.
How much is too much?

News directors debate racy content at RTNDA convention

By Dan Trigoboff

Even an analogy cast the issue in violent terms: “The collision of kids’ innocence” with “the reality of what we put on TV.”

That’s how news director Steve Cohen characterized the news coverage of the Monica Lewinsky scandal on a panel session, “Has News Become Too Risque for Kids?,” during the Radio-Television News Directors Association convention in San Antonio last week.

Cohen’s station, KCOP-TV Los Angeles, is the one that broadcast the shotgun suicide of a motorist on a freeway live from a news chopper. The event, however, caused L.A. stations to reevaluate decision making and to add audio and video delays.

But greater deliberation doesn’t make news suitable for or useful to children at a time when news content needs an “adults only” rating. “This discussion could not have come too soon,” said moderator Carole Simpson, ABC News reporter and anchor, at a time when the news is dominated by discussions of “genitalia, oral sex, semen-stained dresses and unorthodox use of cigars.”

Add this year’s rash of school shootings and other events of that ilk, she said, and the news becomes frightening and confusing to young people.

FCC chairman: Enough consolidation?

Further consolidation of radio and TV may not be good for news, FCC Chairman Bill Kennard told news executives at RTNDA last Friday. “Even if consolidation brought more resources to the newsroom, isn’t there a cost to journalism when more licenses are concentrated in fewer hands?” Kennard asked.

“What if four group owners owned every television station in every market in America? Would this have an effect on the quality of news coverage in America? Of course it would.

“You own reports tell me that consolidation causes broadcast owners to cut back on serious reporting and replace it with fluff and syndicated news.” In light of such reports, Kennard questioned RTNDA’s support of “virtually every ownership deregulation proposal that has come down the pike.”

RTNDA officials declined to comment until they had checked to see whether the association had, indeed, supported ownership deregulation. One board member said he was not aware that the association had supported it during his seven years on the board.

Kennard pledged not to “micromanage” news content. “But if it is the appropriate role of government to seek to maximize the number of voices in the marketplace… This is a value rooted deeply in our First Amendment tradition, and it is a good tradition.”

—Harry A. Jessell

Action for Children’s Television Peggy Charren said that children always have been frightened of some news events—she recalled the fear she felt as a young girl when she heard about the kidnapping of the Lindbergh baby.

Charren praised efforts during the late 1970s and early 1980s—such as CBS’s In the News series for kids—but blamed their demise on deregulation under President Reagan and FCC Chairman Mark Fowler. “You,” she told the journalists, “have been irresponsible about providing choices for kids.”

“We have ceded the responsibility of explaining stories to children to cable.”

Steve Cohen, news director, KCOP-TV Los Angeles

aimed at future listening habits and current education. Consultant Jim Willi, president of AR&D, suggested that news directors might distinguish their products by including portions for children.

Cohen agreed. Broadcasters need to “tell Nickelodeon and wonderful folks like [reporter and documentary producer] Linda Ellerbee that this will no longer just be cable’s domain. Broadcast news is going to take it back.”

The ethics and conduct of news professionals was a dominant theme of the RTNDA conference.

Privacy for public figures, offered Texas State Sen. Rodney Ellis, “is whatever we can keep you from finding out.”

But in numerous hypothetical situations that were posed during a session by Bob Steele, director of the Poynter Institute’s ethics program, journalists indicated they could and would draw a boundary to keep from invading public figures’ private lives, even at the cost of a story. “Viewers would ultimately respect the station that didn’t run [an invasive] story,” said Marci Burdick, vice president and news director of KYTV(TV) Springfield, Mo. “But they would watch the station that did.”

However, CNN’s Wolf Blitzer said “there is a great deal of information we get that we don’t put on the air because there’s no compelling reason.” The public only sees what is on the air, and, he pointed out, they are unaware of the news media’s restraint. The consensus that emerged from the discussion was that public figures, particularly public officials, expose themselves voluntarily to the sometimes “frightening” competitive and aggressive nature of journalists, but there should be a compelling reason to cover family members.

Lest anyone think that the business has been taken over by bleeding hearts, newscasters attended a session a few doors away during which sympathy was less of a priority: “Investigative Reporting: Tools of the Trade.” One panelist referred to the session as “tricks of the trade.”

For instance, said Stephen Dean, investigative reporter for KTRH(AM) Houston, FBI agents are forbidden by law to release many of the reports that are most interesting to journalists. But local police are not, he said, and a reporter frequently can get information through the local police. “He might get fired,” Dean said of the source, “but it’s your job as an investigative reporter to win his trust and make him believe he’s doing the right thing.”
TV is Starr-struck

Networks run entire grand jury testimony, gaining viewers and losing ad dollars

By John M. Higgins and Steve McClellan

Last Monday's release of President Clinton's testimony before a grand jury was built up as a devastating moment for the president. In the days before the tape hit the air, network news operations alerted viewers they would see a combative president squirming under prosecutors' questions about his sexual encounters with Monica Lewinsky. Just before the tape aired, Katie Couric of NBC's Today said that Clinton "gets quite angry at some points." On Sunday, NBC's Tim Russert quoted sources as saying that Clinton would be "angry and defiant and evasive, even profane."

Over the weekend CNN correspondent John King said that "the tape captures several angry outbursts" and "Mr. Clinton looks at times furious, at times uncomfortable" as he dances around interrogators' toughest questions.

Not quite true. While he was clearly annoyed and evasive, TV audiences saw a rather collected president fielding questions and speaking to the camera as though he expected all along that the tape would be shown simultaneously by almost a dozen broadcast TV and cable outlets.

It was just another weekend on the Clinton beat, where as much time and energy is spent anticipating—or merely speculating upon—developments as in actually digging them out. The Clinton/Lewinsky story has been marked by a ceaseless drumbeating that has reflected the building political crisis—and critics say, often intensified it. Rumor builds upon rumor, circling around the beltway until it emerges from the mouths of reporters citing "sources" or from the mouths of pundits who don't have to attribute their information.

The tape coverage certainly gave TV news executives and their critics a focus for reflecting on where coverage crosses from proper to overkill, the hottest topic at the annual convention of the Radio-Television News Directors Association in San Antonio last week.

While some aspects of the media's coverage of the Clinton scandal have been criticized for lacking depth and even accuracy, few if any news executives were second-guessing the call to provide complete coverage of the testimony. Not only was it news, it was history in the making, executives said. "This is not a good example of Lewinsky-itis," said CBS News President Andrew Heyward. He was referring to charges of overkill that have been leveled at the news media for some aspects of its coverage of the White House sex scandal.

"It gave us extraordinary insight into this case and into this president," CNN Washington Bureau Chief Frank Sesno said of the testimony. "It was not as damaging by any means as we thought it was going to be."

The tape, uninterrupted by advertising, generated tremendous ratings—the 4.1 million homes watching CNN topped the 3.3 million tuned into ABC. Between the lost revenue at the networks and preemption of syndicated programs by TV stations, analysts believe that TV outlets collectively sacrificed at least a few million dollars worth of commercials.

That's small penance to critics of TV networks' coverage of the whole Lewinsky affair. New York University media studies professor Mark Crispin Miller called the grand jury tape coverage the culmination of "a disaster. It's one thing to complain about the triviality and grossness of the story. Let's bear in mind that every minute devoted to this minor scandal means that something consequential isn't getting covered."

Steven Stark, author of "Glued to the Tube" and media commentator for National Public Radio, is particularly critical of the "talking head" shows that fill hour after hour on the three 24-hour cable news networks. "When you run an all-news network, you're looking for filler," Stark said. "The way the news networks traditionally do that is by speculating."

Fox News and MSNBC, which subsist on micro ratings (averaging 0.1-0.2), and CNN, which makes millions on ratings of...
More of a Good Thing.

This fall, 18 metered market stations paired Martha Stewart Living with The Best of Martha Stewart Living - and reaped the benefits.

Source: Nielsen WRAP Overnights, Best of Martha 9/7 thru 9/22/98 vs. 11/97 HH TP Shares. Occurrences in same TP only.
just 0.6 or so, can drive up their numbers considerably by catering to the Clinton junkies. "There's a group of people who are addicted to this scandal," Stark said. "It's large enough to drive the cable networks' ratings. A big event like Monday isn't good enough; it's the regular viewer."

To be fair, TV's advance characterizations over the weekend before the testimony was aired were generally tamer than newspaper reports. Furthermore, NBC's Lisa Myers nailed the story on Saturday Today, saying that "the president does not lose control, blow up or storm out of the room."

Additionally, despite months of recriminations from the Clinton camp, journalists have turned out to be right on the mark about all the tawdriest details, like the semen-stained dress.

But TV news is caught up in a whirlwind. Broadcast news executives who initially had planned to leave the four-hour run of the tape to the 24-hour news networks ultimately decided to take the full pool feed as soon as it was available at 9:25 a.m. ET. ABC, CBS, NBC, CNN, MSNBC, CNBC, Fox News, C-SPAN and Court TV all carried the feed live, unedited and without prior review of the tape.

The tape, said Heyward, "was real news." As to the graphic nature of the tape and the fact that school-age children might have been exposed to the coverage, Heyward said, "the coverage was replete with disclaimers. It was done responsibly."

Clearly the scandal has been good for ratings—both cable and broadcast. But last week, ABC News anchor Charles Gibson questioned how valuable much of the coverage has been. "A number of news organizations are becoming talk television," Gibson said. "They regurgitate the same opinions and viewpoints hour after hour, day after day. The only reason I was glad to see the Clinton tape on the air was that finally we had some real news."

Gibson charged that too often these days, news organizations "pander to what we think people want to know," as evidenced by the obsessive coverage of Clinton and Lewinsky—and before that, O.J. Much of that, he says, has to do with the pressures of the business—to do more with less and score higher ratings and profits. "There's less reporting..."
and more talk,” he said. “It’s not edifying and doesn’t teach us very much.”

CNN President Rick Kaplan sees the coverage as a no-win situation for everyone involved, including the media. “I can’t tell you how much my skin crawls” at having to air much of the graphic detail that’s been revealed in the Clinton-Lewinsky affair, he said. “Think about it: We now have no problem saying oral sex and semen on the air. We’ve courted the dialogue” that’s acceptable for the air, he said. “And there’s no going back. I don’t like it one bit.”

Not counting the millions watching at work, Nielsen estimated that 22 million people viewed the Clinton tape. CBS scored the biggest audience, averaging a 5.2 rating and 5.2 million households. NBC scored a 4.5 rating and ABC a 3.3. CNN scored a 5.5 cable universe rating and 4.1 national TV rating.

Normally settling at the lowest end of the cable ratings charts with a couple of tenths of a point, MSNBC hit a 2.5 cable rating, and Fox News had a 2.0, almost 10 times their normal numbers. Court TV generated a 0.6, about quadruple its usual rating.

Instead of showing the tape, Headline News went live to Clinton’s terrorism news network's United Nations speech at the United Nations. The network wound up with one-twentieth of sister network CNN’s 5.5 rating.

Républicans keep Clinton on the spot(s)

President Clinton has been conspicuously absent from campaign ads thus far—but a few Republicans are keeping him in the picture.

The Republican National Congressional Committee has decided against using clips from Clinton’s videotaped grand jury testimony In campaign ads it produces. “We have ruled that out,” says RNCC spokesman Todd Harris, who says the RNCC feels that additional exposure of the testimony would be “not very effective” strategically.

But Clinton’s image is appearing prominently in three campaigns in the Deep South last week. Ads endorsing the re-election of South Carolina Gov. David Beasley (R) charged Democratic challenger Jim Hodges with switching positions on the issues, flipping from an image of Hodges to one of Clinton at the end of the spot. Tag line: “Who does it remind you of?”

In Alabama’s 5th Congressional District, Republican candidate Gil Aust has called for Clinton’s resignation. State Sen. Dan Page has linked the president to his opponent, Rep. Bob Etheridge (D), in their race in North Carolina’s 2nd Congressional District. A split-screen image of Etheridge with Clinton appears as a narrator invokes “scandal after scandal” in the voiceover.

Democratic media consultant Henry Sheinkopf says that frontal assaults on Clinton aren’t likely to gain Republicans ground with a cynical electorate: “Failure to stick to the issues puts you in uncharted territory.”

While the Clinton testimony hasn’t turned up in any GOP spots, the RNCC doesn’t rule out funding spots by candidates who might want to do so.

Smarting from the recent exposure of Rep. Henry Hyde’s extramarital affair, the RNCC is flatly denying funds for spots airing personal attacks “that don’t have any bearing on that candidate’s fitness to serve,” as Harris puts it.

Meanwhile, the RNCC has funded a controversial spot about South Carolina Sen. Fritz Hollings (D) in his race against Rep. Bob Inglis (R). The ad, which has video of Hollings saying, “They can all go to hell” (referring to special interest groups), has been met with official objections from the Hollings camp for inaccuracies about his record.—Richard Tedesco

Block that signal

Broadcasters oppose DBS grace period in two bills

By Paige Albinia

S

ome broadcast affiliates and the National Association of Broadcasters are trying to block legislation that would allow satellite TV companies to carry local TV signals.

The broadcasters oppose provisions that would give satellite TV providers a grace period before they have to carry all the signals in a market.

Bills introduced by Senate Commerce Committee Chairman John McCain (R-Ariz.) would put off the must-carry obligation until Jan. 1, 2002. A similar bill from House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) would trigger full must carry on Jan. 1, 2002, or when satellite companies achieved 15% market share. Unlike the McCain bill, Tauzin’s plan would require satellite companies to carry at least five stations—including the PBS affiliates—from the start of service.

House Commerce Committee Chairman Thomas Bliley (R-Va.) and other key panel members on Friday asked Republican leaders to bring the Tauzin bill to the floor as soon as possible.

“We have serious reservations about any sort of ‘phased in’ must-carry system that might ultimately never phase in,” NAB President Eddie Fritts said last week.

The broadcast networks support the legislation, figuring their programs and those of their affiliates will be among the signals offered by satellite—with or without must carry. The networks also expect to charge DBS services for the right to retransmit their signals.

The broadcasters’ opposition greatly diminishes chances for the legislation to pass this fall.

DBS company EchoStar would be the immediate beneficiary of legislation that allows it to offer local signals. EchoStar CEO Charlie Ergen has been pushing for the legislative change for two years. But Ergen says he does not yet have the channel capacity to carry all local signals. He has been asking for a phase-in period before a full must-carry requirement would begin.

McCain’s bill is offered together with one from Senate Judiciary Committee Chairman Orrin Hatch (R-Utah), which extends satellite TV providers’ blanket copyright license for five years while lowering the royalty they must pay for that license. Their current license expires at the end of next year.

“I think Senators McCain and Hatch are trying to be constructive and are trying to craft legislation that would permit local into-local and at least begin to provide competition to the cable monopoly. And I think their hearts are in the right place. The problem is that the devil is in the details, and time is short,” says Bob Okun, NBC vice president of government relations.
Some news stories have.
Others don’t have that.
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DOJ opens door for Primestar deal

By Price Colman

A federal judge last week granted two-week extensions of certain key pretrial deadlines in the U.S. Justice Department's suit to halt Primestar's merger with ASkyB.

The extensions give Primestar, News Corp. and United Video Satellite Group a little breathing room to finalize a deal in which Primestar's cable partners sell their interests to News Corp. and United Video.

The deal—reportedly for $6 a share, or a total of more than $700 million for the cable partners' stakes—has been on the table for weeks as the parties awaited a sign from the DOJ and as they sought to arrange financing.

The DOJ, in a joint motion with Primestar seeking the extensions, acknowledges that the parties are well into negotiations that could lead to a deal "and a related consent decree that would resolve this issue without further proceedings."

It's the first public indication from the DOJ that it's at least willing to consider a deal that would allow the suit to be settled instead of going to trial.

Now, financing the buyout of Primestar's cable partners—Time Warner/Newhouse, MediaOne, Comcast and Cox—is the key obstacle to the deal.

News Corp. has ample cash, but it doesn't want to spend it because of the potential impact on News Corp. stock and the proposed Fox initial public offering, according to sources in the investment community.

High-yield debt markets would be an alternative, but those markets have been shut down since equity markets imploded in August. High-yield markets may not open up again until next year, analysts say. ■

CLOSED CIRCUIT

BEHIND THE SCENES, BEFORE THE FACT

SAN ANTONIO

Surprise departure

Insiders say General Manager John Culliton's departure from CBS O&O KCBS-TV Los Angeles last week came as a surprise to everyone at the station, including Culliton. "We never saw it coming," was how one station executive put it. Various station executives confirmed that Culliton had been fired by CBS brass, although the official word was that he had resigned. Earlier in the month, Allan Shaklan left the network's Miami station. Sources within the CBS ranks say the departures can be attributed to CBS President Mel Karmazin's effort to boost ad sales at the O&Os. Culliton had been GM at KCBS-TV since 1996. The station's sales manager and Larry Perret, KCBS-TV news director, will serve as interim acting GMs.

NEW YORK

Departures, part II

Four of CBS TV's senior sales directors were fired last week in a sweeping reorganization of the CBS sales team ordered by Joe Abruzzese, president of CBS TV Network sales. Out in the move are Dan Koby, vice president, national sales manager; Mike Guariglia, director, sales and marketing; John O'Sullivan, director, sales and marketing, and John Brooks, director, sports sales. However, sources close to CBS expect Abruzzese to promote salespeople who are "close to the street" to top-level jobs in the department and to add more sales personnel overall to CBS Network in the coming weeks. Sources say the changes were made to filter out senior management and make way for less-veteran sales staff to move up.

HOLLYWOOD

New talk Queen?

Telepictures Productions executives have started shopping a 20-minute demo tape of their new talk show with rap star/actress Queen Latifah. Sources say the tape features an interview with Rosie O'Donnell and a couple of other celebrities. In the tape, Latifah reportedly is very involved with her in-studio audience, working the aisles like Phil Donahue. The show is slated for a fall 1999 debut in syndication and will be taped in Latifah's hometown, New York City. Telepictures' other talk show in development, with former Good Morning America anchor Joan Lunden, has been in the works for the past six months in New York. Telepictures is said to be putting the finishing touches on a presentation tape of the show.

SAN ANTONIO

Swingin' time

CNN threw The Big Party at the RTNDA show last Thursday night at the Southwest Craft Center in San Antonio. Leading the swing dancing on the floor (to music by The New Morty Show Band) was Mrs. Fixit, aka Terri Peters-McGraw. Her show, Mrs. Fixit, is the latest market-exclusive product from CNN NewsSource. An estimated 1,300 people showed up. Other bashes that night were thrown by Conus and by Frank Magid Associates.

ASHEVILLE

Market heats up for Clinton tape

Wlos(tv) Asheville, N.C., a station already benefiting from Republican House candidate Dan Page's oblique on-air attacks on the president, was cashing in again this weekend, running a direct-response marketer's ads that offered the four hours of testimony for $19.95. "One way or the other, we're making money on Clinton," says Joseph Fishleigh, Wlos general sales manager. P.S.: Anyone who wants to buy the replay can find it cheaper online (BarnesandNoble.com for $7.99).
Study finds weakness in TV ratings

Kaiser Family Foundation says without V-chip, system doesn’t flag enough objectionable shows

By Paige Albinia

The TV ratings accurately assess whether a TV program is appropriate for a certain age group but do not adequately flag objectionable content, according to a new study by the Kaiser Family Foundation.

The study says that although 91% of all broadcast and cable television programs are rated using the age-based system, only 23% of those programs get an S for sex, V for violence, L for foul language or D for sexual innuendo. Kaiser found that 79% of shows with violence do not carry a V, 92% of shows with sexual situations are not marked S, and 81% of children’s programs that contain make-believe violence do not have an FV for fantasy violence.

“The bottom line for parents who want to use the V-chip is clear,” says Vicki Rideout, a director at the Kaiser Family Foundation. “Parents cannot rely on the content descriptors, as currently employed, to identify most shows containing sex, violence or adult language.”

The study also found that of parents who use the TV ratings, 67% think content descriptors are more useful than age-based ratings. The age-based ratings stem from the Motion Picture Association of America’s movie ratings; they label shows TV-Y for young children, TV-Y7 for children 7 and younger, TV-G for general audiences, TV-PG to suggest parental guidance, TV-14 for kids 14 and older and TV-MA for mature audiences only.

Industry representatives question the study because NBC does not add content descriptors to its ratings, while G-rated programming—and 32% of TV shows are marked G—is not rated for content. They also point out that the ratings system is meant to work with the V-chip, which so far is not widely available.

“There are flaws and misapplications of the system because it is an infant. It won’t leave the crib until the V-chip arrives,” says Rich Taylor, senior vice president of the Motion Picture Association of America. MPAA President Jack Valenti led the industry in crafting the TV ratings system, joined by Eddie Fritts, president of the National Association of Broadcasters, and Decker Anstrom, president of the National Cable Television Association.

“This is half a system,” says Dennis Wharton, NAB senior vice president. “This is intended to work with V-chip technology that is not in TV sets.”

Rep. Ed Markey (D-Mass.), considered the “father of the V-chip,” recommended that the TV ratings oversight board meet to consider the results of the Kaiser study: “This lack of attention to legitimate questions is troubling and needs immediate remedy.”

The board, which has convened twice since content tags were added to the ratings system last summer, was created to make sure that TV and cable networks are effectively and consistently rating programming. Taylor says a board meeting is scheduled for November.

The study was conducted by Professor Dale Kunkel at the University of California at Santa Barbara. Researchers looked at 10 networks—ABC, CBS, NBC, Fox, HBO, Lifetime, Nickelodeon, PBS, TNT and USA—plus Los Angeles independent KTLA(TV), which airs nine hours per week of WB programming.

Oxley moves 'Net smut bill

The House Commerce Committee last week sent to the floor a bill that would require Websites to restrict children’s access to Internet smut.

The Child Online Protection Act, sponsored by Rep. Mike Oxley (R-Ohio), is a watered-down version of the Communications Decency Act of 1996 that was struck down by the Supreme Court last year. The CDA used an indecency standard to rule whether material was illegal, which the court struck down as too broad. Oxley’s bill uses a “harmful to minors” standard and applies only to material posted on the World Wide Web.

The bill limits the liability of online service providers (OSPs) if their customers are posting pornography but requires OSPs to inform consumers about filtering or blocking software that will help to keep online smut away from kids. Content providers also would be required to use screening devices, such as credit card numbers or digital signatures, to keep kids off their sites.

Providers caught offering pornography to children under 17 would face a $50,000 fine and/or six months in jail.

The bill also would create a 17-member congressional commission to evaluate other methods of keeping kids out of adult sites.

The Senate in July attached a similar measure, sponsored by Sen. Dan Coats (R-Ind.), to a spending bill.

—Paige Albinia
THERE'S A BIG FOR A LITT

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Help wanted in Kennard’s office

Chairman’s chief of staff, John Nakahata, leaving Oct. 31

By Bill McConnell

FCC Chairman William Kennard is searching for a new chief of staff after top aide John Nakahata announced last week that he was resigning.

The leading candidates, according to sources, are Gerard Waldron, a former aide to Rep. Ed Markey (D-Mass.) and a lawyer with Covington & Burling in Washington, and Jonathan Leibowitz, chief counsel to Sen. Herb Kohl (D-Wis.) and staff director for the Senate Judiciary Committee’s antitrust subcommittee.

Nakahata’s successor is expected to be named within the next two weeks, sources say, although staffers for Kennard would not comment on the search.

Both candidates are described as Capitol Hill experts who would give Kennard a much-needed stronger hand in dealing with Congress. Since taking office in May, Kennard repeatedly has come under fire from Republican lawmakers because of a variety of issues, including questioning whether television broadcasters should be allowed to air liquor ads, calling for free airtime for political candidates and pushing for telephone customers to cover the cost of wiring schools to the Internet.

“There has been too much effort to accommodate Congress rather than debating it,” says one source. “Bill became a real easy target because nobody has been firing back.”

Nakahata said he plans to step down Oct. 31, just 11 months after he was named to the chief of staff post. Nakahata, who has two young children, said the job was too demanding: “The time has come for me to spend more time with my family,” he said in a statement last week, adding that he will not begin searching for a new job until Nov. 1.

Nakahata joined the agency in April 1995 as special assistant to former chairman Reed Hundt. In May 1996 he became Hundt’s senior legal adviser and in January 1997 he was picked to head the competition division of the general counsel’s office.

Nakahata was a key adviser to Hundt and Kennard on implementing the Telecommunications Act of 1996.

“I am extremely grateful to John for the wisdom, counsel and insight he has given me,” Kennard said in a written statement. “He has been invaluable in working through the most difficult issues the commission has faced.”

Before joining the FCC, Nakahata was staff director for the Senate Government Affairs subcommittee on regulation and government information, chaired by Sen. Joseph Lieberman (D-Conn.). He also advised Sen. Lieberman on telecommunications issues, including the Cable Television Consumer Protection Act of 1992.

Before working for Sen. Lieberman, Nakahata was with Washington law firm Jenner & Block. He also was a law clerk for Federal District Judge John Pratt (now deceased) in Washington.

Nakahata earned a B.A. from Wesleyan University and a law degree from Harvard. The San Francisco native and his wife, Pamela Smith, have two daughters.
All work and no play...

Responding to requests from its members to let them spend the weekend with their families, the National Association of Broadcasters has moved the dates of its summer board meeting to Monday-Wednesday, June 21-23, 1999. The board meeting usually is held in late June from Saturday afternoon through Tuesday morning at the Pentagon City Ritz Carlton in Arlington, Va. (famed as the site of Linda Tripp’s taping of former White House intern Monica Lewinsky). The traditional Monday night wrap-up dinner will be replaced by a kickoff banquet in which the NAB Educational Foundation will recognize the community service efforts of local broadcasters. So far, no one has asked for a similar move for the winter board meeting, which is held over a late January weekend at sunny southern locations.

Tech Check

The National Cable Television Association has named William Check as its technology chief. He will replace the longtime vice president of science and technology, Wendell Bailey, who joined NBC Cable in March. Check, who starts Oct. 5, comes to NCTA from direct audio satellite company WorldSpace Corp., where he was vice president of business integration. Previously, he spent nine years at GE Spacenet, where he rose to director of advanced technology. At GE Spacenet he designed a number of new products, including telecommunications networks that incorporate data, video and Internet technology. Check holds Ph.D., M.S. and B.S. degrees in electrical engineering from Pennsylvania State University. “His expertise will prove a valuable asset at a time when cable is playing a leadership role in the transition to the digital era,” says NCTA President Decker Anstrom.

NCTA to join court fight

The National Cable Television Association has jumped into court battles over FCC restrictions on set-top boxes. In filings made Sept. 17 and 18, NCTA asked federal courts in Atlanta and Washington for permission to join appeals of new rules designed to spur development of a retail market for set-top boxes. Cable equipment manufacturers General Instrument Corp. and Scientific-Atlanta have filed appeals to overturn rules banning the sale of set-top equipment that incorporates both signal security and channel surfing functions beginning in 2005. Separately, NCTA also urged the FCC to reconsider its decision. “Any ban on operator provision of integrated boxes at any time would ... exceed the commission’s jurisdiction,” NCTA wrote in a letter last week.

NAB fights prostate cancer

Sen. appropriations Committee Chairman Ted Stevens (R-Alaska) and Rep. Herb Bateman (R-Va.) last week helped the National Association of Broadcasters unveil its new public service program on the importance of early detection in fighting prostate cancer. Prominent Republicans General

FCC grants time to bogged-down broadcasters

Broadcast stations will not be required to honor telephone requests for political information in their public inspection files until after this fall’s elections, the FCC ruled earlier this month. The agency’s decision followed complaints from the National Association of Broadcasters that stations are not ready to comply with new rules requiring them to mail copies of public inspection file documents after receiving telephone requests. The NAB said broadcasters would be overwhelmed by requests for documents during the final weeks of the election season. Now, stations will not have to honor telephone requests for political documents until Nov. 4. Phoned-in requests for other documents in the public files must be honored after the Office of Management and Budget approves the new rules, which is expected in mid-October.
SYNDICATED TALK SHOWS

TALK TALK TALK TALK TALK

The next generation of

Talk shows in the works said to include programs for Joan Lunden, Queen Latifah, Martin Short, Dr. Joy Browne, Kim Coles, and former Living Single star Kim Coles, one from Eyemark with radio personality Dr. Joy Browne. Camilla and Christopher from Pearson Television and a potential program with fitness guru Richard Simmons. And there are still four months before the annual NATPE conference—so more talk shows will likely be announced before Hollywood executives head to New Orleans to sell their wares.

"I think the main reason there are so many names floating around is because there are so many potential question marks—both in the new shows and the shows that have come back for another season," says Bill Carroll, vice president and director of programming at Katz Media. "And," he adds, "those question marks will be answered in the next couple of months."

Going into NATPE last year, Howie Mandel, Magic Johnson, Robert Urich, Donny and Marie and Roseanne were newcomers to the talk show marketplace. Johnson’s show lasted eight weeks this past summer; Urich’s show never got launched by Buena Vista Television, and last week Paramount executives changed executive producers on Mandel’s daily talker, which still is trying to find an audience.

Dick Kurlander, vice president and director of programming at Petry Television, says it’s too early to make any judgments on the future of Roseanne and Donny & Marie, which debuted earlier this month.

Kurlander says four or five of the shows now in development will make it to the small screen in ’98: "There are a lot of names out there right now, but you never know how [many are] going to be real.” Kurlander says. "I think you can probably launch four or five on the assumption [that] one or two will go away rather quickly.”

A number of syndicators have indicated that they are going to go after an urban, big city audience next season. Three shows have attempted to attract such an audience in late night (The Kees-Hen Ivory Wayans Show, The Magic Hour and Vibe) and have failed during the past six months. But a number of executives believe there is an audience to be had there and that daytime might be the potential time-period jackpot.

“That’s a new issue in daytime.” Carroll says. "That has been an area that by design or by default was sort of Ricki..."
Short, Richard Simmons

Lake’s. Now everyone is looking to see if that is an area that they can exploit.”

Larry Lyttle, president of Big Ticket Television, says he is developing his talker with Alexandra Wentworth to take on Lake, whose Columbia TriStar program is entering its sixth season. Wentworth has appeared on The Tonight Show with Jay Leno more than 50 times as a correspondent and has made a name for herself in Hollywood with witty political satire.

“We’re looking to go right at the 18-34 Ricki Lake demo,” Lyttle says. “We’re going to be provocative and contemporary at the same time. She is going to be running up and down the aisles, and she will be rapping with the audience on issues that generation will understand and wants to talk about.”

Buena Vista Television executives are close to taping some in-studio practice runs with Kim Coles, who has starred in both In Living Color and Living Single. Both of those former network series were aimed at the same demographic as Lake’s program. Stephanie Drachkovich, senior vice president of development at Buena Vista, says that Coles’ program is looking to attract more than that audience segment: “It’s not aimed at an urban, ethnic market, but I think it will appeal to a big city urban audience as well as many other demographics. We think [Coles] is a breakthrough talent and that this show will really showcase her talents.” Not only is Coles a sitcom star, she is an author and a Broadway actress as well. Coles wrote “I’m Free. But It’ll Cost You” (Hyperion, 1997), and her one-woman off-Broadway show, “Homework,” was a critical success. Michael Rourke, who formerly produced RuPaul’s variety show on VH1, is set to produce Coles’ pilot. The show is slated for daytime slots, and Buena Vista executives still are deciding whether to produce the show in Los Angeles or in Coles’ hometown of New York.

Just after King World executives finished showcasing their latest talk show talent, Roseanne, at NATPE ’98, word leaked out that the longtime distributor of The Oprah Winfrey Show had signed Martin Short for another talker. At this point, Short’s show is still just an idea that is being molded into a daily strip, according to King World executives.

Andy Friendly, president of first-run programming at King World, says the distributor is interviewing for the top production positions and soon will start putting the format together. “We have a general sense of what it is,” Friendly says. “It’s obviously going to be in the talk, variety, comedy area; beyond that we are not ready to get too specific. It will play to Martin’s strengths as a comedian, as a conversationalist and as a singer.”

Short’s show will originate from Los Angeles, and Friendly says a 10-minute demonstration tape already has been taped. King World did not shoot pilots for either of its new syndicated series, Hollywood Squares or The Roseanne Show, opting to use 10-minute demo tapes instead.

Eyemark executives last week announced plans to launch a single-issue talk show with syndicated radio personality and psychologist Dr. Joy Browne. Browne’s current radio program is syndicated to more than 300 stations throughout the U.S. and Canada; it is one of the longest-running national programs of its kind. Browne’s show will explore relationships, family, children, the workplace and sex, Eyemark executives say.

“We wanted a host who could look at subjects in a balanced, multidimensional way and serve as a truly qualified voice of reason,” says Ed Wilson, Eyemark president. “Dr. Joy has expertise unmatched by any other host in broadcasting today, along with warmth, humor and a distinctive point of view.”

Browne’s three-hour radio talk show has been on the air for 20 years. She is the author of five books, with a sixth, “The Nine Fantasies That Will Ruin Your Life,” due out next month from Crown Publishers. “It’s not going to look that different than the other talk shows—Sally, Jenny, Phil Donahue—just, instead of having Sally or Jenny, you are going to have a host who is capable of talking about problems and engaging her audience in finding the solution and not just harping on the problem,” Wilson says.

Sources say that Pearson Television also is developing a talk show based in New York, tentatively called Camilla and Christopher. Camilla Scott, who hosted a talk show in Toronto (The Camilla Scott Show) and Christopher Lowell (Discovery Channel’s Interior Motives) have been signed to host, according to sources. The show will feature members of the audience and people off the street doing everything from movie reviews to surveys. Sources say the show likely will be sold for morning time periods and will be stripped Monday through Friday.

Warner Bros. executives are keeping quiet about their two announced talk shows in development with Queen Latifah and Joan Lunden. The studio has acknowledged that it is moving forward with both shows, but it will not go into the details of either program. Both are being produced by Telepictures in New York, and both are said to be single-topic shows. A demo tape has been shot on Latifah’s show, sources say.

The flamboyant and humorous Richard Simmons has been talking up a new syndicated talk/variety show coming to stations in syndication. Simmons says it will be a “feel-good show” in which he goes from city to city making people’s dreams come true. Vin Debona, who produced America’s Funniest Home Videos, is said to be behind the show. No distributor has been named yet.
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Issue talk shows hold their own

New shows debut with lackluster ratings

By David Tobenkin

hat or confrontation? While many talk show wannabes look for success by imitating Rosie O'Donnell's format of nice, light banter, there's growing support for talking tougher.

Ratings news for chat shows generally has not been good. In the key May sweeps month, ratings were down sharply for O'Donnell's highly rated show even before two big new celebrity-hosted shows (Howie Mandel and The Magic Show) debuted. (July sweeps numbers are usually discounted because of heavy use of reruns and preempted shows.)

Ratings have been so-so for Paramount's new soft-edged Howie Mandel Show. And The Magic Hour with basketball star Magic Johnson was pulled this summer after it failed to land an audience.

Five softer-edged shows launched last season met the same fate: Eyemark Entertainment's Gayle King Show talk magazine show. All American's Artel and Fred, Twentieth Television's Home Team with football star Terry Bradshaw. Buena Vista Television's Keenen Ivory Wayans Show and Columbia TriStar Television Distribution's Vibe. Another show, Eyemark's Jackie Collins' Hollywood, which featured an interview format, had mixed results in a 13-week summer test and is being held in reserve by the syndicator.

One other celebrity-fronted chat show, an MGM talker hosted by Designing Women star Meshach Taylor, has been kept on the sidelines because of fierce time-period competition from rival shows.

By contrast, most harder, issue-oriented shows, led by Studios USA's controversial breakout success The Jerry Springer Show, held ratings levels of a year ago or declined modestly despite an evolving daytime landscape.

"The real story is the continued strength of single-issue talk shows, whereas many people chasing Rosie and imitating it made decisions without thinking," says Telepictures Productions President Jim Paratore, whose company produces Rosie and single-issue show Jenny Jones. "There were many attempts to create a talk/variety show before Rosie, and they didn't work. She succeeded because she's Rosie. People attempting to imitate Rosie are missing the point, which is the appetite for real-people stories [on single-issue shows], which is as strong as it ever was."

Those releasing new celebrity-fronted shows take pains to point out why their shows will not experience the same tough going as others in the genre.

"There is such oversaturation that any show driven by celebrities [faces serious problems]," concedes Andy Friendly, president of first-run programming and production for King World Productions. The Roseanne Show, which debuted Sept. 14 and is distributed by King World, is attempting to put a new spin on the genre by featuring tough questions and by injecting Roseanne's personality into interviews, he says.

The competition for top guests, even with a big-name host, is cutthroat, says Twentieth Television President Rick Jacobson. "You've got Rosie, Regis, Access Hollywood, Hollywood Squares and Donny & Marie. There are not enough quality guests to go around. [Twentieth's The Magic Hour] didn't get any bookings before Letterman."

Starts for new shows have been lackluster. The Howie Mandel Show has generated a 1.6 national household rating through mid-September since its June 22 debut, remaining flat over that period.

After less than a week on the air, The Roseanne Show surprised some by not generating greater sampling. The show, which is enjoying unusually strong clearances, averaged a 2.8 rating and a 9 share in a Nielsen weighted average for 40 metered markets, holding its 2.8/10 lead-in, but down from the 3.8/12 rating and share for the time period a year ear-
toned down "considerably" from the level of physical confrontation in May. Asked whether that element will be eliminated, Rosenberg responded: "Watch the show and be the judge."

Stations are trying to minimize damage from the show while retaining its ratings. Many run the series in midmorning or late-fringe time periods when the show will be seen by fewer children. Some that have attempted to move the show from daytime to early fringe, such as wDIV(t) Detroit, were forced to return the show after viewer outcry.

Despite Springer's rise, Oprah remains in a class of her own, syndicators and station reps say.

"There is no competition in afternoon with Oprah," says Buena Vista Television President Mort Marcus. "Jerry is not competitive. While Jerry's numbers are huge, you can't sell them for as much money."

On the other hand, Springer's May household ratings victory over Oprah did not go unnoticed by stations carrying Oprah. "It's a definite concern anytime that happens," says Bonnie Barclay, director of programming and creative services at WSB-TV Atlanta.

Springer's show will be around and produced and distributed by King World through 2002, thanks to a new two-year contract (see "Top of the Week.")

Changes in the 1998-99 season, the Oprah show's 13th, include a new set, new theme music and a new thematic concept dubbed Change Your Life TV, featuring self-help gurus. A daily segment, Remembering Your Spirit, will help viewers connect with their desires. Most of the issue-oriented shows have shown resilience from year to year. "Jerry Jones, The Montel Williams Show, Ricki Lake and Sally Jessy Raphael are down somewhat in ratings—but all by less than 10%, not bad for shows in at least their sixth season.

Down more substantially, 24% from May to May, was The Maury Povich Show, which is migrating from Paramount to Studios USA. Povich and station representatives attribute much of the show's ratings decline to a decrease in co-op money support from Paramount and to time-period downturns after the deal was sealed to move the show to Studios USA.

Having shelled out a reported $9 million per year for a multiyear period to land Povich, Studios USA is investing heavily to reinvigorate the show. "We're putting money into the Maury launch equivalent to the money you would invest in the launch of a new show," Rosenberg says. "The good news is that while putting a new show on the air means it's hard to get audience, with some shows getting a 1.6 or a 1.8, we're starting at a 3.1 or a 3.2."

While the show will continue to be single-topic, Povich says that he will try to return to the field and to his own investigative roots. "What I want to bring back and take back is what I consider our rightful turf—all those stories that have been co-opted from talk shows to the prime time news magazines. Those are our stories. We do them best. We can be more intimate and more personal and get to the heart of those stories with the main character in a talk format with a live audience."

Povich says he will have a more forceful presence on the show: "I firmly believe that every other talk show—except for Jerry Springer—is all about the host, and I have to bring that attitude and those observations to the table."

Warner Bros. "Jerry Jones, down slightly from May to May, will continue with lighter talk, fun and entertainment—and most notably with the makeovers that have become the show's trademark, Paratore says. "Makeovers are a big part of Jerry Jones. No question. It's always closer to what they did on girls night out and on showcasing real people."

The Montel Williams Show, nearly flat this May compared with strong ratings a year earlier, continues to win praise as a clean, socially responsible show that attracts solid ratings, especially in urban markets.

"We plan no changes to the show for the new season," says Paramount Television Group Co-President Frank Kelly.
"It's one of the hard-core group of winners year-in and year-out."

Sally Jessy Raphael, down slightly from May to May, is celebrating her 15th season on the air, an amazing feat in the current climate.

Studios USA's Rosenberg says that despite the many changes to the show over the years, Raphael has established her own niche with careful handling of emotional tales. "Sally is everyone's mother," he says.

Among the established variety-oriented shows, the afternoon star is The Rosie O'Donnell Show from Warner Bros. Domestic Television Distribution. Rosie responded to a significant May-to-May ratings decline in key segments. There's a focus on kids, including a regular kids chat segment during which O'Donnell will talk to fans.

The emphasis has been to refresh the show without fundamentally changing it, says Paratore of Telepictures Production, producer of Rosie.

Paratore says the new season will feature more non-celebrity guests, a response to positive feedback about such segments.

The show was recently renewed on NBC and ABC owned-and-operated stations through the 2001-2002 season. Regis & Kathie Lee, the syndicated talk leader in mornings, was flat in ratings from May to May. That performance was praised by many, given the weakness of its lead-in, Good Morning America, in many markets that carry both shows. This season the show is sticking with the charm of the hosts and their daily opening of 15 to 20 minutes.

The debut of three new celebrity chat shows has led to dire predictions by station executives and syndicators. Few expect all three to survive if they do not hold their own by the November sweeps, largely because of increased expectations for new shows. "Stations are less patient, and the stakes are higher for syndicators," says Twentieth Television's Jacobson.

Jacobson also says that the out-of-the-gate success of Warner Bros. The Rosie O'Donnell Show may have raised expectations unreasonably at stations. "It sold Montel and it took three years. It took Ricki over a year, somewhat surprising, mix of guests—such as Whoopi Goldberg, Jerry Springer and Dennis Rodman.

The show is attempting to keep the attention of viewers by opening in different ways—with cold openings, monologues or remotes.

Donny & Marie are hoping to capitalize on a chemistry that some say is reminiscent of a nascent Regis & Kathie Lee. The show was chosen by station executives queried before the 1998 NATPE convention as the most likely first-run success of the 1998-99 season.

Some wonder how evenly the show will play. "This is a traditional show that has most of its support in grassroots America, where they are like everyone's grandchildren," says Katz Television Vice President and Director of Programming Bill Carroll. "In New York they are less than hip. A question is whether they are an ideal fit on Fox stations in Los Angeles and New York."

One new summer show has won considerable critical approval and some ratings growth since its debut. Twentieth Television's Forgive or Forget has averaged a 1.5 national rating since debuting in June in relatively weak clearances, rising from a 1.2 in its debut week to a 1.6 in mid-September. It has attracted widespread critical acclaim for its formula of asking guests to confess their sins to show host and radio personality Mother Love and to those whom they have wronged.

The show, cleared mostly on Fox, UPN and WB affiliates, garnered upgrades to better time periods in 20 markets in mid-September, and 26 stations are adding double runs.

Says Twentieth Television's Jacobson. "We wanted to do a show that had closures that bring people together instead of pulling them apart. We're [also] pleased with our strategy of launching in summer. Daytime talk shows take time to get an audience, and by going against repeats during summer we were sampled and avoided getting lost among promotions for high-profile shows like Roseanne and Donny & Marie."
Late night remains a killing field for new syndicated shows. Twentieth Television's *The Magic Hour* in August joined Buena Vista's *Keenen Ivory Wayans* and Columbia TriStar's *Vibe* in the ranks of shows that have failed to seize what remains of *The Arsenio Hall Show* audience in a far more crowded market.

Still, station representatives praised all three shows as full-court presses that lacked neither ample investment nor attempts at retooling, such as Columbia TriStar's long support of the money-losing show *Vibe* and its last-minute addition of *Sinbad* as host.

As for *Magic*, while many questioned whether Johnson could perform on the soundstage, many praised the syndicator's lavish production, addition of a new co-host and taking risky moves, such as inviting Johnson critic Howard Stern onto the show.

The downside of such efforts, and of mega-deals like the nearly $5 million that Twentieth Television used to lure Johnson to host a show, is a rapid escalation in salaries commanded by new talent thought to have marquee value. It is the financial Achilles heel of an otherwise inexpensive format, executives say.

"The price for top talent is definitely going up, especially if they can get a rating," says Buena Vista's Marcus. "But if we can find the right big name, we'd still do it."

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**Why we like to watch talk TV**

Magid study charts importance of topics, promos, race, income, education

By David Tobenkin

Talk show topics, not talk show hosts, are the leading factor driving weekday daytime talk show viewership, according to research conducted by international market research and consulting firm Frank N. Magid Associates Inc.

A May survey whose results were previously restricted to Magid clients found that 73% of viewers queried said that a talk show's topic was "very important" in helping them decide which show to watch, compared with only 50% who ranked the host of the show as a "very important" selection factor. A distant third among rationales was seeing or hearing advertising for a given episode, with only 29% of respondents choosing that factor as "very important" to their decision.

The importance of topics to viewership has grown over time, says David L. Smith, Magid president of entertainment: "Five years ago the host was the number-one factor, but over the past three years there has been a clear move from host to topic as the number-one reason for the appeal of shows. I think what's happened is that audiences get familiar with hosts. They tend to get to know them so well that they don't retain overall appeal. Also, you make shows new every day through the topic you pick."

The survey sampled some 1,000 responses about viewership on weekdays from 10 a.m. to 4 p.m.; the percentage figures generated reflect a margin of error of plus or minus 3%. Magid conducts the survey quarterly.

The research results also underscore the critical importance of the first minute or two of a show in determining viewership. "We find that in the first minute the audience scans around and finds the preferred topic," says Smith. "That means on any given day Oprah could be beat by Sally or Jenny if they have the right topic."

Alerted to that trend, producers of the shows have responded by cutting to the chase more quickly and offering teasers of exciting upcoming videos. Smith says, "Some begin with an actual promo for the show, which is a strong message for what is coming up and also lets you see highlights, while others just get on with the show rather than having long setups of what the show is about." Smith says, "Everyone is looking for a new way to have the strongest opening."

One television executive wonders whether the survey was sufficiently sophisticated to distinguish viewership factors for different types of talk shows. Whether host or topic is most important "depends on what type of talk you are talking about," says Jim Paratore, president of Telepictures Productions, which produces Jenny Jones and *The Rosie O'Donnell Show*. "The dominant form of talk is single-issue talk, and in single-issue, topic rules. But for talk/variety and softer forms, the softer the show, the stronger the host has to be."

While promotion ranked a distant third among the reasons for watching shows, it remains of critical importance. Smith says: "It has always been the case that promotion is important. Now we know why—it helps viewers get the word about the topics and helps viewers make that big decision at the top of shows. You want to get on the list of the two or three shows to browse and, that way, get sampled."

Viewership of daytime talk shows is disproportionately black, young and low-income, the research found. A total of 50% of respondents 18-24 said that they sometimes watched television from 10 a.m. to 4 p.m. The second-largest concentration of viewers was among older viewers. 55-64, 41% of whom answered the question in the affirmative. That compared with 33% for those 25-34, 34% for those 35-44 and 32% for those 45-54.
Programmers clash over ownership

NBC, in particular, takes heat for ownership stakes in programs on its schedule

By Michael Stroud

The Hollywood Radio and Television Society's annual fall season kickoff lunch last week turned into a shoving match as the network entertainment chiefs clashed over the issue of program ownership. NBC, which has aggressively sought ownership stakes in new shows, was the biggest target.

"If you base your schedule on whether you've got an ownership stake, that's a death knell for the schedule," said CBS Entertainment President Nancy Tellem. "We understand that NBC has taken a much harder approach to that. We don't endorse it."

NBC Entertainment President Warren Littlefield acknowledged that partial or full ownership was "one of the goals" for some new NBC shows, such as Monday night's Will & Grace, but insisted that the network has not "put a gun to people's heads at the last moment" to make network ownership a precondition of running a show.

CBS has a stake in about 57% of its fall lineup, a jump of about 20 percent from last year.

Tellem termed it a coincidence that CBS owns six of seven of its new shows. Asked whether NBC was, in fact, "shaking down" studios to ensure ownership, Littlefield said sarcastically. "Yeah, we're Mafia hit people."

NBC doesn't "seek to own all of our product," and ownership does not determine "whether or not you get on the schedule today," Littlefield said. "But I think it is very realistic [that] ownership is one of the goals, one of the realities."

He said that the network is perfectly willing to shake up established shows it controls with promising new shows if the networks continue to raise their stakes.

UPN programming chief Tom Nunan said that larger networks' demand for ownership stakes is an opportunity for UPN and The WB, both of which are offering producers ownership of their product as an incentive for coming to the network.

"I would hope that it would be refreshing to all of you that there's a place where you're not going to be exacted a pound of flesh to get on the air," he told the audience, which included many independent producers and studio executives. "All you have to do is put on great shows, and we'll let you own it, at least for now."

Entertainment heads pick the best shows they don't have

Half of the network programming chiefs who gathered for the Hollywood Radio and Television Society's annual fall season kickoff luncheon last week named Felicity when asked to pick their favorite show produced for a rival network.

Fox Entertainment President Peter Roth, CBS Entertainment President Nancy Tellem and ABC Entertainment President Jamie Tarses praised the show's craftsmanship, although the two women questioned whether the tale of a girl's college years would work on their own networks. "I'm not sure where we'd put it" on ABC's prime time schedule, Tarses said. ABC's remake of Fantasy Island was the pick of UPN's Tom Nunan and The WB's Garth Ancier. Among other picks:

- NBC Entertainment President Warren Littlefield, "seeking to stay popular with my kids," picked a cable show, and a controversial one at that: Comedy Central's South Park.
- WB programming chief Garth Ancier also liked ABC freshman comedy Sports Night, although he sided with the producers who struggled unsuccessfully to remove the laugh track.
- Nunan liked CBS's drama, Martial Law; Tellem liked Christina Applegate in NBC's new Thursday night comedy, Jesse; Tarses said CBS's new comedy, The King of Queens, is a show she'd like to have on her network.

Asked what their network's boldest steps were for the new season, Tellem identified a remade Monday night schedule; Littlefield pointed to the network's attempts to nurture two new comedies and one drama; Roth pointed to the move of King of the Hill from Sunday to Tuesday; Ancier said it was the move of Dawson's Creek from Tuesday to Wednesday, and Nunan pointed to the network's decision to offer five nights of prime time programming.

—Michael Stroud
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We salute your contribution to PBS. Television at its Best.

THE LIVING EDENS This year's top winner - Five Awards

Outstanding Individual Achievement: Music
Laura Karpman, winner of three awards for
“Denali: Alaska’s Great Wilderness,” “Manu: Peru’s Hidden Rainforest”
and “Patagonia: Life at the End of the Earth”

Outstanding Individual Achievement: Cinematographers
Steve Downer, David Fortney, Robert Fulton,
Bob Landis, Bruce Reitherman and Neil Rettig for
“Denali: Alaska’s Great Wilderness”

Rod Clarke, Kevin Flay and Richard Matthews for
“Namib: Africa’s Burning Shore”

P.O.V. Two Awards

Outstanding Informational or Cultural Programming
“Girls Like Us” by Jane C. Wagner and Tina DiFeliciano
(P.O.V./American Documentary, Inc./Independent Television Service)
Executive Producer for P.O.V.: Lisa Heller

Outstanding Interview/Interviewer
“Nobody’s Business” by Alan Berliner
(P.O.V./American Documentary, Inc./Independent Television Service)
Executive Producer for P.O.V.: Lisa Heller

FRONTLINE “Hot Guns”

Outstanding Coverage of a Continuing News Story
(Frontline/Center for Investigative Reporting)
Executive Producer: Dan Noyes for the Center for Investigative Reporting
Producer/Reporter: Doug Hamilton

DIVIDED HIGHWAYS: The Interstates and the Transformation of American Life

Outstanding Historical Programming
Producers: Lawrence R. Hott and Tom Lewis

INNOVATION Series Title Sequence/Open

Outstanding Individual Achievement: Title Sequences
David Chomowicz, Mara Posner, Jody Sheff

If PBS doesn’t do it, who will?
Prime prices fall with shares

Network pricing is a mixed bag as audience decline and flat ad market take their toll

By Gene Accas

When it came to pricing prime time ad rates this season, ad agency executives say, network managers had to face reality: a flat market and continuing audience erosion. The old saw that says that prices for broadcast network advertising always go up—defying gravity and other natural laws—didn’t prove out this season.

A BROADCASTING & CABLE survey of ad agency executives and other sources indicates that more than half of the unit-rate asking prices for new and returning programs are below last season’s levels. (Asking prices are the networks’ base figures, from which negotiations with agencies begin.) New program rates were compared with year-ago time periods.

Looking only at programs returning to the four major networks, the survey found that 50% had asking prices that were flat or down from a year ago; the other half had increases.

By network, ABC has asked for rate

### PRIME-TIME SPOT ADVERTISING COST PER 30-SECOND UNIT ($000)

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<th>MONDAY</th>
<th>COVERAGE</th>
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<td>8:30</td>
<td>Monday Night Football</td>
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<td>9:00</td>
<td>The Nanny Show</td>
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<td>To Have and to Hold</td>
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<td>6:00</td>
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<td>$145</td>
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**KEY**

- New show
- New time
- Show moves to new network
- New edition

- 7th Heaven (returns) | $50
- Sister, Sister | $37
- Unhappily Ever After | $34
- The Best of the Best (reruns) | $27
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TOP SLOTS—The most expensive 30-second ad buys

**ER**
$551,000

**Monday Night Football**
$380,000

**Touched by an Angel**
$277,000

**The Simpsons**
$248,000

**Dawson's Creek**
$96,000

**Star Trek: Voyager**
$72,000

hikes in 10 of its returning shows, has offered rate decreases in 11 programs and has no change in one program. Eleven CBS shows have asking price increases, 10 have decreases and one is unchanged. Fox wants more for nine shows, about the same for six shows, and is asking less for three shows. Firstplace NBC wants increases for 18 shows, about the same for 13 shows and is asking less for five returning shows.

The most expensive night of television—NBC's Thursday night—became a little less expensive with the departure of Seinfeld. If, for example, an advertiser last season had bought just one 30-second unit in each of the five shows in that lineup, the total asking-price cost would have been $2.25 million. For the new season, the same buy—one 30-second unit each in Friends, Jesse, Fraiser, Veronica's Close and ER—would cost some $2.12 million, about 6% less than last year.

Some of the biggest decliners in terms of per-unit asking price this season include ABC's *The Practice*, down 31%, to $62,000; CBS's *Cosby*, down 42%, to $116,000; Fox's *King of the Hill*, down 38%, to $143,000, and NBC's *3rd Rock from the Sun*, down 27%, to $161,000.

ABC's *Boy Meets World*, up 25%, to $101,000; CBS's *Promised Land*, up 54%, to $116,000; Fox's *Ally McBeal*, up 48%, to $177,000, and NBC's *Frasier*, up 70%, to $470,000.

In addition to rates for individual shows, ad agency executives say they also look at median prices for all the networks. The median price is identified by examining all program prices on a network, from highest to lowest, and indentifying the midpoint. This gives buyers a way to design the package they seek by letting them adjust the cost of a buy by altering the mix of high-, medium- and low-priced programs.

At ABC, the median-priced program is the Friday edition of 20/20, at $136,000. The highest-priced show on the network is Monday Night Football, at $380,000, and the lowest-priced program is newcomer *Vengeance Unlimited*, at $39,000.

At CBS, *Walker, Texas Ranger* is the median program, at $120,000. *Touched by an Angel* is the highest-priced show, at $277,000, and the new *Buddy Faro* is the lowest-priced program, at $65,000.

For Fox, the median show is *Costello*, at $96,000. *The Simpsons* is the costliest, at $248,000, and *World's Funniest Home Videos* is the cheapest, at $64,000. At NBC, *Law and Order* is the median show, at $154,000. *ER*, the most expensive series on the air today, is the highest-priced, at $551,000. Newcomer *Trinity* is the cheapest, at $93,000.

For the two new networks, The WB has the highest-priced show, sophomore *Dawson's Creek*, at $96,000. The WB's median show is *The Jamie Foxx Show*, at $43,000, and its lowest-priced program is *The Army Show*, at $27,000.

*Star Trek* is UPN's highest-priced vehicle, at $72,000. Its median show is *Pfeiffer*, at $14,000, and its lowest-priced show is a four-way tie (see chart).

Agency executives say it's hard, if not impossible, to calculate a season's average price of a prime time spot until after the fact. That's because the networks tend to adjust the supply of commercial units in given shows at given periods of the year, which may affect pricing. Also, both CBS and Fox are in the process of complicated inventory swaps with their affiliates, further complicating any attempted calculation.
While networks aren’t getting the huge price increases this season that they were getting the past several years, they’re still raking in plenty of dough—roughly $6 billion in the upfront (B&C, June 8). In the ever-changing marketplace of television advertising, 1998-99 may or may not be a watershed, but agencies are not yet writing eulogies for network TV.

As one agency veteran observed, “It will be a long time before I can buy 20 million-plus viewers, across the whole USA, at one fell swoop, with a single commercial on one network. Cable just can’t deliver that kind of reach and impact in the foreseeable future.”

A former network and agency executive, Gene Accas heads CanLib, Inc., a television consultancy headquartered in Woodland Hills, Calif.

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**Live free or ‘get the hell out’**

Must all roads to the White House lead through Don Rondo? Even now, candidates for the presidency trek to New Hampshire in hopes of boosting name recognition for that state’s all-important primary. Rondo, the 68-year talk show host at Manchester’s only TV station, WMUR-TV, can offer access to viewers and voters—but first they’ve got to sit down with and talk with a man who clearly relishes his designation as a local newspaper as a “right-wing prehistoric blowhard.”

Even a brief phone conversation with Rondo turns into an extended monologue about our “pathological liar” President and his “tree-hugging” veep, Al Gore. Missouri voters recently got a taste of Rondo when a reporter from a St. Louis paper followed favorite-son candidate and Republican Sen. John Ashcroft to Rondo’s show and described the aggressive questioning, which left Ashcroft little room to answer. When the host was through, he good-naturedly suggested that his distinguished guest “get the hell out.” Remarkably, Ashcroft has agreed to come back soon, Rondo says, although the talk show host will get a shot at Lamar Alexander first.

Manchester’s resident curmudgeon actually used up a good deal of his fifteen minutes of fame long before his exposure in local TV and St. Louis newspapers. A popular singer in the ‘50s and ‘60s, he had two million-selling records, “Two Different Worlds” and “White Silver Sands,” and a contract with United Artists Records. In fact, he says, Ashcroft began their conversation by asking him if he was that same Don Rondo. “He scored a few points by remembering me, but it threw me off guard. I was softer on him than I usually am.”

**More power to ya**

Maine’s WBGR, the WB primary affiliate eventually to hit 150,000 watts. While his is a low-power station, McLeod says, “in the immediate Bangor area we’re no different from anyone else,” and WBGR is reaching about 40% of the overall marketplace. “At 150,000 watts,” McLeod says, “we’ll hit about 70% of the market. When the FCC makes that option available, we’ll have a new transmitter, and we’ll be able to turn up the power.”

The station recently moved from ch. 30 to ch. 9 on local cable operator FrontierVision, a move that McLeod believes will help viewers find the UHF station. Also helping, he believes, will be the Fox Sports package and about 30 local football and basketball games. The station is pumping some $250,000 into new investment, he says, including new digital insertion and automation “to sharpen our look.”

**Chopper down, but not out**

KSDK(TV) St. Louis traffic reporter Allen Barklage remained in critical but stable condition last week at a St. Louis Hospital following the crash of his helicopter just north of the Cahokia airfield, where he’d just taken off. The Federal Aviation Administration is investigating the crash.

The 50-year old Barklage was reportedly flying a single-seat helicopter he’d built from a kit. The popular reporter has had numerous close calls as a flier, beginning in Vietnam—where he was shot down more than once, but never injured. Twenty years ago, his helicopter was commandeered by a woman who held a gun to his head, ordering him to fly to a federal penitentiary in Illinois to free prisoners there. Barklage’s struggle with the woman while the chopper was in midair ended with the fatal shooting of the intruder. Barklage also has used his flying skills in rescues. Only two weeks ago he helped to rescue two boaters who were clinging to logs in the Mississippi River by using the wash from his chopper blades to push them toward shore.

**Expanding overhead**

CBS-TV Los Angeles last week expanded its coverage area into Orange County under an agreement with the Orange County NewsChannel. The 24-hour Santa Ana-based NewsChannel will provide local news and sports to the CBS O&O, while KCBS-TV will offer live overhead video shot from its news choppers.

In announcing the deal, KCBS-TV Vice President and General Manager John Culliton noted the desirability of reaching Orange County’s 2.5 million residents and said that the station also is working on a deal with a San Bernardino newspaper for local news in that county.

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

Teams with magazines on two 1999 syndicated offerings

By Joe Schlosser

MGM Worldwide Television is getting into the TV news magazine business with a pair of new shows aimed at the syndication marketplace for fall 1999.

The financially strapped studio announced last week that it is launching two new daily series with a couple of big names attached: tabloid newspaper The National Enquirer and supermodel Kim Alexis.

National Enquirer, which had long been rumored to be in development at the Santa Monica, Calif., studio, will be a half-hour strip hosted by the tabloid's colorful senior editor, Mike Walker.

The series will draw on the weekly publication's editorial staff and will include nightly video clips, sound bites and gossip from around the globe.

Daily Edition, which will be hosted by Alexis, is also a half-hour daily series that will draw on the help of magazine reporters and editors. Daily Edition will bring "America's favorite magazines to life," according to MGM executives, airing five or six nightly features taken from the editorial pages of more than 30 top magazines already signed on to work with the show. Those publications include US, Rolling Stone, The Hollywood Reporter, Reader's Digest and Men's Journal.

"Daily Edition is a show that we have been developing for almost a year now," says MGM Worldwide Television Group President John Symes. "It was developed with the idea that it would be the perfect complement to the National Enquirer. We were extremely pleased with the pilot that we produced [and] that the buyers are going to be able to see shortly." The shows are being sold both separately and in tandem, depending upon each station's needs, Symes says. MGM executives acknowledge that access to time periods will be tough to crack next fall and say they are looking for both daytime and early-fringe locations for the shows.

The National Enquirer series grew out of two syndicated specials that the studio produced with the famous tabloid paper over the past two years. In 1997, MGM sold National Enquirer Presents: 25 Years of Scandals, followed by National Enquirer Presents: Love, Marriage and Divorce Hollywood Style.

"We wanted to put the specials out there to see what kind of viewers would come from them, and they performed extremely well," says Sid Cohen, president of MGM Domestic Television Distribution. "And from that we have had stations asking us when we would produce a daily series with The National Enquirer."

The series will get "significant" cross-promotion in The National Enquirer and a number of other Enquirer publications, Cohen says. The show's executive producers are Dennis Bogorad and David Wyler. Bogorad is one of the creators of MGM reality series LAPD: Life on the Beat, and Wyler has produced a number of top TV music specials with the likes of Elton John and Eric Clapton. Mike Walker, the show's managing editor as well as its host, has been a mainstay on Geraldo Rivera's syndicated talk show for the past six years and is featured every week on Howard Stern's syndicated radio program. Walker will be the daily liaison between the publication and the TV show, Symes says.

MGM executives are not concerned about potential lawsuits stemming from tabloid stories or headlines, according to
Symes. "In getting to know all the people at the National Enquirer, we found out that the paper has the least amount of lawsuits of any national publication in the country," he says. "We are very, very confident not only in what The National Enquirer does from a newspaper standpoint but in what we will do from a TV standpoint. Everything will be clearly and thoroughly checked."

A total of 195 original episodes of both shows will be taped each year, MGM executives say.

Kim Alexis, who currently hosts shows on cable’s Fox Family Channel and on the Travel Channel, will hit the road for feature stories as well as working as Daily Edition’s in-studio host. Symes says that MGM is still signing on more magazines and that Daily Edition has affiliated itself with a number of regional publications—including Florida Living—to find local stories.

As for MGM’s recent well-documented financial troubles, Symes and Cohen say the studio is on steady ground and will be at NATPE in January with a handful of new shows. "We wouldn’t be talking about these shows if we weren’t," Symes says. "This is the next step in the evolution of MGM Television, and we have the full endorsement of Frank Mancuso and MGM management."

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**Personal best for 'Forgive or Forget'**

Twentieth Television’s syndicated Forgive or Forget scored a 4.7 rating/11 share on WWOR-TV New York last Tuesday (Sept. 22), according to Nielsen Media Research. It was the new series’ best rating in the market to date; Forgive or Forget was the highest-rated program on the station all day, including prime time programming.

**First Pax nationals... sort of**

Pax TV’s weeknight prime time line-up scored a 0.6 household rating in its third week, according to Nielsen Media Research’s first, somewhat hazy, sketch of the start-up network’s national numbers. The figures, below the 1.0 to 1.2 metered-market averages the network logged in its first two weeks, reflects the fact that up to 25% of U.S. homes don’t receive the Paxson signal. The numbers for Paxson’s syndicated Touched by an Angel, Dr. Quinn, Medicine Woman and Diagnosis Murder are complicated by the fact that Nielsen is still trying to tabulate how many viewers actually tune in to Pax TV.

So far, maintains Paxson research vice president Rob Hebenstreit, Nielsen’s numbers “don’t reflect our full distribution.”

**Missed America**

The 78th annual Miss America Pageant in Atlantic City, N.J. attracted the lowest ratings ever for the third year in a row. The show on ABC scored a 10.2/19 share, with 10.2 million households tuning in, according to Nielsen Media Research. The pageant drew a 12.5 rating/24 share. The pageant’s ratings peaked in 1961 at 41.8 with a 75 share.

**NBC gets ‘Antz,’ ‘Prince’**

NBC has acquired broadcast rights to DreamWorks’ animated films "Antz" and "The Prince of Egypt" in a deal valued at a minimum of $10 million-$15 million apiece. DreamWorks stands to make tens of millions more, though, under a formula that rewards the studio in proportion to how well the films perform at the box office. As part of the deal, NBC has agreed to air a special on each film at about the same time as its theatrical release. NBC will get at least three runs for each film over three years. Actress Sharon Stone, one of the voices in "Antz," will host NBC’s special on the movie.

**Rappoport joins Mandel**

Paramount Domestic Television executives have named a new executive producer for its four-month-old daily talk show with Howie Mandel. Diane Rappoport, who was the executive producer on The Maury Povich Show for the past six years, has taken over for Joachim Blunck. The Howie Mandel Show has averaged a 2.0 rating/6 share in the metered markets since its June debut, according to Nielsen Media Research.

**Kreiz to Fox Kids Europe president**

Yvon Kreiz, managing director, Fox Kids Europe, has been named to the newly created position of president, Fox Kids Europe. Since its launch in January 1997 under Kreiz’s guidance, FKE has created kids channels in nine countries and a programming block in a 10th.
### Weekly Broadcast Ratings (September 14-20)

The week ended well for CBS, with '60 Minutes,' 'Touched by an Angel' and (at left) 'The Marriage Fool' taking third, second and first.

#### Top Ten Shows of the Week

<table>
<thead>
<tr>
<th>Rank</th>
<th>Network</th>
<th>Title</th>
<th>Share</th>
<th>Rating</th>
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<tbody>
<tr>
<td>1.</td>
<td>CBS</td>
<td>60 Minutes</td>
<td>11.2/22</td>
<td>20/22</td>
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<tr>
<td>2.</td>
<td>CBS</td>
<td>Touched by an Angel</td>
<td>11.2/22</td>
<td>20/22</td>
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<tr>
<td>3.</td>
<td>CBS</td>
<td>The Marriage Fool</td>
<td>11.2/22</td>
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#### Monday

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<tbody>
<tr>
<td>8:00</td>
<td>NFL S案/Blas 8:45</td>
<td>NFL Monday Night Football</td>
<td>NBC Monday Night Movie—Someone to Love Me</td>
<td>Match of the Century</td>
<td>Match of the Century</td>
</tr>
<tr>
<td>9:00</td>
<td>NFL Monday Night Football—San Francisco 49ers vs. Washington Redskins</td>
<td>NBC Monday Night Movie—Someone to Love Me</td>
<td>Match of the Century</td>
<td>Match of the Century</td>
<td>Match of the Century</td>
</tr>
<tr>
<td>10:00</td>
<td>30. 48 Hours</td>
<td>30. DateLine NBC</td>
<td>30. DateLine NBC</td>
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#### Tuesday

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<tbody>
<tr>
<td>8:00</td>
<td>Home Improvement</td>
<td>MAD About You</td>
<td>60 Minutes</td>
<td>69. King of the Hill</td>
<td>96. Moesha</td>
</tr>
<tr>
<td>9:00</td>
<td>Soul Man</td>
<td>City of Angels</td>
<td>JUST Shoot Me</td>
<td>Just Shoot Me</td>
<td>Just Shoot Me</td>
</tr>
<tr>
<td>10:00</td>
<td>Spin City</td>
<td>CBS Tuesday Movie—The People Next Door</td>
<td>37. Guinness World Records</td>
<td>113. Moesha</td>
<td>113. Clueless</td>
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#### Wednesday

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<tbody>
<tr>
<td>8:00</td>
<td>Dharma &amp; Greg</td>
<td>Dharma &amp; Greg</td>
<td>Diagnosis Murder</td>
<td>Diagnosis Murder</td>
<td>Diagnosis Murder</td>
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<tr>
<td>9:00</td>
<td>Two Guys, a Girl 6:01PM</td>
<td>Drew Care</td>
<td>Public Eye with Bryant Gumbel</td>
<td>50. 3rd Rock fr/Sun</td>
<td>22. Party of Five</td>
</tr>
<tr>
<td>10:00</td>
<td>20/20</td>
<td>Chicago Hope</td>
<td>75. Conan O'Brien 5th Anniversary</td>
<td>5.4/9</td>
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#### Thursday

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<tr>
<td>8:00</td>
<td>ABC Thursday Night Movie—Lethal Weapon 3</td>
<td>Diagnosis Murder</td>
<td>Friends</td>
<td>World's Wildest Police Videos</td>
<td>Fox Files</td>
</tr>
<tr>
<td>9:00</td>
<td>Friends</td>
<td>Diagnosis Murder</td>
<td>Frasier</td>
<td>Frasier</td>
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<tr>
<td>10:00</td>
<td>25. 48 Hours</td>
<td>10. ER</td>
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<tbody>
<tr>
<td>8:00</td>
<td>Sabrina/Witch</td>
<td>Kids/Darkest</td>
<td>Liv's in Captivity</td>
<td>Getting Personal</td>
<td>Milennium</td>
</tr>
<tr>
<td>9:00</td>
<td>Boy Meets World</td>
<td>77. True Stories/Touched by an Angel</td>
<td>Homicide: Life on the Streets</td>
<td>84. Milennium</td>
<td>84. Milennium</td>
</tr>
<tr>
<td>10:00</td>
<td>20/20</td>
<td>Nash Bridges</td>
<td>Nash Bridges</td>
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<tbody>
<tr>
<td>8:00</td>
<td>Barbara Walters Special</td>
<td>NASA College Football—Florida vs. Tennessee</td>
<td>NewsRadio</td>
<td>AMW: America Fights Back</td>
<td>AMW: America Fights Back</td>
</tr>
<tr>
<td>9:00</td>
<td>Miss America Pageant</td>
<td>Miss America Pageant</td>
<td>NewsRadio</td>
<td>AMW: America Fights Back</td>
<td>AMW: America Fights Back</td>
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<td>10:00</td>
<td>5.9/10</td>
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<tbody>
<tr>
<td>7:00</td>
<td>Wonderful World of Disney—Toothless</td>
<td>Wonderful World of Disney—Toothless</td>
<td>Wonderful World of Disney—Toothless</td>
<td>Wonderful World of Disney—Toothless</td>
<td>Wonderful World of Disney—Toothless</td>
</tr>
<tr>
<td>8:00</td>
<td>3.60 Minutes</td>
<td>NBC Saturday Night Movie—Lethal Weapon 3</td>
<td>85. Full House</td>
<td>85. Full House</td>
<td>85. Full House</td>
</tr>
<tr>
<td>9:00</td>
<td>Touch by an Angel</td>
<td>29. NBC Sunday Night Movie—Stargate</td>
<td>72. The X-Files</td>
<td>72. The X-Files</td>
<td>72. The X-Files</td>
</tr>
<tr>
<td>10:00</td>
<td>67. The Practice</td>
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#### Ratings Information

- **KEY:** RANKING/SHOW TITLE/PROGRAM RATING/SHARE
- **TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED
- TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS; ONE RATINGS POINT IS EQUAL TO 994,000 TV HOUSEHOLDS; YELLOW TINT IS WINNER OF TIME SLOT (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • **PREMIERE** • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY
Dish night at EchoStar

DBS company will effectively give away hardware to new high-end customers

By Price Colman

EchoStar Communications Corp. plans to announce today (Sept. 28) that it will essentially give away Dish Network hardware to new customers who sign long-term contracts for its more expensive programming package.

The offer includes a $249 rebate on hardware for customers who sign up for Dish Network’s America’s Top 100 programming package and two premium channels for one year, according to sources familiar with the company. EchoStar officials declined to comment. Cost of the programming package is about $49 a month, not counting the premium channels.

The two most frequently cited reasons people don’t buy DBS service are cost and a lack of local programming. EchoStar’s Charlie Ergen has taken the lead in removing the local programming barrier—EchoStar is now offering local channels in 14 markets. With the rebate deal, it has a magnet for customers who may have been attracted to DBS but thus far have been on the fence over costs.

Sector analysts have been predicting for at least a year that DBS companies eventually would give hardware away, in part to gain a critical mass of subscribers and also to eliminate cable’s marketing advantage.

The flip side, of course, is that EchoStar is subsidizing even more of the cost of acquiring subscribers and pushing out its cash-flow and earnings break-even point. But sources say that EchoStar expects a relatively modest 25%-30% of new subscribers to opt for the deal because of the longer-term programming commitment and higher monthly cost for the package. That means the financial sting won’t be nearly as bad as it would have been if EchoStar had offered the rebate to all new subscribers.

The rebate clearly targets higher-end...

TCI shops District Cablevision

Tele-Communications Inc. wants to unload its Washington, D.C. cable system and is looking at Prime Cable Management as its best prospect.

Sources familiar with sale discussions say that TCI and Prime have been talking about a deal for several months, trying to swap District Cablevision for Prime's 131,000-subscriber Chicago system. However, the sources say that the talks have cooled down over valuation and the difficulty of engineering a trade. "This is not imminent," says one executive involved in the discussions.

Another executive adds that TCI isn't limiting itself to Prime and has discussed a deal with two other potential buyers. The executive wouldn't name the other companies.

A swap with Prime makes particular sense for TCI. First, both are similar types of systems—urban properties with basic penetration well below industry averages. More important, TCI is trying to gobble up anything it can in the metro Chicago market, where it has amassed a giant cluster by buying or swapping for systems from MediaOne Group, Jones Intercable, Time Warner and others. Furthermore, TCI has dealt off most of its other systems in the Washington market to Comcast and Jones.

For Prime, District Cablevision would fill a hole in its regional cluster. Prime and buyout fund Carlyle Group last year acquired a major suburban Washington operation from telco SBC Communications. Currently, Prime controls systems serving about 260,000 subscribers in Montgomery County, Md., and Arlington, Va.

District Cablevision has long been a problem system, with poor service and low penetration—particularly frustrating to cable lobbyists because the system serves the homes of numerous regulators and legislators.

Owned by a TCI-controlled partnership whose general partners include BET Holdings Chairman Robert Johnson, the system last year brought in a new general manager, Brad Anderson, who is growing the system. Anderson has boosted basic subscribers more than 8%, from 97,000 to 105,000, and has increased penetration from 38% to 42%. While customers used to wait more than a month for a hookup, that order backlog has now been pared to about four days.

"We've been doing a lot of little things right," Anderson says. But how do you value District Cablevision? As a rebounding property with above-average growth prospects deserving of an above-average cash flow multiple, as TCI executives contend? Or as a still-troubled, low-penetration operation that warrants a much more modest valuation, as Prime Cable executives suggest? "There's a lot to work through here," says one executive.

—John M. Higgins
potential customers and represents a subtle strategic shift for EchoStar. Its Dish Network typically has stressed being the low-cost option in the high-power DBS sector, playing up a basic programming package for $20 per month that is less expensive than DirecTV’s comparable offering and substantially less than the basic-plus programming packages chosen by most cable subscribers.

Over the summer, EchoStar began offering a $100 bounty to dealers who converted DirecTV or Primestar subscribers to Dish Network customers; previously, EchoStar had offered the bounty only on cable customers. DirecTV’s Eddy Hartenstein responded by doubling the bounty to $200 for any Dish Network customers its dealers could convert to DirecTV. While EchoStar’s rebate strategy isn’t nearly as blatant an attack on DirecTV as the bounty, it’s clearly targeting the customers most attractive to DirecTV.

DirecTV, meanwhile, is pursuing high-end subscribers with a rebate package of a different kind: Through Oct. 11, new customers who sign up for DirecTV’s Total Choice Platinum programming package at $47.99 a month and the NFL Sunday Ticket package, which costs $159 for the full season, receive a $200 rebate on programming.

While DirecTV and Dish Network have a good head of steam going into the crucial fall and holiday selling season, Primestar is facing the near certainty that it won’t make it to retail with a high-power service before 1999.

“They won’t have it this year,” says Bear Stearns analysts Vijay Jani.

“Everyone talked about moving the satellite to 119 [degrees west longitude] to 110. But that satellite is having trouble, and Tempo has not accepted delivery. I’d be surprised if they launch a national service on a satellite slightly impaired and possibly risk some issues there.”

All that is assuming Primestar ultimately gains U.S. Justice Department approval for the deal in which News Corp. and United Video Satellite Group would buy out Time Warner, MediaOne Group, Comcast and Cox stakes in Primestar for $6 a share, or roughly $780 million.

Negotiations between PrimeStar and the DOJ aimed at settling the DOJ’s suit to block the PrimeStar/AskyB merger were heating up last week, according to published reports. Jayant suggests that PrimeStar will resolve both the DOJ and sales of cable interest issues—eventually.

“Realistically, I think they will have high power by May 1999,” he says.

“The sense I get is that the launch windows AskyB has are in early 1999, the first quarter. They could launch one or two satellites then—and after tests, have a high-power service ready, I’d venture to say, by mid-1999.”

PrimeStar officials did not return calls for comment on the status of negotiations between the cable partners and News Corp./UVSG. That’s hardly surprising, since PrimeStar officials have maintained a steadfast silence on the issue for weeks.

“I think we know what would make the government happy—getting the cable guys the hell out of PrimeStar,” says TCI Chairman John Malone.

“We’re still trying to find an exit scenario for cable that cable is willing to live. It’s hard to say whether we’re closer or farther away. It’s a complicated structure.”

Malone, who says he’s not directly involved in negotiations to sell the cable partners’ interests in PrimeStar, holds a substantial personal stake in the company. He acknowledges that his presence, even indirectly, may still be a concern for the DOJ.

“I think Justice’s attitude about what control will change after the AT&T deal closes,” he says. “Once I’m no longer a control shareholder of cable, what I personally do with regard to programming and satellite is no longer such a concern. The rules change.”

Malone’s “best guess” is that the AT&T/TCI merger will close around mid-1999. But until the DOJ can be convinced of that, there may be continuing reluctance to OK PrimeStar’s deal with News Corp. and UVSG.

“I don’t think it can wait that long without dissipating [PrimeStar’s] upside opportunities,” Malone says. “I think this thing has to be resolved before that for the benefit of all involved.”
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Cable’s long, hot summer

Ratings, shares rose with mercury, CAB says; broadcasters will rise in fall, TVB counters

By Donna Petrozzello

Bolstered by a hot summer for viewership, basic cable networks enjoyed increased ratings and the largest year-to-year gains in audience share in the industry’s history, according to the Cabletelevision Advertising Bureau. Not surprisingly, the Television Bureau of Advertising, which represents broadcasters, has a slightly different take on the story.

According to Nielsen, basic cable networks delivered 21.9 million households in prime time on average over the most recent 1997-98 TV season, which ended Sept. 20. The 40 or so Nielsen-measured basic cable networks delivered an average 22.3 rating, a 12% increase from basic cable’s average 19.8 rating for the 1996-97 season.

Basic cable also earned a 38.5 share on average last year, a 12% boost from its average 34.3 share for the previous season and its largest ever single share gain year to year, according to the Cabletelevision Advertising Bureau’s analysis of Nielsen data.

In contrast, on the broadcast side, the top four broadcast networks delivered 31.3 million homes in prime time, earning an average 32 rating/55.3 share, according to the CAB’s analysis of Nielsen data. Although broadcast TV outperformed cable, the top four broadcasters suffered a 4.2% slip in household delivery, a 5% drop in prime time ratings and a 5.5% loss of audience share in the past season compared with last year, according to the CAB’s analysis of Nielsen data.

Turner Broadcasting System’s analysis of Nielsen data reported an even bleaker picture for the Big Four broadcast networks. Turner pegged the four networks’ household delivery total at 29.7 million homes and average ratings for ABC/CBS/NBC and Fox at 30.3 in the past season. Turner also reported that the top six broadcast networks delivered an average 31.5 million homes and a 32.1 prime time rating, based on Nielsen data.

Despite steep gains in ratings and audience share by cable networks, the TVB says basic cable network ratings still pale in comparison to broadcast networks.

TVB President Ave Butensky says the CAB’s analysis of Nielsen data fails to give a true representation of ratings for all over-the-air broadcast TV programming, which should include not only ABC/CBS/NBC and Fox, but also The WB, UPN, Pax TV, Univision, Telemundo and some 200 or so independent stations.

“When the CAB reports that broadcast networks have lost ratings and audience share this year from last year, that’s true, but a large chunk of the audience is watching new, start-up broadcast networks and independent TV stations, and the CAB doesn’t factor that into their calculations,” Butensky says.

Butensky contends that basic cable networks captured only a 0.5 rating during an average week in the past TV season, according to the TVB’s own analysis of Nielsen data. By contrast, the top six broadcast networks averaged an 8.8 rating in prime time this year, he says. Broadcasters’ average rating is 17 times that of basic cable networks, according to the TVB.

Butensky adds that “while some original cable programming is wonderful, the vast majority of cable programming is programs that have already aired on the broadcast networks that people want to watch again.”

The TVB acknowledges that basic cable enjoyed some of its best ratings to date this past summer, particularly in August when basic cable ratings eclipsed ratings earned by the top four broadcasters over four consecutive weeks. Butensky says summer months typically draw better cable ratings, but fall belongs to broadcasters when the new season begins.

TCI signs with ADcom

Will supplement Nielsen in two markets with information from alternative rating service

By Donna Petrozzello

TCI next month will become the first cable operator to subscribe to an alternative audience measurement service in a top 10 market.

Starting in October, TCI subscriber homes in San Francisco and Dallas will be measured not only by Nielsen ratings, but also by ADcom Information Service of Deerfield Beach, Fla. Industry sources say TCI is paying ADcom “well in excess of $1 million per market” to monitor cable homes in San Francisco and Dallas. TCI would not comment on the value of its contract with ADcom.

The ADcom service, which has been tested in MediaOne subscriber homes in Jacksonville, Fla. since fourth quarter 1996, delivers not only ratings and share for cable networks but also provides demographic and consumer buying patterns of viewers in cable households.

ADcom Vice President of Sales Dick Spooner says the system can cross-reference data collected from a particular household on TV ratings, spending habits, the number of teens or adults in each home and their geographic neighborhood within the market.

Spooner and some cable MSOs are hoping that the targeted service will help shift more ad revenue to cable, which claimed about 10% of national TV ad revenue last year despite Nielsen reports that placed basic cable’s average audience share at 38.5 for the 1997-98 TV season.

ADcom targets its measurement service strictly to cable households, unlike Nielsen’s mixed broadcast and cable home samples. Since it’s designed specifically to measure cable viewership, ADcom’s sample of cable homes in any market is substantially larger than Nielsen’s, according to ADcom.

ADcom will tap 1,600 cable homes in San Francisco and 1,000 cable homes in Dallas with its electronic meter audience
Measurement device. In its most recent survey—July 1998—Nielsen measured 450 homes in San Francisco and 360 homes in Dallas. About two-thirds of those homes were cable subscribers, according to Nielsen.

ADCom's initial sample of MediaOne homes in Jacksonville is about 600 homes, a total that MediaOne officials say is significantly larger than Nielsen's most recent sample.

TCI spokesperson LaRae Marsik says the MSO chose to augment its Nielsen data with ADCom to provide "more specific demographic and qualitative data for the cable household universe and to provide advertisers with finer detail on where their messages are being received" in two of its top markets.

"With ADCom, TCI can increase the sample in its markets to measure its audiences more specifically," says Marsik. "And it's difficult to apply a broadcast-focused model such as Nielsen's and apply it to the needs of cable companies and their advertisers. Yet the overriding issue in this that led us to use ADCom was its larger sample size of cable homes." Marsik says.

Nielsen argues that it can provide similar qualitative and demographic figures through its customized Advantage and Sports Quest services, although industry sources say that Nielsen's cost for targeted reports can run up to three times the price ADCom charges for similar information.

Nielsen also contends that media buyers are more likely to buy TV advertising on the basis of demographic targets—not household delivery—which its measurement service can provide for the entire broadcast and cable TV universe.

Malone sanguine on AT&T deal
Sees second quarter as target for close of complicated merger
By Price Colman

TCI Chairman John Malone remains confident that the AT&T/TCI merger will happen, although "when" is something of a moving target.

"My best guess is, hopefully, sometime in the second quarter," Malone says. That's in line with what the companies projected when the merger was announced in late June.

Malone says there are three key components to closing the deal: shareholder votes, approval of franchise transfers and regulatory approvals. That last element is a crucial variable.

"Everyone is pushing for a shareholder vote in January or February," Malone says. "Depending on the Securities and Exchange Commission, it can get scheduled in that time frame.

With respect to franchise transfers, that's fairly orderly in terms of the time frame to notify [franchising authorities] and the time frame for them to respond. That puts us sometime around the end of the first quarter."

On the vote side, Malone already has committed to vote TCI shares he either owns or controls in favor of the deal, meaning that approval on that side is in the bag. It could be trickier where AT&T shareholders are concerned, since the company traditionally has been considered a "widows and orphans" stock—a dividend-paying blue chip with little associated risk.

But it's the timing of regulatory action that's tough to gauge, Malone says.

"No one can predict [U.S. Depart-

Cable executives fill museum coffers

John Malone's $5 million gift to the National Cable Television Center and Museum produced an interesting ripple effect.

At Malone's gentle urging, TCI President Leo Hindery, Time Warner Vice Chairman R.E. "Ted" Turner, Encore Media Group chairman and CEO John Sie and BET founder-chairman Robert Johnson each gave a $1 million gift. In addition, Lenfest Group President Gerry Lenfest is kicking in $200,000, and longtime TCI shareholder and board member Robert Nalty is putting up $100,000.

That's not all. Sharon Magness, widow of TCI founder Bob Magness, is donating $2 million; Magness's two sons, Kim and Gary, are donating a total of $3 million.

Donations the size of Malone's typically carry some kind of naming rights, and his gift was no exception. But Malone had a name other than his own in mind: Bob Magness, who not only was his business partner for more than 20 years but also was his mentor and friend.

All of that money is designated for the center's Bob Magness Institute, which will be a focal point for education, training and research along with the sibling Center Institute. "I thought they had a good plan," Malone says. "They're going to name it after Bob."

His $5 million donation is unrelated to his previously announced plans for using his $2 billion-plus personal fortune to establish an educational foundation.

"My foundation activities are prospective by and large," he says. "As long as I'm not pushing up daisies and am fully engaged in business, I'm better off making independent charitable contributions."

As for the Center, Malone says he's particularly enthusiastic about its educational potential.

"The part of the Cable center concept I was contributing to and raising money for was to serve as an education and training center for future communications center management," he says. "I really saw it as almost a fraternal organization, where a lot of young people with talent could meet each other and receive training and get their skill levels enhanced on an industrywide basis.

"I want to be as helpful as I can.... I don't claim any fatherhood, but I'm more than happy to support it."

—Price Colman

SEPTEMBER 28, 1998 / BROADCASTING & CABLE
Like Consumer Services, Liberty will fall under the AT&T banner, but the key difference is that Malone is not surrendering control of what’s now TCI’s programming subsidiary.

“They were not paying for control of Liberty, and no one contemplated selling control of Liberty at this time,” Malone says.

Early projections were that the preliminary proxy—a private document that will be the basis for negotiations between the companies and the SEC—would be filed in mid-September. That’s been delayed while the companies, in an effort to ensure speedy SEC approval by eliminating sticking points, have been honing the document.

“You’re not going to see a lot more [publicly] than has already been said for at least another month,” Malone says.

It’s no surprise that the companies are being particularly deliberate in assembling the pieces required to close the deal. The merger is one of the bigger and more complex in U.S. history, and the last thing the companies want is a protracted, painful review requiring substantial changes.

The lack of detail, coupled with stock market volatility, has sparked activity among arbitrageurs. Their confidence that a deal will happen and happen on schedule typically is reflected in the gap, or spread, between the stock prices of the acquiring company and the company being acquired. The higher the confidence level, the smaller the spread, and vice versa. The spread has varied from 8% around the time the deal was announced to the upper-20% range. Recently, the spread has been in the lower double digits.

While that spread suggests lingering uncertainty, investors and analysts say there will probably always be a bigger-than-normal spread, largely because of lingering resentment toward TCI.

**CABLE**

**What, no Mouse?**

Nickelodeon’s newest original Nicktoon, *CatDog*, starring a feline/canine mixed breed, premieres Monday (Oct. 5), at 5 p.m. *CatDog* is Nick’s first originally produced, first-run weekday strip. *CatDog* is created and executive-produced by cartoonist and illustrator Peter Hannan and produced by Nicktoons Production.

**Stock drop could slow Primestar deal**

The falling price of Primestar Inc. stock, reflected in shares of TCI Satellite Entertainment (Nasdaq: TSATA), could be a sticking point in Primestar’s negotiations to sell its cable partners’ stakes, says Bear, Stearns analyst Vijay Jayant.

Even if Primestar Inc. can consummate the deal soon, Jayant says don’t expect the DBS provider to have a high-power service ready for the Christmas selling season. While he does expect the deal to happen and pass Justice Department muster, a high-power service isn’t likely from Primestar until 1999’s second quarter, Jayant says.

**MediaOne widens digital domain**

MediaOne has launched its digital cable service, MediaOne DigitalTV, in the Detroit suburb of Westland, where it has roughly 24,000 subscribers. The Westland launch brings to four the number of suburban Detroit franchises where the service is available. The digital cable service encompasses 70 video channels and 40 digital music channels. The $9.95-per-month fee for the service covers a digital converter box, remote control and interactive program guide. MediaOne has launched digital cable only in Detroit-area systems thus far and is staying mum about plans for other digital launches.

**Disney with a Z**

Disney Channel will weigh into sports programming arena with *Z Games*, an original reality series featuring kids competing in innovative sports that they conceive themselves using a combination of traditional sports equipment and common household items. Disney has ordered 13 episodes of *Z Games* from Highland Productions and is planning to premiere the series early next year.

**A soldier’s series**

The Learning Channel will premiere *Vietnam: The Soldiers’ Story,* on Oct. 11-13. The six-part documentary co-produced with ABC News Productions features Vietnam veterans’ personal accounts of battles, covert operations and the life of prisoners of war. The premiere coincides with the 15th anniversary of the dedication of the Vietnam Veterans Memorial in Washington, D.C. TLC hosted a forum on the series last week in Washington that was co-sponsored by the Vietnam Veterans Memorial Fund.

**TLC and ABC News co-produced ‘Vietnam: The Soldiers’ Story.’**
ESPN launches first-down graphics for NFL

SporTVision’s 1st and Ten technology paints lines on field

By Glen Dickson

ESPN is ready to launch a new graphics technology that paints first-down lines across the field for its ESPN Sunday Night Football coverage.

At press time, ESPN was scheduled to premiere the technology, called 1st and Ten, in its telecast of the Cincinnati Bengals/Baltimore Ravens game last Sunday night (Sept. 27). ESPN, which has been testing 1st and Ten since late August, ran a successful offline test during its Philadelphia Eagles/Azaria Cardinals game on Sept. 20.

1st and Ten, developed by ESPN and sports technology firm SporTVision Systems, takes the location of the first-down marker for a given play and combines it with data from ESPN’s game cameras, taking into account their pan, tilt and zoom functions. The data then is fed into Silicon Graphics computers, which are used to generate a graphic representation of the first-down marker as a yellow line that extends across the field.

The 1st and Ten graphic will be seen on live shots from ESPN’s three main camera positions. Unlike a replay telestrator, the 1st and Ten graphic won’t cover any of the action in the live picture—instead, the players will appear to run right over the virtual line as if it were painted on the field.

According to Jed Drake, ESPN vice president of remote production, the network plans to use 1st and Ten on every offensive play: “We thought it would be beneficial to be able to show the viewer where the offensive team is trying to get to.”

The 1st and Ten system will be operated from a 40-foot mobile truck owned by SporTVision Systems. SporTVision is best-known for its AIR/fx system, which was created to measure the vertical leaps of basketball players. AIR/fx was used by Turner Sports for its NBA playoff coverage and was co-opted by ESPN as Max Air for its skateboarding coverage in the X Games.

Financial details of ESPN’s deal with SporTVision weren’t disclosed. Jerry Gepner, SporTVision chief operating officer, says 1st and Ten is exclusive to ESPN for the 1998-99 season. “We’ll wait and see after it’s on air for a week or two,” says Gepner. “But we’re expecting it to be widely accepted.”

Lockheed Martin buying Comsat

Defense contractor will pay $2.7 billion for satellite provider

By Karen Anderson

In a move to capture the global telecommunications and broadcast markets, Lockheed Martin plans to acquire Comsat for $2.7 billion in a two-phase transaction. The completed deal would make Comsat an element of Lockheed Martin Global Telecommunications, a wholly owned subsidiary launched in July to provide satellite-based services and develop terrestrial networking technologies for government and corporate customers.

“We’re going to be part of a significantly larger organization once this merger closes, and this organization is going to be a very effective competitor in the marketplace,” says John Mattingly, Comsat’s president of satellite services.

Lockheed Martin spokeswoman Darian Germain says that the combined company will provide “one-stop shopping solutions” to broadcasters, cable and DBS providers as well as to telecommunications and Internet providers. “We aim to provide integrated terrestrial and space networking solutions that meet the demand of these important users,” she says.

In the first phase of the transaction, Lockheed Martin plans to sell assets to fund the purchase of 49% of Comsat for $45.50 per share. Under federal guidelines, the FCC first
Threlfall says that the acquisition of Comsat is a smart move for Lockheed in its effort to develop its satellite services business: "Bringing Comsat in on that equation is a very smart move from the Lockheed Martin perspective and the Comsat perspective."

Todd Ernst, analyst with Prudential Securities, says that the deal is consistent with Lockheed Martin’s strategy. "They are about 65 percent to 70 percent defense, and their stated direction is that they will try to expand their commercial space business."

He adds, "In order to play in this market, you have to have global coverage. And by buying Comsat you get partial ownership in Intelsat and Inmarsat, which have global coverage."

But there still are some issues that may hinder the deal. Since Lockheed is fundamentally a defense company, Threlfall says he wonders whether it can make the leap to the fast-moving services industry. "Defense companies generate lots of pieces of paper and prove things 25 different ways to Sunday," he says. "In satellite services, you need to be fast and first."

Comsat’s Mattingly says that Lockheed plans to run the newly formed subsidiary independently of the defense business. "It’s going to have a type of freedom of action to move forward differently than they would do in their aerospace defense business," he explains.

Threlfall says that he believes the companies can be successful in the deal, but adds, "You have two fairly uncertain things out there; we think the probabilities are in their favor, but not 100 percent."

In the deal’s favor, he says, regulators have been moving to privatize Intelsat since earlier this year: "There is a clear view on the part of regulators—and I think Congress—that it can’t stay the way it is," Threlfall says.

Germain says Lockheed is confident that Congress and regulators will support the deal: "We’ve done a lot of homework," she says. "We’ve been working with folks on the Hill, and we feel that our strategy is very complementary to U.S. policy goals to privatize Intelsat."

Comsat also predicts a successful outcome. "The arguments that we will make both in front of the regulators and in front of the legislative branches of the government are very strong, and we believe that working together we can work with the government officials to craft the correct policy that will allow this deal to go forward," Mattingly says. "Obviously we feel there’s a very high probability of doing that, or we would have

Napier says, "The antenna wasn’t going to be side-mounted, and we weren’t going to take the attitude that we’d come back here and finish it later."

Harris makes strides in broadcast division

It’s been a busy month for Harris Corp. In addition to launching a new branding campaign and logo and a new vision statement promoting "next-level solutions," the company has signed master purchase agreements with three radio groups, including Capstar and Cumulus. In the most recent agreement, Harris will supply Chancellor Media’s 176 stations with transmitters and studio equipment. Harris also reports that it is on schedule with the construction of its $18 million broadcast systems division headquarters and digital development center, expected to be completed in spring 1999. The 160,000-square-foot, two-building facility will house broadcast systems division management, engineering, sales, marketing and customer demonstration areas.
Tektronix suffers 1Q loss
Will cut VND jobs; cites soft market for DTV products

By Glen Dickson

Broadcast industry stalwart Tektronix Inc. has reported a loss of $4.7 million (9 cents per share) for the first quarter of fiscal 1999, attributing the loss in part to a significant decline in broadcast sales as the television industry converts to digital.

Tektronix, which also blamed the economic downturn in Asia for contributing to its poor results, said it would have broken even without the loss at circuit-board maker Merix Corp., in which the company owns a 27% interest. But Tektronix Chairman Jerome Meyer said the company's video and networking division (VND), which caters to the broadcast industry, "posted particularly disappointing results." VND had sales of $57.1 million, compared with $97.9 million for the first quarter of fiscal 1998.

As a result, Tektronix will be reducing VND's expenses and focusing its R&D investments on such core products as Profile disk recorders and Grass Valley switchers and routers. Tektronix will also continue to invest in VideoTele.com, which provides networking systems to corporate and government clients.

About 20% of VND's work force (150-200 jobs), will be cut, says VND President Tim Thorsteinson. The VND cuts include employees of Tek's Lightworks nonlinear editing unit, which the company is folding after reaching an exclusive agreement to distribute Avid's popular nonlinear products (B&C, Sept. 22).

"We're winding down our development effort on nonlinear editors, and we are looking at a significant increase in investment in the Profile line and an investment in the Grass Valley line to start to rebuild our position in modular products," Thorsteinson says.

Tek's new joint venture with Avid to sell newsroom computer systems will also help reduce its engineering costs for Tektronix NewStar, which Thorsteinson says were about $3 million or $4 million annually—too high for what he estimates to be a $25 million market worldwide.

"We're really in it to sell more Profiles, and Avid's in it to sell more editors," says Thorsteinson of the newsroom market. "This will make a compelling system for the customer that allows Tektronix to sell more storage and Avid to sell more editing technology. Everybody wins, including the customer."

Like other broadcast suppliers, Tektronix is having trouble selling new digital products to a soft market that isn't converting to digital as quickly as expected. Thorsteinson says the newsroom market could be a potential bright spot—Tek and Avid estimate that newsrooms converting to digital represent a $800 million-$900 million opportunity over the next five years.

As part of its cost-cutting, Tektronix will also be getting out of systems integration; instead it will work with independent systems integrators. VND also will reduce its direct sales force, selling more products through distributors.

"It's a tough market," Thorsteinson says of the broadcast business. "Our goal is to be one of the survivors."

Analyst Daniel Kunstler of J.P. Morgan agrees that broadcasters' DTV conversion "isn't happening fast enough" to keep companies like Tektronix in the black. Nevertheless, he predicts that Tektronix VND will start making money in third quarter 1999, when it should get its break-even point down to $55 million. "I don't expect this management team to shirk from the responsibility they have to the shareholders," Kunstler says.

He adds that despite its financial woes, Tektronix has remained committed to engineering: "They've never really put out a bum product."
Clinton tape gets a little (re)play online

Taped testimony draws rapid reaction from Web streamers

By Richard Tedesco

President Clinton's grand jury testimony generated mixed reviews last week, both in usage numbers and from the network TV news sites that streamed it.

RealNetworks claimed an all-time Internet record of 2 million PC users tuning in to see the CNN, ABC News, Fox News and National Public Radio sites for video or audio of the four-hour deposition last Monday. And RealNetworks further reported that 30% of those initial online viewers subsequently went back for more on Tuesday. But none of the individual sites exceeded the record-setting Web activity when special prosecutor Ken Starr's report hit the 'Net 10 days earlier.

ABCNews.com claimed to serve the biggest online audience—250,000 simultaneous users—for the live streaming of the Clinton videotape last Monday morning (Sept. 21) while it was being aired on the major broadcast and cable networks. ABC News had a million users on its site, which recorded 1.2 million visits and 5 million page views. In contrast, the site drew 6 million page views, chiefly for the Starr report, three days after it was released.

CNN claimed 884,000 requests for video access to the Clinton video last Monday, with 80% of that traffic live. That eclipsed its previous one-day record on Aug. 20, when President Clinton announced the military air strikes against Afghanistan and Sudan. InterVu claimed to have delivered 700,000 video streams to CNN.com via its servers that day.

Those are considerable numbers in Web terms, but they also suggest some technical limitations of the medium.

NetRatings, which credited ABCNews.com as the high scorer among news sites showing the Clinton video, reported that only 750,000 different PC users—approximately 1.8% of the available U.S. Internet audience—went to the Web to see the Clinton video or to access the transcripts. Approximately 4.3 million different PC users went online for the Starr report, according to NetRatings.

Clearly, more PC users were disposed to access the racy text of the Starr report than would—or could—access the potentially racy Clinton grand jury testimony. Media Metrix, another 'Net measurement firm, reports that among the 70 million Americans who have PCs at home, only 17.4 million possess the requisite hardware and software to stream video. A little more than half of them own Pentium machines and a little less than half have modem connections of 28.8 kb/s or higher. So most of the machines out there can't even approach the 15 frames-per-second rate that is the common online standard (and which still delivers herky-jerky images).

Scott Woelfel, vice president and editor in chief of CNN Interactive, says that CNN's ability to supplement the video content with other material accounted for its high traffic.

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**MSNBC, Weather in top five at home and work**

MSNBC.com and the Weather Channel's Website were among the cable channel sites that ranked among the top five news, information and entertainment sites in Media Metrix's August survey of in-home and office Internet usage. CNN.com was in the top 10 on both lists; CNNfn.com ranked in the top 10 at work on the latest MM monthly list compiled for B&C in those content categories.

Survey numbers represent a projected percentage of Web users who visited each respective site last month. Media Metrix estimates the U.S. Internet audience to be 45 million users at home and 27 million at work. Its household sample comprises 10,624 PC users; the workplace sample follows the surfing habits of 1,063 PC users. Each rating point for home use represents some 450,000 users; each rating point at work equals about 270,000 users. Total reach in the news/info/entertainment category was 74% among home users and 80.2% for work users.—Richard Tedesco

**AT HOME**

| 1. ZDNet.com | 7.7 | ZDNet.com | 13.2 |
| 2. Disney Online* | 6.8 | Weather.com | 10.2 |
| 3. Weather.com | 6.4 | CNN.com | 9.6 |
| 4. MSNBC.com | 6.3 | MSNBC.com | 8.6 |
| 5. Pathfinder.com | 5.2 | Pathfinder.com | 7.7 |
| 6. TheGlobe.com | 4.7 | USA Today.com | 7.4 |
| 7. Sony Online* | 4.7 | Disney Online* | 6.4 |
| 8. CNN.com | 4.3 | ABCNews.com | 6.4 |
| 9. ESPN.com | 4.2 | CNNfn.com | 6.0 |
| 10. DigitalCity.com | 4.1 | CBSNews.com | 5.2 |
| 11. MiningCo.com | 3.9 | CBS SportsLine* | 4.7 |
| 12. WarnerBros. Online* | 3.8 | ESPN.com | 4.7 |
| 13. CBS SportsLine* | 3.1 | MiningCo.com | 4.3 |
| 14. ABCNews.com | 3.3 | CNET.com | 4.3 |
| 15. USA Today.com | 2.9 | WashingtonPost.com | 4.3 |
| 16. CBSNews** | 2.7 | NYTimes.com | 4.0 |
| 17. Intellicast.com | 2.6 | Sony Online* | 3.9 |
| 18. BroadcastPost.com* | 2.5 | CNN/SI.com | 3.9 |
| 19. NBC Online* | 2.4 | WarnerBrothers* | 3.7 |
| 20. CNN/SI.com | 2.3 | AllPolitics.com | 3.6 |
| 21. ABC.com | 2.3 | Intellicast.com* | 3.4 |
| 22. KBB.com | 2.2 | DigitalCity.com | 3.3 |
| 23. CNET.com | 2.2 | Broadcast.com* | 3.3 |
| 24. HomeArts.com | 2.1 | MarketWatch.com | 3.3 |
| 25. WashingtonPost.com | 2.0 | KBB.com | 3.2 |

*Represents an aggregation of Websites **Includes local network affiliate sites

Source: Media Metrix
Microsoft strikes $60 million MSN search deal

Two weeks after the beta release of Microsoft Network's own search engine, Microsoft has sold four prominent search engines a $60 million year-long lease for real estate on the radically revamped Microsoft Network. Cast now as a practical Web portal, MSN will offer PC users access to Infoseek, Lycos, Compaq's AltaVista and the Snap Internet portal service now partly owned by Microsoft partner NBC. The four search engines will pay for highlighted placement on MSN and a guaranteed number of impressions over the next year.

Invoking a familiar Microsoft mantra, Laura Jennings, MSN vice president, called the deal "a win for customers of MSN."

The default search function on MSN will be the MSN Internet Search engine from HotBot, scheduled to move into product release later this year. It sports ready links to Microsoft's CarPoint auto info/sales and Expedia travel ticketing, among others, underlining MSN's transformation from an entertainment service to an ultrapractical Web portal.—Richard Tedesco

Warner Music streams month-long music fest

By Richard Tedesco

Warner Music is warming up for a 30-day Web event that it hopes will be a promotional and creative coup in online concert production.

For 30 days, starting Oct. 2, Warner will stream live video of nightly performances by a range of recording artists from the Warner Bros./Reprise, Elektra, Atlantic, Sire, Rhino and affiliated labels in an event dubbed ear 1 MusicFest '98. Hootie and the Blowfish kick things off from the Chicago House of Blues, to be followed by Paula Cole, Morecheeb, Luna, Seven Mary Three, Brad Mehldau and others on the site (www.earl.com) each night next month.

The multicamera video productions—six positions are planned for Hootie—will offer PC users their choice of camera angles streamed in RealVideo. A 360-degree view of each venue also will be accessible through Live Pictures' technology. Each performance will be archived on the site, with all of the October shows remaining online through November.

Apart from the promotional aspects, Donna Colien, ear 1's executive producer, emphasizes the artist-fan connection that Warner will try to encourage with band photos, interviews and chat sessions. "These are more than Webcasts," she says. "We're creating all these robust pages."

Future live events are planned for ear 1—but Colien declined to discuss plans beyond MusicFest '98, which could become an annual event, depending on user response.

The event is being sponsored by the music labels plus Lycos and Cornerpost.com, which is co-producing the festival with Warner.

There's a month of online music ahead on ear 1.

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# Changing Hands

## The week's tabulation of station sales

### PROPOSED STATION TRADES

<table>
<thead>
<tr>
<th>Station</th>
<th>Price</th>
<th>Buyer</th>
<th>Seller</th>
<th>Formats</th>
<th>Broker</th>
</tr>
</thead>
<tbody>
<tr>
<td>KCRA-TV and KQCA(TV) Sacramento, Calif.</td>
<td>$520 million</td>
<td>Hearst-Argyle Television Inc.</td>
<td>Kelly Broadcasting, Sacramento (Jon Kelly, chairman)</td>
<td>AM: talk; FM: adult top 40</td>
<td>Merrill Lynch</td>
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<td>KCPQ(TV) Seattle</td>
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</tr>
<tr>
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<td>Tribune Co., Chicago (Dennis FitzSimmons, president)</td>
<td>Kelly Broadcasting, Sacramento (Jon Kelly, chairman)</td>
<td>AM: talk; FM: adult top 40</td>
<td>Merrill Lynch</td>
</tr>
<tr>
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<td>$12 million</td>
<td>The Apogee Co., Lake Oswego, Ore. (Roy P. Disney, owner)</td>
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</tr>
<tr>
<td>K入境(TV) Sacramento, Calif.</td>
<td>$30.1 million</td>
<td>Jacor Communications Inc., Cincinnati (Samuel Zell, chairman)</td>
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</tr>
<tr>
<td>Bi-Costal Media LLC, Mill Valley, Calif. (Ken Dennis and Kevin Mostyn, principals)</td>
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</tr>
<tr>
<td>North County Communications, Lakeport, Calif. (Bill Groody, president)</td>
<td>1,580 kHz, 1 kw day;</td>
<td>Bi-Costal Media LLC, Mill Valley, Calif. (Ken Dennis and Kevin Mostyn, principals)</td>
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<td>Merrill Lynch</td>
</tr>
</tbody>
</table>

### Proposals

#### KCRA-TV and KQCA(TV) Sacramento, Calif.
- **Price:** $520 million (see B&C, Aug. 31)
- **Buyer:** Hearst-Argyle Television Inc., New York (Bob Marbut, chairman, and John G. Conomikes, president; Hearst Corp., 86% owner) owns/is buying 27 TVs, two FMs and five AMs
- **Seller:** Kelly Broadcasting, Sacramento (Jon Kelly, chairman)
- **Facilities:** ch. 3, 100 kw, ant. 1,951 ft.
- **Affiliation:** KCRA-TV: NBC; KQCA(TV): WB
- **Broker:** Merrill Lynch

#### KCPQ(TV) Seattle
- **Price:** $370 million (see B&C, Aug. 31)
- **Buyer:** Meredith Corp., Des Moines, Iowa (William T. Kerr, president)
- **Seller:** Kelly Broadcasting, Sacramento (Jon Kelly, chairman)
- **Facilities:** ch. 13, 316 kw, ant. 2,000 ft.
- **Affiliation:** Fox
- **Broker:** Merrill Lynch

#### WGCC(TV) Atlanta
- **Value:** $370 million
- **Swapper:** KCPQ(TV) (see B&C, Aug. 31): Meredith Corp., Des Moines, Iowa (William T. Kerr, president); owns/is buying 10 TVs
- **Swapper:** WGCC(TV): Tribune Co., Chicago (Dennis FitzSimmons, president)
- **Facilities:** KCPQ: ch. 13, 316 kw, ant. 2,000 ft.; WGCC: ch. 46, 233 kw, ant. 1,170 ft.
- **Affiliation:** KCPQ: FOX; WGCC: CBS

#### KHRR(TV) Tucson, Ariz.
- **Price:** $12 million
- **Buyer:** The Apogee Co., Lake Oswego, Ore. (Roy P. Disney, owner)
- **Seller:** Jay S. Zucker, Tucson, Ariz.
- **Facilities:** ch. 40, 153.4 kw, ant. 2,090 ft.
- **Affiliation:** Telemundo

#### COMBOS

### KORG(AM)-KEZY(FM) Anaheim, Calif.
- **Price:** $30.1 million
- **Buyer:** Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chillmark Fund LP, 30% owner; David H. Crowl, president, radio division); owns/is buying one TV, 137 FMs and 75 AMs
- **Seller:** ML Media Partners LP, New York (l. Martin Pompadur, managing partner); also owns wico(AM)-WEBE (FM) Bridgeport, Conn.
- **Facilities:** AM: 1,210 kHz, 10 kw day, 1.3 kw night; FM: 95.9 mhz, 2.4 kw, ant. 328 ft.
- **Broker:** Merrill Lynch

### KKBX(AM)-AM Lakeport, KQPM(FM) Ukiah, KRED-FM, KKBX(AM), KQPM(FM) Fort Myers, Fla.
- **Price:** $7.5 million
- **Buyer:** Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chillmark Fund LP, 30% owner; David H. Crowl, president, radio division); owns/is buying one TV, 139 FMs and 76 AMs
- **Seller:** Intermed Broadcasting Southwest Florida Inc., Naples, Fla. (Trisha Dahlin, president)
- **Facilities:** WGCC: 1,580 kHz, 1 kw day; 122 w night; WWX: 92.9 mhz, 50 kw, ant. 361 ft.; WCVU: 104.9 mhz, 6 kw, ant. 318 ft.
- **Broker:** Merrill Lynch

### KKXB(AM)-AM Lakeport, KQPM(FM) Arcadia, Calif.
- **Price:** $6.4 million
- **Buyer:** Bi-Costal Media LLC, Mill Valley, Calif. (Ken Dennis and Kevin Mostyn, principals)
- **Seller:** North County Communications, Lakeport, Calif. (Bill Groody, president; no other broadcast interests
- **Facilities:** KKXB(AM): 1,270 kHz, 500 w day, 97 w night; KKXB-FM: 98.3 mhz, 3 kw, ant. 300 ft.; KQPM: 105.9 mhz, 2.9 kw, ant. 2,017 ft.; KRED-FM: 92.3 mhz, 25 kw, ant. 1,544 ft.; KQGO: 105.5 mhz, 28 kw, ant. 1,588 ft.; KQGOE: 1,480 kHz, 1 kw day, 1 kw night; KQFM: 96.3 mhz, 30 kw, ant. 1,580 ft.; KATA: 1,340 kHz, 1 kw
- **Format:** KKXB(AM): MOR; KKXB-FM: AC; KQPM: country; KRED-FM: contemporary country; KQGO: soft rock; KQGOE: news/talk; KQFM: hot AC; KATA: pure gold/oldies
- **Broker:** Merrill Lynch

### WNDU-AM-FM South Bend, Ind.
- **Price:** $6,123,180
- **Buyer:** Broadcasting Management, Inc., Indianapolis (Arthur A. Angolli, president)
- **Seller:** Michiana Telecasting Corp., South Bend, Ind. (Jim Bailey, president); also owns WNDU-TV South Bend Ind.
- **Facilities:** AM: 1,490 kHz, 1 kw; FM: 92.9 mhz, 12.5 kw, ant. 800 ft.
- **Format:** AM: '70s music; FM: adult CHR
- **Broker:** Merrill Lynch

- **Price:** $2.3 million
- **Buyer:** Martz Communications Group, Incline Village, Nev. (Tim Martz, CEO)
- **Seller:** Fabianino-Strickler Communications, Mt. Pleasant, Mich. (James C. Fabiano and William J. Strickler, owners; no other broadcast interests
- **Facilities:** AM: 1,230 kHz, 1 kw; FM: 101.3 mhz, 100 kw, ant. 976 ft.
- **Format:** AM: news/talk/AC; FM: classic rock
- **Broker:** Merrill Lynch

### KAMG(AM)-KVIC(FM) Victoria, Tex.
- **Price:** $2.1 million
- **Buyer:** Victoria Radio Work Ltd, San Antonio, Tex. (John W. Barger, president; Barger also owns/is buying one AM and five FMs
- **Seller:** Independence Broadcasting Co., Austin, Tex. (Wendell Mayes Jr., principal)
- **Facilities:** AM: 1,340 kHz, 1 kw; FM: 95.1 mhz, 100 kw, ant. 500 ft.
- **Format:** AM: news/talk; FM: AC
- **Broker:** Merrill Lynch

### KVNW-AM-FM Pearlsall, Tex.
- **Price:** $200,000
- **Buyer:** Pearlsall Radio Works Ltd., (John W. Barger, president)
- **Seller:** Pearlsall Broadcasters Inc., Pearlsall, Tex. (Noelia S. Herbut, president; no other broadcast interests

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54 BROADCASTING & CABLE / SEPTEMBER 28, 1998
Facilities: AM: 1280 khz, 500 w; FM: 95.3 mhz, 3 kw, ant. 203 ft.
Formats: AM: Spanish and country; FM: country

FM

WZLE(FM) Lorain, Ohio

Price: $8 million
Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, radio division); owns one TV station; owns/is buying 136 FMs and 74 AMs
Seller: Victory Radio Inc., Fairfield, Ohio (Vernon R. Baldwin, president); Baldwin also owns two AMs and three FMs
Facilities: 104.9 mhz, 1.3 kw, ant. 499 ft.
Format: Christian

WZO0-FM Edgewood, Ohio

Price: $1.65 million
Buyer: Ashtabula Broadcasting Corp. Inc., Ashtabula, Ohio (David C. Rowley, president); Rowley also owns wFUN(AM)-wREO(FM) Ashtabula, Ohio
Seller: Bulmer Communications of Ashtabula Inc., Ashtabula, Ohio (John Bulmer, president)

BY THE NUMBERS

BROADCAST STATIONS

<table>
<thead>
<tr>
<th>Service</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commercial AM</td>
<td>4,724</td>
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<tr>
<td>Commercial FM</td>
<td>5,591</td>
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<tr>
<td>Educational FM</td>
<td>1,961</td>
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<tr>
<td>Total Radio</td>
<td>12,276</td>
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<tr>
<td>VHF LPTV</td>
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<tr>
<td>UHF LPTV</td>
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<td>Total LPTV</td>
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<tr>
<td>FM translators &amp; boosters</td>
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<tr>
<td>VHF translators</td>
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<td>242</td>
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<tr>
<td>Total TV</td>
<td>1,576</td>
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CABLE

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<tr>
<th></th>
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<tbody>
<tr>
<td>Total systems</td>
<td>11,600</td>
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<td>64,800,000</td>
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<tr>
<td>Homes passed</td>
<td>93,790,000</td>
</tr>
<tr>
<td>Basic penetration*</td>
<td>66.1%</td>
</tr>
</tbody>
</table>

*Based on TV household universe of 96 million

Sources: FCC, Nielsen, Paul Kagan Associates

CHANGING HANDS

Big Deal

The Capstar division of Hicks, Muse, Tate & Furst is buying San Diego–based Triathlon Broadcasting for $190 million (B&C, July 24), subject to FCC approval. As a result of the sale, Capstar will acquire the following stations:

KTWW(AM), KVMR(AM) and KSPZ (FM) Colorado Springs and KVVU (FM) Pueblo, all Colo.; KPH(AM), KRRB(AM), KEYN-FM and KQAM(AM) Wichita, KZSN(AM) Hutchinson and KWSJ(AM) Haysville, all Kan.; KZKX(FM) Seward, KTGJ(FM) Beatrice, KKNB(AM) Crete, KBZ(AM) Lincoln, KTN(AM) Bennington, KGOR (FM) and KFAB(AM) Omaha, all Neb.; KKXT(AM) Glenwood, Iowa; KTCR(AM) Kennewick, KNSR(AM) Opportunity, KEYF(AM) Dishman, KEYF-FM Cheney plus KALE(AM), KIOK(AM) and KEGX(AM) Richland and KAGQ(AM), KISJ(AM), KUDY(AM) and KZKZ(AM) Spokane, all Wash.

After this transaction closes, Capstar will own 266 FMs and 113 AMs.

—Alisa Holmes

Kelly Callan, Fred Kalil, Frank Higney, Dick Beesemyer, Tom Zlaket and Frank Kalil

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for the

N.A.B.

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3444 North Country Club Tucson, Arizona 85716 (520) 795-1050
CHANGING HANDS

Summerville, Ga.
Facilities: 95.7 mhz, 3 kw, ant. 699 ft.
Format: Country

WNCQ-FM Morristown, and WYSS(FM) Ogdensburg, both N.Y.
Price: $285,000
Buyer: Cartier Communications Inc., Incline Village, Nev. (Timothy D. Marz, president); also owns one AM and three FMs; Marz also has interests in two AMs and seven FMs
Seller: Border Broadcasting Inc., Claremont, N.H. (Jeffrey D. Shapiro, president); Shapiro also has interests in three AMs and five FMs
Facilities: wncq-fm:102.9 mhz, 2.4 kw, ant. 367 ft.; wysx: 98.7 mhz, 3 kw, ant. 28 ft.
Formats: wncq-fm: country; wysx: hot AC

KAIR(FM) Angel Fire, N.M.
Price: $135,000
Buyer: Scott D. Parker, Ketchum, Idaho; also owns one AM and five FMs
Seller: Moreno Valley Broadcasting, Angel Fire, N.M. (Francis O'Connell, president)
Facilities: 99.1 mhz, 5.74 kw, ant. 1,377 ft.
Format: Jazz

KBM(FM) Roma, Tex.
Price: $119,742
Buyer: Horizon Broadcasting Inc., Pella, Iowa (Douglas R. Smiley, president); also owns kxof-FM
Seller: Timon Auto & Equip. Leasing Corp., Roma, Tex. (John Edward Peel, president); no other broadcast interests
Facilities: 97.7 mhz, 3 kw, ant. 298 ft.
Format: Spanish

WBHL(FM) Florence, Ala.
Price: $100,000 for stock
Buyer: Aaron Clemmons, Harold Clemmons, Gregory Clemmons and Judy Clemmons, Florence, Ala.; no other broadcast interests
Seller: Lois Behel, T.J. Hughes, Boyd Pate, John Kerr, Leon Smith, Kenneth Davis, Robert Morris, Vernon Shuffett and Dennis Jones, Florence, Ala.
Facilities: 91.3 mhz, 30 kw, ant. 600 ft.
Format: Beautiful music, oldies

KAPV-FM Elma, Wash.
Price: $56,000 for stock
Buyer: Gregory J. Smith, Bellevue, Wash.; also owns two AMs and three FMs
Seller: Skip Marrow, Olympia, Wash.; also owns KBKD(AM) and KLGY(AM), both Lacey, Wash.
Facilities: 102.1 mhz, 6 kw, ant. 328 ft.
Format: Dark

WBDR(FM) Cape Vincent, N.Y.
Price: $50,000
Buyer: Border International Broadcasting Inc., Watertown, N.Y. (David W. Mance, president); also owns five FMs and one AM
Seller: Cape Al Broadcasting Inc., Watertown, N.Y. (David W. Mance, president); also owns two AMs and four FMs
Facilities: 102.7 mhz, 3 kw, ant. 328 ft.
Format: Christian

WBX(FM) Baxter, Tenn.
Price: $50,000
Buyer: JWC Broadcasting LLC, Cookeville, Tenn. (Joe B. Wilmoth, chief manager); also has interests in WATX(AM) Algood and wxxd(FM) Monterey, both Tenn.
Seller: WKXN Inc., Livingston, Tenn. (Millard V. Oakley, president)
Facilities: 93.7 mhz, 25 kw, ant. 328 ft.
Format: Soft rock

WYN(FM) Repton, Ala.
Price: $29,820.87
Buyer: Brantley Broadcast Associates, Greenville, Ala. (Joan Reynolds, principal); also owns waul(AM) Brantley, Ala.
Seller: McKissick Enterprise, Monroeville, Ala. (Joe McKissick, principal); also owns wyni(AM) Monroeville
Facilities: 101.1 mhz, 3.1 kw, ant. 140 m.
Format: Dark

KEPG(FM) Victoria, Tex.
Price: $27,500 (bankruptcy)
Buyer: Tuesday RadioWorks Inc., San Antonio, Tex. (John W. Barger, owner)
Seller: Natural Broadcast Systems Inc.(receiver), San Antonio, Tex. (Larry Tscharhart, president); no other broadcast interests
Facilities: 100.9 mhz, 2.7 kw, ant. 312 ft.
Format: Country

Construction permit for new FM in Dededo, Guam
Price: $8,087.70
Buyer: Sorensen Pacific Broadcasting Inc., Agana, Guam (Jon A. Anderson, president); also owns KGUM(AM)-KZGG(AM) Agana, Guam, and WPXM(AM) Garapan, Saipan
Seller: Jon A. Anderson (president of buyer), Tamuning, Guam
Facilities: 105.1 mhz
Format: dark

WMVP(AM) Chicago
Price: $21 million
Buyer: Walt Disney Co./ABC Inc., Los Angeles/New York (Michael D. Eisner, chairman; Robert Iger, president, ABC; Preston Padden, president, ABC Television; Robert Callahan, president, ABC Radio); owns/is buying 10 TV station, 16 FMs and 21 AMs
Seller: Chancellor Media Corp., Dallas (Thomas O. Hicks, chairman); owns/is buying 77 FMs and 25 AMs
Facilities: 1000 khz, 50 kw
Format: Sports/talk
Broker: Media Venture Partners

WXCE(AM) Amery, Wis.
Price: $208,000
Buyer: Johnson Towers Partnership, St. Peter, Minn. (Robert & Lois Johnson, principals); also owns krrb(AM)-FM St. Peter, Minn.
Seller: Badger Broadcasting Corp., St. Paul, Minn.
Facilities: 1260 khz, 5 kw
Format: Country
Broker: Kozacko Media Services

KVLA(AM) Vidalia, La.
Price: $130,000
Buyer: Willis Broadcasting Corp., Norfolk, Va. (Levi E. Willis Sr., president/owner); also owns 27 AMs
Seller: Joseph/ Aaron Radiocasting Inc., Vidalia, Miss. (Robert Cupit, president); no other broadcast interests
Facilities: 1400 khz, 1 kw
Format: Nostalgia

WMIS(AM) Nachez, Miss.
Price: $100,000
Buyer: Willis Broadcasting Corp., Norfolk, Va. (Levi E. Willis Sr., president/owner); also owns 27 AMs
Seller: Natchez Broadcasting Corp., Natchez (Diana Nutter, president)
Facilities: 1240 khz, 1 kw
Format: Gospel

WEBG(AM) Loretto-Ebensburg, Pa.
Price: $100,000
Buyer: Jesus Is Lord Ministries International, Biglerville, Pa. (Michael H. Yeager, president); also owns wfkj(AM) Cashtown, Pa.
Seller: Allegheny Broadcasting Corp., Ebensburg, Pa. (James A. Mistick Jr., president); no other broadcast interests
Facilities: 1400 khz, 1 kw
Format: Oldies
Broker: Ray Rosenblum

WBFC(AM) Stanton, Ky.
Price: $70,000
Buyer: James Harold Combs, Stanton, Ky.
Seller: Parks Broadcasting Co. Inc., Stanton (Walter H. Parks, owner); also owns wskv(FM) Stanton
Facilities: 1470 khz, 1 kw
Format: Country, gospel

Compiled by Alisa Holmes
HELP WANTED SALES

General Sales Manager Radio Pennsylvania. Enterprise-minded leader needed for statewide commercial radio network serving 130+ radio stations. Self-starter with outstanding sales and interpersonal skills. Prior radio sales and sales management experience a must. Excellent benefits. Letter, resume, and salary requirements to GSM Search, WITF Human Resources, Box 2954, Harrisburg, PA 17105. AA/EEO (Radio PA is a division of WITF, Inc.) No calls, please.

HELP WANTED PROGRAMMING

Program Director opening at America's #1 Jazz Station. Minimum 3-5 years experience. Familiarity with public radio rules and regulations, audience building strategies, and supervisory skills. Send resume to: KJON Search Committee, 1288 Bellflower Blvd., Long Beach, CA 90815. No calls, EOE.

SITUATIONS WANTED MANAGEMENT

General Manager - 15 year + veteran with sales, programming and technical expertise including ownership and multi-unit operations. Current stations being sold. Ed 1-800-827-2483

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Regardless of Price

**RADIO STATION-1570AM (WBUZ)**

Incl. Broadcasting Facility on 10+ ACRES

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— Sale on premises —

**THURSDAY, OCTOBER 15 AT 1:00PM**

Located approx. 50 miles north of Philadelphia, station is positioned within 20 mile radius of 4.5che million population. Over $340,000 in recent upgrades including four new towers, Model AM-4, 5600 watt transmitter, broadcast production and air studio offices, computer systems & automation equipment. Station power: 5,000 watts day; 960 watts nighttime.

Broker Participation Invited

Terms of sale: $50,000 deposit in certified funds at time of sale. For Complete Terms of Sale, including a detailed description of facility & inspection info., contact Auctioneer.

William Z. Fox, Auctioneer, PA Auction Lic. #AU032414

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HELP WANTED SALES

HELP WANTED MANAGEMENT

GENERAL MANAGER

Time Warner Cable seeks a General Manager for our newest local 24-hour news channel, scheduled for a Spring 1999 launch in Austin, Texas. This position will work with corporate and local staff to manage the construction, staffing and implementation of our highly-successful format, one of the staffing and implementation of our highly successful format, in one of the nation’s most livable cities. The ideal candidate for this position will have a solid background in television management, with at least three years experience in managing a television newsroom. A demonstrable working knowledge of all aspects of television station operations is a must. A college degree or relevant equivalent professional experience is required.

Time Warner Cable is an Equal Opportunity Employer, all qualified candidates are encouraged to apply. No phone calls please, resumes should be directed to:

Director, Human Resources

Time Warner Cable
12012 North MoPac Expressway
Austin, Texas 78758
Fax: 512-485-6186
Sales Management. We are a growing broadcast group looking for additional sales management (general and local). We offer excellent compensation and fringe benefits with growth opportunities. Please send resume to Box 01430 EOE.

National Sales Manager, Full Time. WNWOTV, Raycom Media's NBC affiliate in Toledo has an immediate opening for a National Sales Manager. Ability to quickly form and develop relationships with buyers and agency decision-makers, lead and motivate rep firm salespeople and leverage relationships with in-market decision-makers on national accounts vital. Demonstrated success in developing and selling non-traditional revenue concepts important. Require excellent negotiation skills, Microsoft Office and qualitative research presentation experience. Significant travel to key markets. College degree and four years broadcast sales experience preferred. Send resume to: Stephen Danilof, GSM WNWOTV, 300 S. Byrne Rd., Toledo, Ohio 43615. WNWOTV is an equal opportunity employer.

Local Sales Manager (WB-22). Manage every aspect of Icl sis for WCWB-TV. Dev sis and mixing promotions. Able to train and dev sis team, educate staff on current mkt and industry trends. College degree, min of 4 yrs TV sales exp, exc negotiation skills, mgmt exp pref. No calls. Send To: Richard Engberg, WPGH Fox-53, 750 Ivory Ave., Pgh, PA 15214. EOE/ MF.

Local Sales Manager - WMC TV. Successfully motivate local sales to incremental revenue growth through tradition and non-traditional selling. Must be able to plan and execute sales strategies, projects, pricing, package and incentive programs. Must direct departmental functions; hiring, training, evaluations and prepare and submit revenue budgets for Local Sales. Please send resume to: LSM; WMC Stations; 1960 Union; Mpls, MN 38104. Must be able to pass drug test.

General Sales Manager, WREG-TV, a CBS affiliate in Memphis, TN has an immediate opening for a qualified General Sales Manager. Responsibilities include, but are not limited to, management of aggressive Sales and Traffic department, pricing and controlling station sales inventory, establishing and maintaining station revenue goals, developing new business and implementing competitive sales strategies to support business objectives. Candidate must possess excellent communication and management skills, have a proven track record of leadership and sales success, and the ability to apply creative thinking skills in the development of new sales opportunities. A four-year college degree is preferred with a minimum of five years of sales management experience; minimum of ten years of sales and marketing experience in the communications industry; outstanding written and verbal skills. Applicants should submit a resume to: General Manager, WREG-TV, 803 Channel 3 Drive, Memphis, TN 38103, or fax to 901-543-2384. WREG is an Equal Opportunity Employer and a member of The New York Times Company Broadcast Group.

General Sales Manager. Midwest VHF affiliate seeks candidate with desire to build a winning sales department. Advance within a small but growing television group. Require strong local sales leadership record of success displaying skills in pricing, inventory control, sales promotions, new business development. Excellent compensation and fringe benefits package. Responses held in strictest confidence. Reply to Box 01428 EOE.

General Sales Manager. WEYI, NBC affiliate in Flint-Saginaw-Bay City, Mid-Michigan's growth station seeking an aggressive leader whose goal is to out perform the competition. We need an outside the box thinker with ability to train and motivate, build and maintain a strong team spirit and control inventory, forecast revenue and establish budgets. Excellent compensation package and growth opportunities, with expanding television group. Send resume to: Ron Pulera, President and General Manager, WEYI-TV NBC25, 2225 W. Willard Road, Clio, MI 48420, call 810-667-1000. An Equal Opportunity Employer.

Account Executive: #1 Spanish language station in Phoenix seeks energetic, motivated account executive with a proven track record in sales, customer service, or business management. Good verbal and written communications skills required. Agency experience a plus. Send resume or fill out an application at Univenion 33, 3019 East Southern Avenue, Phoenix, AZ 85040. EOE.

General Sales Manager. Lead, motivate, direct all sales efforts for station. Forecast revenues, set rates, develop sales promotions. Great opportunity to shine. Experience required. Replies kept confidential. Send resume to: Fred Jordan, General Manager, KBMT-TV, PO Box 1550, Beaumont, Texas 77704. EOE.

General Sales Manager. Number one Central Illinois affiliate looking for GSM. WICS/WICD in Springfield/Champaign (NBC #1) has a rare opportunity for aggressive, experienced Local or General Sales Manager to lead our successful winning team. We're looking for an innovative pro with the ability to train and motivate, control inventory and continue to create revenue from "outside the box" sources. Well-equipped station, veteran Sales staff, news and syndication winners in Illinois' second largest market. Send resume to: Gary Spears, Personnel Director, 2680 East Cook Street, Springfield, Illinois 62703. WICS/WICD are EOE employers.

Local Sales Manager, FOX affiliate in Albany, GA is looking for a manager to lead a highly motivated local sales staff. The ideal candidate will be skilled in training, preparing presentations as well as developing client contacts, both agency and direct. A track record of success is required. Fax or mail resume to General Sales Manager, WFXL, PO Box 4050, Albany, GA 31705. Fax: 912-869-8966. No phone calls please. EOE.

HELP WANTED MARKETING

Houston Public Television: KUHT seeks Direct Marketing Representative. Responsibilities: soliciting and cultivating individual contributions through direct mail, telemarketing and sweepstakes; managing member benefit program and assisting with on-air pledge drives. Minimum Qualifications: BA in marketing, public relations or equivalent, two years with a non-profit organization. Proficiency with Microsoft Office. Excellent analytical, oral and written communication skills. Public relations, public broadcasting, direct mail and telemarketing experience required. Salary from $32,000. Send resume to University of Houston, Human Resources, Houston, Texas, 77204-5883. KUHT is licensed to the University of Houston, Human Resources, Houston, Texas, 77204-5883. KUHT is licensed to the University of Houston System. An Equal Opportunity/Affirmative Action Institution. Minorities, women, veterans and persons with disabilities are encouraged to apply.

Classifieds in advertisers in broadcasting & Cable post their ads on our website. Updated daily, it's the industry's most read and daily online listings. Plus, as the industry's only classified online listing, your ad is easier to find.

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Place Your Ad Today... See Resumes Tomorrow!
Join a Leader

Panasonic Broadcast & Digital Systems Company is a leading supplier of video and audio products for broadcast, post production, business and industry, education and government markets. We're looking for experienced professionals who like to associate with a leader.

Group Product Manager,
Non-Linear Systems

Full responsibility for video server, NLE, news workstation and network product management. Requires 10+ years in professional video and TV broadcast and at least 3+ years in video servers, non-linear editing and/or computer video networking. Exceptional opportunity for team leader. Job Code: 98-0325

Sr. Product Engineer, Audio/Video

Provide engineering service support for audio/video product (RAMSA, VHS, DAT). Prepare product introduction by coordinating with factories and field service network. Monitor and resolve quality/service issues after introduction. Requires BSEE and thorough knowledge of audio equipment (amplifiers, mixers, speakers, wireless microphones), test equipment, VHS format, digital recording. Involves approximately 15% travel. Job Code: 98-0545

Product Engineer, Digital VCR

Provide engineering service support for digital VCR product. Prepare product introduction by coordinating with factories and field service network. Monitor and resolve quality/service issues after introduction. Requires BSEE, 3-4 years' experience with broadcast video equipment, in-depth understanding of video compression methods (JPEG, MPEG, MPEGIII, DCT), test equipment and magnetic tape recording. Involves approximately 15% travel. Job Code: 98-0544

We offer a competitive compensation and benefits package in a friendly working environment. Please forward resume, with salary history and job code, to: Panasonic Broadcast & Digital Systems Company, Human Resources, 3330 Cabuenga Blvd. West, Los Angeles, CA 90068. Fax: 323/436-3561. E-mail: borehams@panasonic.com Equal Opportunity Employer.

Panasonic
Broadcast & Digital Systems Company

Satellite Truck Operator, Maintenance Engineer. WAFF TV, a Raycom station in Huntsville, AL, seeks candidates for two positions. We will soon take delivery of a satellite truck and we are looking for an experienced operator who also has strong microwave experience. Ideal candidates will be able to do basic maintenance on trucks and like working with new. Also looking for an experienced maintenance engineer to work on a variety of projects. Ideal candidate would also possess strong computer skills. Write to: WAFF TV, PO Box 2116, Huntsville, AL 35804, Attn: Brad Strommen. EOE.

Chel Engineer. Successful candidate must be well versed with capital budgets and all broadcast engineering practices. Hands-on experience with studio production/operations and UHF transmitters required. Must have the ability to execute projects on time and within budget. WFFT-TV recently installed new Acrodey UHF transmitter and has completely rebuilt facility over the last 3 years. If you are a mentor, send cover letter, resume and salary history to Personnel Dept., WFFT-TV FOX, PO Box 8655, Fort Wayne, IN 46858. Comprehensive benefit package, including 401(k) and Section 125 plans. Drug screen required. EOE.

Telemundo/KSTS-TV, San Jose, California, is seeking a qualified Video Maintenance Engineer. 3 years minimum experience in installation and maintenance of broadcast equipment. Responsibilities include system design, analysis, repair and preventive maintenance for studio and News Dept. Strong computer skills desired. Competitive salary and excellent benefits. Submit detailed resume to Robert Amoroso, KSTS-TV, 2349 Bering Drive, San Jose, CA 95131. EOE.

Operations Audio Specialist: Houston Public Television seeks a creative, adaptive team member to serve as the primary audio operator for all satellite productions. This is a full time benefits eligible position. Qualifications: Candidates should have a Bachelor's Degree in Radio/TV or related field, 3 years experience in studio and location audio operations. Additional experience may be considered in lieu of degree. Thorough understanding of and practical experience with stereo recording techniques imperative. Experience in microphone placement and mixing of live and taped music events preferred. Knowledge of and experience with computer based audio workstations required. Candidates must be able to solve problems and make decisions under pressure, work well with others in a team atmosphere, and be available for evening and weekend assignments. Salary DOE. Resume with references, equipment list and VHS tape to: University of Houston, Human Resources, Houston, TX. 77024 - 5883. KUHT is licensed to the University of Houston System. An Equal Opportunity/Affirmative Action institution. Minorities, women and veterans, and persons with disabilities are encouraged to apply.

Broadcast Engineer, Associated Press Broadcast Services. In Washington, DC, has an immediate opening for a broadcast engineer. Primary responsibilities are in audio and computer automation systems. Expertise in video and satellite systems is a plus. This is a hands-on technology position in a full-time news operation. Minimum three years experience in broadcast or on-line services required. Please send resume to: Phil Avner, The Associated Press, 1825 K Street NW, Washington, DC 20006, or e-mail, panav@ap.org. The Associated Press is an equal opportunity/affirmative action employer. M/F/D/V.

CLASSIFIEDS
Network Chief Engineer and System Chief Engineer - two positions open, for Oregon Public Broadcasting. OPB, a successful community licensed network located in the Pacific Northwest, is one of the largest production organizations producing programming for PBS, as well as enjoying relationships with national and international networks. Network CE responsible for day-to-day management of operations and maintenance of all network center broadcast equipment, including supervising engineering staff. System CE responsible for technical excellence of the operation of OPB's statewide radio and television network, including supervising five categories of engineers. OPB is a leader in the digital revolution; and both positions will have a role in OPB's planning for transition to digital TV. Requires five years experience with extensive, demonstration skills in all technical aspects of broadcasting, knowledge of technical design, construction, maintenance and operation of same; strong communication skills and ability to build good working relationships. Must be resourceful, self-starter; able to make independent decisions; handle administrative paperwork. Supervisory experience required. OPB offers a competitive salary plus generous benefits package. To apply, send cover letter, resume and salary history to OPB Personnel, Mail Stop BRD, 7140 SW Macadam Avenue, Portland, OR 97219. Application materials accepted until position is filled. Equal opportunity employer.

FOX 2 Television, Information Systems Supervisor. Hands-on support to end users with software and hardware questions, troubleshoot- ing, installation, maintenance, and management of desktop and network applications. This position will be responsible for the implementation and management of system upgrades, purchases and software development. Administrative experience, working knowledge of AS400, Novell 3.12, and 4.11 intranet/wan must be available. Requires familiarity with DOS, Windows 95, LAN/WAN and maintaining traffic and accounting systems. Strong working knowledge of MS Office 97. Administrative and management phone system, audio voice mail and GroupWise e-mail. Minimum 3 years experience in network administration. College degree in Computer Science preferred. Highly motivated, team oriented individual with the ability to work independently in a fast paced environment. Strong organizational skills and the ability to prioritize multiple tasks with a variety of people and departments. For consideration: send resume to: Human Resources, 2828 SeaGate Drive, Lincoln, NE 68510. Inequal opportunity employer.

Eng and Broadcast Personnel: ENG Field Operations with Camera and Microwave Experience. Videotape Editors, Studio Operations and Maintenance including: 1) Technical Directors (GVG-300 switcher to Kaleo 233AHe) 2) Audio (mixing for live studio and news broadcasts) 3) Studio Camerapersons (studio productions and news broadcasts) 4) Chyron Operators (INFINITi) 5) Still Store Operators 6) Tape Operators (Beta) 7) Maintenance (plant systems with experience in distribution and patching) 8) Lighting Director Engineer 9) Robotic Camera Operations 10) Master Control. For the East Coast, Midwest and West Coast. Would commence spring/summer 1998. Out-of-town applicants accepted for the positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 354, 847A Second Avenue, New York, NY 10017, Or Fax 212-338-1036. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Chief Engineer, UPN affiliate has immediate opening for a qualified TV station experienced chief engineer. Involves travel to tower sites. New transmitters and equipment. No relocation paid. Send resume and salary requirement to: KADY-TV, 950 Flynn Rd., Camarillo, CA 93012. Fax: 805-388-9693.

Director: KPLC-TV is seeking a highly motivated technical director for its award-winning newscasts. Job requirements include: 2) years of TV post production, solid technical directing skills and a strong visual sense of news execution. Candidate must be able to direct crew and talent and exhibit leadership and communication skills. Send resume and current tape with director's audio to Veronica Bilbo, EEO Officer, KPLC-TV, PO Box 1490, Lake Charles, LA 70602.

ENG and Broadcast Personnel: ENG Field Operations with Camera and Microwave Experience. Videotape Editors, Studio Operations and Maintenance including: 1) Technical Directors (GVG-300 switcher to Kaleo 233AHe) 2) Audio (mixing for live studio and news broadcasts) 3) Studio Camerapersons (studio productions and news broadcasts) 4) Chyron Operators (INFINITi) 5) Still Store Operators 6) Tape Operators (Beta) 7) Maintenance (plant systems with experience in distribution and patching) 8) Lighting Director Engineer 9) Robotic Camera Operations 10) Master Control. For the East Coast, Midwest and West Coast. Would commence spring/summer 1998. Out-of-town applicants accepted for the positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 354, 847A Second Avenue, New York, NY 10017, Or Fax 212-338-1036. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Assistant Chief Engineer needed for FOX affiliate on Lake Erie's West Coast. Group owner with excellent benefit package. Formal electronics training and 2 years TV maintenance experience required. Computer and network maintenance skills required. Successful candidate will be a career-minded team player. SBE Certification preferred. Resume and salary requirements to: Chief Engineer, WUPW, Four SeaGate, Toledo, OH 43604. WUPW is an Equal Opportunity Employer.

HELP WANTED NEWS

TV NEWS MANAGERS, PRODUCERS, WRITERS

If you've always wanted to work on a local newscast that talks to the audience the way smart people talk to each other over dinner, you should get with The Times. USA Broadcasting's prototype news operation in Miami Beach has several positions open for experienced TV journalists who are tired of having to do things the same old local news way. We are looking for:

MANAGING EDITOR

Should be a writer in their soul and an editor who can make any script better. Must be a leader capable of motivating and directing a staff of correspondents. Must be a hard-hitting investigator and enjoy doing it. Sense of humor required; sense of outrage, too.

SENIOR PRODUCER/HEAD WRITER

Should be creative and able to combine smart copy with visual wizardry (and we don't mean a few white flashes or quick-frame video). And transmission of the all-important "A" block, which is a mix of hard news and playful sensibility. Will also add graphics and general production values to reporter packages. Might be called on to show produce in a pinch. Dry wit essential.

Rush resume to:

WAMI, USA Broadcasting
605 Lincoln Beach, 2nd Floor
Miami Beach, FL 33139
Fax: 305-604-0406
Attn: Editor in Chief

Chief Engineer, Channel 11/KWTV-B, leading ABC affiliate in Buffalo, NY, is looking for a Chief Engineer to direct the total engineering function of the television station in accordance with government rules and regulations, corporate policies, labor contracts and good engineering practice in a manner that enhances inter-departmental cooperation, technical excellence, and station profitability. Knowledge of analog and digital technology required. Must have college degree with five years broadcast engineering experience and two years supervisory experience in either RF or maintenance and techniques of FCC compliance. Send letter and resume to: Bill Ransom, President and General Manager, Channel 7/KWTV-B, 7 Broadcast Plaza, Buffalo, New York 14202. No phone calls please. Channel 7/KWTV-B is an Equal Opportunity Employer.

Chief Engineer, Channel 7/KWTV-B, leading ABC affiliate in Buffalo, NY, is looking for a Chief Engineer to direct the total engineering function of the television station in accordance with government rules and regulations, corporate policies, labor contracts and good engineering practice in a manner that enhances inter-departmental cooperation, technical excellence, and station profitability. Knowledge of analog and digital technology required. Must have college degree with five years broadcast engineering experience and two years supervisory experience in either RF or maintenance and techniques of FCC compliance. Send letter and resume to: Bill Ransom, President and General Manager, Channel 7/KWTV-B, 7 Broadcast Plaza, Buffalo, New York 14202. No phone calls please. Channel 7/KWTV-B is an Equal Opportunity Employer.

Equal Opportunity Employer.
WREX-TV, the NBC station in Rockford, IL, is in need of a Week Night Anchor. We are looking for someone with reporting background and strong writing skills. Must be able to provide leadership in the newsroom and be involved in the community. 2-4 years experience required. EOE/ M-F. Send tape and resume to: Williams News Director, PO Box 530, Rockford, IL 61105.

WDEF-TV is looking for an experienced News Producer. Duties include but not limited to: coordinating all aspects needed to put together a successful newscast, writing stories and teases, selecting stories for newscast, managing newscast personnel, etc. College degree and two (2) years experience required. Send résumé and tape to: the attention of: Rick Russell, News Director, WDEF-TV, 3300 Broad Street, Chattooga, TN 37408. EOE. Minority applicants are encouraged to apply. Pre-employment drug test required. M/F. No phone calls please.

Univision 33 is growing: seeking experienced, self-starting reporters; experienced photographer-editors with great eyes; and an aggressive, organized, local-news oriented assignment editor. Reporters must be fully bilingual (written and spoken) in English and Spanish. Tape editing skills and/or live experience a plus. Photographer-editors must speak Spanish and English. Linear editing skills required, non-linear experience a plus. Assignment editor must be fluent in Spanish and English. News producing and writing experience a plus. Tapes (reporters and photographer-editors) and resumes to: News Director, Univision 33, 3019 East Southern Avenue, Phoenix, AZ 85040. EOE.

News Director. Need veteran Newsroom leader with on-air ability, strong news judgement, good news mechanics, and substantial people skills. We are an ABC Affiliate with a history of news excellence. Good benefit package available. We are fortunate to live and work in the Rocky Mountains of Montana. Candidates with a love for the business should respond with resume/ tape/ letter of interest to: Jack May, KFBB-TV, P.O. Box 1139, Great Falls, MT. 59403. EOE.

Senior News Promotion Writer/Producer. CLTV News, Charter's only 24-hour news channel has an immediate opening for an experienced, self-motivated and highly creative team leader in our on-air promotions department. This position is responsible for conceptual development and production of news and non-news promotions, images, spots, radio and print ads. Strong linear and non-linear editing experience is a must, as are powerful writing skills. If you'd like to take a chance to break into a market and assume a leadership role at an Emmy Award-winning news channel, send your resume and non-returnable tape to: HR Director, CLTV News, 2200 York Road, Suite 114, Oak Brook, IL 60523. No phone calls, please. CLTV is an Equal Opportunity Employer.

Reporter: The award winning News Operation at WAVY-TV is looking for a nightside Reporter. Candidate should be a good communicator who is skilled in live coverage of breaking news. To be considered, you need at least three years experience. No beginners! No phone calls! Send disposable VHS tape and resume to David T. Stickland, News Director, WAVY-TV, 300 WAVY Street, Portsmouth, VA 23704. WAVY Broadcasting Inc., is an Equal Opportunity Employer.

Producer. WKMG, Post-Newsweek Station, Orlando, needs experienced producer who can take one of our newscasts to the next level. Minimum 2 years full-time newscast producing experience. Send tape and resume to: Executive Producer, WKMNG-TV, 4468 John Young Parkway, Orlando, FL 32804. EOE.

News Director, Beautiful medium sized market in the north western US seeks News Director with proven track record of success at a group owned station with network affiliation and a desire to be the best. Substantial broadcast news experience required. Reply to Box 01431 EOE.

News Director, Midwest ABC affiliate is looking for a wknd. Supervisor & #2 news director. Must be a creative self-starter with commercial editing and directing experience. Send resume to: tom. wright@wvc.com, Arcadia, MI 48009, or to Rob Emlore, News Director, WTVD, 411 Liberty Street, Durham, NC 27702. EOE. No Phone Calls.

Newscast Producer. The top-rated station in Nashville is looking for a Monday-Friday evening newscast producer who can meet our high standards. Must know how to package the big story and capture the audience every day! We need an excellent writer, capable of directing the work of reporters, photographers, editors and associate producers. Prefer two years experience and a college degree. Please send a resume and tape to: Sandy Boonstra, Executive Producer/News, WTVD-NewsChannel 5, 474 James Robertson Parkway, Nashville, TN 37219. EOE.

KGO-TV/ABC7 900 Front Street San Francisco, CA 94111 Attn: Kathryn Cox, Personnel Manager An Equal Opportunity Employer

KGO TELEVISION

KGO-TV/ABC7
900 Front Street
San Francisco, CA 94111
Attn: Kathryn Cox, Personnel Manager

An Equal Opportunity Employer

Newscast Producer. WHAS11, ABC affiliate and market leader, is looking for two general assignment reporters with a minimum of 5 years broadcast experience. Strong story telling skills are critical using copy and video. College degree preferred. Must demonstrate effective use of live reporting. Also, the ability to enterprise hard, lead stories. Interested candidates forward resume, tape and cover letter to: Cindy Vaughan, Human Resources Director, HR#937, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. Belo Kentucky, Inc. is an Equal Opportunity Employer M/F/D/V.

Meteorologist: WDAF, Fox 4 in Kansas City (Fox & O&O), is seeking an AMS certified meteorologist for its top rated weekday morning shows. Responsibilities will include preparing daily forecasts and supplemental explanatory information. Must be able to report live from breaking news events. Qualified applicants will have a minimum of 5 years on-air experience and a degree in meteorology or comparable discipline. For consideration, please send resume and demo tape to: WDAF; Human Resources Dept.; 3030 Summit; Kansas City, MO 64108. EOE M/F/D/V.

Meteorologist. Top rated news department in market seeks lead weather anchor. Meteorology degree and computer graphics experience required. AMS seal preferred. Send non-returnable tape and resume to: Jim Morris, 35 Hildreth Street, Bangor, Maine 04401.

KDAF - Tribute, Dallas, Texas to launch prime time newscast!!!!! KDAF WB 33 will launch a prime time newscast in January 1999. We are currently recruiting for an entire staff of news professionals including: News Anchors, Sports Analysts, Meteorologists (weekday and weekend), Reporters, Producers, Assignment Editors, Executive Producer, Technical Directors, Audio, Chief Photographer, News and Sports Photographer, Graphic Artist and News Operations Manager as well as several part-time positions available. If you want to be part of a great company in a great market submit your resume and non-returnable VHS tape to: Human Resources, KDAF WB 33, 8001 John Carpenter Fwy., Dallas, TX 75247. EOE and drug free workplace. No phone calls please.

Photographer: WTVD NewsChannel 11, the ABC-owned station in Raleigh-Durham, NC, needs a photographer who can write and edit. You'll work with our special projects team preparing high impact health, consumer, feature reports, and sweeps specials. Qualified applicants have two years experience as a photographer and reporter in small to mid-size markets. This is not an on-air position. A degree in journalism or a related field is desired but not required. Send non-returnable tape and resume to: Rob Emlore, News Director, WTVD, 411 Liberty Street, Durham, NC 27702. EOE. No Phone Calls!
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.

FOX 2. Writer/Producer (Promotion). Topical news promotion for 5, 9, and 10 p.m. newscasts. Cable and radio promotion production. Special event promotion, 2 years television production experience, college degree in Communications preferred. For consideration, send resume and letter to: KTVU/Fox 2 Human Resources Director, 5915 Benthold Ave., St. Louis, MO 63110. An Equal Opportunity Employer.

Consumer Reporter. WAVY News 10 is looking for a Consumer Reporter. The last two journalists to fill this position are now in top 15 markets. The ideal candidate should have at least three years experience as a Consumer Reporter. Good live shots a must! You must be able to organize correspondence with the public. No phone calls! No beginners! Send disposable VHS tape and resume to David T. -Strickland, News Director, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. WAVY Broadcasting Inc. is an Equal Opportunity Employer.

Chief Photographer: Responsibilities include shooting and editing news material for daily broadcasts. Approximately 25% of the schedule will include recruiting and the training of new photojournalists. In addition, the Chief Photographer is required to inventory equipment and order replacements. A full benefits package is included. Please send a resume, cover letter, reference list, and a current tape to Doug Spero, News Director, WCTI-TX, P.O. Box 12325, New Bern, NC 28561. EOE.

Assignment Editor (Job #300 AEIP): WGNX, CBS46 is seeking an aggressive, highly organized journalist to run our dayside assignment desk. Must have superb people skills. Knowledge of Atlanta and Georgia news definitely a plus. Successful candidates will have at least 3 to 5 years experience in a medium or major market. Send resume to: Paul Powers, Assignment Manager, WGNX-TV, 1810 Briarcliff Rd., NE, Atlanta, GA 30329 or email to: ppowers@wgnx.com. No calls please!

Executive Producer: CLTV News is ChicagoLand's only 24-hour regional cable newschannel. We have an immediate opening for an Executive Producer, responsible for supervising activities of producers and other personnel working on newscasts; approving all scripts; communicating with newsroom personnel regarding news priorities; critiques of newscasts on a regular basis. Three to five years experience in a TV news editorial capacity is required; previous experience in a supervisory function preferred; strong decision making abilities; excellent communication skills; must be able to work varying shifts. Fax resume to: 603-571-0469, CLTV News, 200 York, Suite 114, Oak Brook, IL 60523. No phone calls please.

Photographer, If the assignment desk at your current station is driving you crazy, wait 'til you see what ours will do. Call tape and resumes to: Rob Puglisi, WTEN-TV, 341 Northern Blvd., Albany, NY 12204. EOE.

HELP WANTED PROMOTION

PROMOTION WRITER/PRODUCER

NBC owned station in Philadelphia seeks talented, creative individual to write and produce advertising and promotion for news, programming and public service.

Must possess strong copywriting skills, an excellent graphic sense, and have experience in both non-linear and linear digital post-production. Individual must be organized, self-directed, with good interpersonal skills.

Minimum 2 years broadcast promotion experience demonstrating excellence working under tight deadlines.

Send resume and reel to:

10 NBC
Employee Relations
10 Monument Road
Bala Cynwyd, PA 19004
We are an Equal Opportunity Employer.

Television Promotion Director. Medium market network affiliate in Northeast is looking for someone who can do it all and wants a chance to prove it. News promotion is the priority but individual will supervise a 7 person department responsible for production of on-air promotion, local PSA's and commercials. Additional responsibilities would include supervising graphics, scheduling of promotion both on-air and in outside media. The department has state-of-the-art equipment including top-of-the-line digital editing suite and AVID non-linear system. Reply to Box 01427 EOE.

Promotion Writer/Producer, FOX5, a FOX O&O, seeks Promotion Writer/Producer responsible for writing and producing promotional spots for news and entertainment programs. Must have excellent writing, communication and producing skills; be able to work on many different projects at one time while maintaining and meeting tight deadlines; be dependable and respond willingly to change. Must have at least 2 years producing experience. College degree preferred. Send tape and resume to Human Resources/WAGA-TV, 1551 Briarcliff Rd., Atlanta, GA 30306. No phone calls. EOE.

Promotion Producer. WYFF-TV, the NBC affiliate in Greenville, SC is looking for a talented, creative, and energetic Promotion Writer Producer to join our team of professionals. You will be responsible for daily news topical, pops, series and other news promotion. You will possess strong writing skills and have at least 2-3 years experience in News promotion. AVID editing a plus! Send resume and reel to: WYFF TV, Human Resources Manager, P.O. Box 788, Greenville, SC 29602. WYFF is an Equal Opportunity Employer.

HELP WANTED ADMINISTRATION

Houston Public Television seeks a Membership Assistant to provide administrative support. Responsibilities include coordinating volunteers, in-kind donations, generating reports and correspondence and assisting with on-air membership drives and special events. Minimum qualifications: Requires an Associate's degree, preferred Bachelor's degree in business, related field or equivalent. Proficiency with Microsoft Access, Excel and Word as well as good understanding of information technologies. Preferred excellent analytical, oral and written communication skills and experience in a non-profit organization is desired. Must be available to work periodic evenings and weekends. Salary from $22,000 annually. Send resume to: University of Houston, Human Resources, Houston, Texas 77204-5883. KUHT is licensed to the University of Houston. The University of Houston is an Equal Opportunity/Affirmative Action Institution. Minorities, women, veterans, and persons with disabilities are encouraged to apply.

Education Projects Coordinator. Houston Public Television seeks Education Projects Coordinator to develop, coordinate, implement KUHT education initiatives. Required: college degree in early childhood education or elementary education, or equivalent combination education/ experience. Teach a course of study; four years in teaching and/or supervisory position. Knowledge of child care settings and experience in training diverse adult groups. Ability in curriculum development and grant/proposal writing. Excellent communication and presentation skills. Computer literate. Desired: knowledge of public television and education technology. Evening and weekend work required. Salary from $32,000. Send resume to University of Houston, Human Resources, Houston, TX 77204-5883. KUHT-TV is licensed to the University of Houston System. An Equal Opportunity/Affirmative Action Institution. Minorities, women, veterans and persons with disabilities are encouraged to apply.
HELP WANTED MISCELLANEOUS

As one of the fastest growing, most progressive broadcast groups in the nation, SINCLAIR COMMUNICATIONS, INC., owns and/or provides professional television services or has agreements to acquire 94 stations in 42 separate markets, and owns, provides sales and programming services to, or has agreements or options to acquire 31 radio stations in 15 separate markets. Sinclair’s television group will include ABC, CBS, FOX, NBC, WB and UPN affiliates. As our personnel growth continues, we seek the kind of people who want to put their best foot forward in the exciting business of television. If you can achieve what we desire with production and writing skills, send a resume and non-returnable recent VHS newscast tape. BC#187

• Charlotte, WV-WCHS-TV/ABC
  Newscast Producer
  Seeking a newscast producer who will bring judgement, intelligence, energy and leadership. If you can achieve these qualities along with production and writing skills, send resume and non-returnable recent VHS newscast tape. BC#187

• Indianapolis-WTTV-TV/WB
  Seeking an aggressive, creative person who can conceptualize, write and produce on-air promotions spots. If you can combine style with promoting skills, Purdue and Pacers basketball, create the image that sells Seinfeld and Frasier, Previous broadcast promotion exp. preferred. Send resume and non-returnable recent VHS newscast tape. BC#187

• General Manager
  Our WB station in Indianapolis has an immediate opening for a General Manager. The station is a strong, WB affiliate with an extremely heavy emphasis on local college and professional sports. Send resume. BC#189

• Kansas City-ASMO-TV/WB
  Local Sales Manager
  WB is looking for a highly aggressive LSM to lead the most dynamic team in Kansas City. Candidates must have 2 yrs. broadcast exp. in local sales & management, great communication skills, be proficient in managing and pricing inventory and have the ability to hire, train & budget the local sales department. Knowledge of Columbia and Scarborough a plus. Must also demonstrate the ability to think "outside the box" by coming up with creative ideas to generate additional revenue. Excellent benefits. Mail resume and cover letter. BC#191

• Account Executive
  WBGL is seeking an experienced television sales Account Executive. Knowledge of Nielsen ratings required. Must be creative thinker with strong follow-through who can meet the needs of advertising prospects and sell "outside of the box" marketing concepts. Send resume. BC#191

• Las Vegas-KYLV/KFST-TV/WB/IND
  Assistant Traffic Manager
  Candidate must have at least 2 yrs. exp. on Columbia AS400 (Broadcast Television). Experience in programming, sales, inventory management, log editing and all aspects of the traffic department a must. Candidate must be detail oriented and very well organized. Please send resume, references and salary history. BC#192

• Lexington-WDKV-TV/FOX
  Local Sales Manager
  Ideal candidate must possess previous management experience and have a proven sales record. Must be detail oriented, hard working and willing to travel as needed. Please send cover letter, resume, and salary requirement. BC#193

• Norfolk-WTVZ-TV/WB
  Local Sales Manager
  Seeking an aggressive Sales Manager to supervise all local sales personnel, which includes the hiring, training, and directing of personnel to maximize local sales revenue. Applicants must have a minimum of 3 years local and/or national television sales experience. PC experience, including TV Scan and Qualitaq a must. Send resume. BC#194

• Sinclair Radio of St. Louis
  Radio Broadcast Technician
  Qualified candidates should provide a minimum of five years exp. in the radio broadcast industry with knowledge of advanced electronics, computers, and computer networks, audio and RF technology. Applicants should be knowledgeable in the maintenance of high power AM & FM transmitters, microwave, studio and related equipment. FCC license and SBE certification helpful. Send cover letter and resume. BC#195

Mail your resume in confidence immediately to: Broadcast Group, 254 W. 17th Street, NY, NY 10011. Attn: Job # ______

Sinclair is proud to be an EQUAL OPPORTUNITY EMPLOYER and a DRUG-FREE WORKPLACE
WOMEN AND MINORITIES ARE ENCOURAGED TO APPLY

HELP WANTED FINANCIAL & ACCOUNTING

Controller/Business Manager: WOKR-TV, a #1 ranked ABC affiliate located in Rochester, NY is seeking a professional with a 4 year accounting degree and 5 years experience in corporate or public accounting. Broadcast experience strongly preferred. Successful candidate will be responsible for all accounting systems, financial reporting, and personnel. Strong people skills are a must. Strong computer skills (i.e. Lotus, Excel) are a must. Resume and salary history to: Human Resources WOKR-TV, P.O. Box 20555, Rochester, NY 14602-0555, fax (716)321-1121 or email staffing@wokr.com. Please no phone calls. WOKR-TV is an Equal Employment Opportunity Employer.

HELP WANTED CREATIVE SERVICES

ABC7 Los Angeles is looking for a hands-on Designer/Manager for the station’s graphics department. Position responsibilities include design for news, promotion, programming and station image.

Excellent design skills and knowledge of the latest equipment including Quantel HAL, Picturebox, Cyron Infinit and MAC necessary. Previous management experience at a television station is a definite plus.

You must submit a non-returnable tape (beta preferred) with your resume to: ABC7 Los Angeles, Attn: Kimberly Castillo, Human Resources, Dept. AD/BC, 4151 Prospect Ave., Los Angeles, CA 90027. Equal Opportunity Employer.

GRAPHIC DESIGNER

KGO-TV is seeking a graphic designer to produce daily news graphics, support promotion, print and web design. Must be available to work flexible hours and overtime. Must have a minimum of 3 years experience in television graphics and be proficient with Macintosh and Quaintel equipment. Paintbox, Picturebox and Hal experience is a plus. Application deadline is October 9, 1998. Please send resume, cover letter, non-returnable tape and print samples to:

KGO TELEVISION
900 Front Street
San Francisco, CA 94111

Attn: Kathryn Cox, Personnel Manager
An Equal Opportunity Employer

Production Coordinator: Write and produce winning commercials and act as liaison between sales and production department for Phoenix's #1 Spanish language station. Demonstrated use of effective graphic and production techniques a must. Requires excellent written and oral skills in Spanish and English. Send or bring tape and resume to Operations Manager, Unvision 33, 3019 East Southern Avenue, Phoenix, AZ 85040, EOE.

On-Air Manager, Seattle's WB affiliate, KTZZ-TV, a Tribune Broadcasting Station, needs a Top Gun Creative to be its On-Air Manager. If you'd like to live in "America's Most Livable City" and produce original, creative, "eyeball attracting" work, we want to hear from you. Show your skills on station programming spots instead of news. You'll need strong team skills and supervisory or management skills plus a minimum of 3 years mid-size market or larger experience. It's a great opportunity for someone ready to advance their career and continue to produce outstanding work. Send resume and tape to HR Director, KTZZ, 945 Dexter Ave. N., Seattle, WA 98109. No phone calls please. KTZZ is an Equal Opportunity Employer.

Graphic Designer, WDAF-TV, Fox 4 Kansas City, is looking for an experienced Graphic Designer. Computer literacy and a strong background in layout and design required. Excellent interpersonal skills and the ability to work in a fast paced environment are essential. Working knowledge of Mac and electronic paint systems a plus. WDAF-TV is a Fox O&O station which produces 7.5 hours of daily local news. For consideration, send resume and tape to WDAF-TV, Human Resources Dept.; 3030 Summit; Kansas City, MO 64108. EOE M/F/D/V

KGO TV/ABC7
901 Front Street
San Francisco, CA 94111

Attn: Kathryn Cox, Personnel Manager
An Equal Opportunity Employer

For Daily Classified Updates...

VISIT BROADCASTING & CABLE ONLINE
www.broadcastingonline.com

SEPTEMBER 28, 1998 / BROADCASTING & CABLE
HELP WANTED PRODUCTION

Television Production Associate. KACT-TV, a small leading edge facility, needs a Production Associate with strong skills in videography, lighting, linear and non-linear editing, computer graphics, and some directing and producing experience. On-air experience helpful. Assist Degree or 2 years related experience required. Equivalent combination of training and experience considered. Outstanding benefits package. Apply (post marked) by 10-9-98 to: Ginger Cramer, Human Resources, KHTV, PO Box 630129, Houston, TX 77586.

HELP WANTED PROGRAMMING

Program Operations Coordinator. Houston Public Television Programming Department seeks a Program Operations Coordinator to assist in Traffic and Operations duties and other programming responsibilities. Position requires knowledge of the PBS schedule, PBC's word processing, spreadsheet and program scheduling database (Protrack). Successful candidate must have a Bachelor's degree in Communications or related field or equivalent experience, be computer literate and have Protrack or similar program scheduling system experience. Candidate must be able to type 45 WPM, have experience working in a PBS traffic environment and possess a knowledge of PBS systems and operations. Minimum starting salary $20,000 annually. Send resume, cover letter and three references to: University of Houston, Human Resources, Houston, TX 77204-5883. Houston Public Television is licensed to the University of Houston System. An Equal Opportunity/ Affirmative Action Institution. Minorities, women, veteran and persons with disabilities are encouraged to apply.

Program Assistant - Viewer Services/Operations. Houston Public Television seeks a Program Assistant/Viewer Services/Operations to support the Programming Department in providing information concerning our broadcast schedule to individuals and departments within the studio and to the public, and in preparing the daily program log. Successful candidate must have some college-level classes in television or experience in a television traffic office, be computer literate with a basic understanding of PCs and databases, must be able to type 45 WPM, and must be able to lift 40lbs. Candidate should also have previous customer service experience and be able to communicate effectively with viewers and other staff. Minimum starting salary $18,000 annually. Send resume, cover letter and three references to: University of Houston, Human Resources, Houston, TX 77204-5883. Houston Public Television is licensed to the University of Houston System. An Equal Opportunity/ Affirmative Action Institution. Minorities, women, veteran and persons with disabilities are encouraged to apply.

HELP WANTED MANAGEMENT

Films For Sale
Public domain film library. 35mm to Beta. $275.00 each. Hundreds to choose from... westerns, drama, horror. 1-800-353-9177

CyberNews Update*
60 sec. Cool Internet insert daily via satellite. Cash or barter. 1-800-353-9177

Enigma Theater*
Telley Award winning hosted classic horror film each week. Barter or cash. Via satellite. 1-800-353-9177

Enigma Music*
1-800-353-9177

NWN Studios*
1-800-353-9177

TV Resume Tapes
Career Videos prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, tape critiques. Great track record. 847-272-2917.
HELP WANTED SALES

CABLE SALES OPPORTUNITIES

National Cable Communications, a rapidly growing, fast paced leader in the national spot cable representative business, has several exciting opportunities for experienced sales professionals:

GENERAL SALES MANAGERS in Atlanta, Chicago and Detroit. Must be able to lead sales staff in all aspects of the sales department including marketing and budgeting.

SALES MANAGERS in Detroit, Cleveland, St. Louis/Kansas City, New York, Atlanta, San Francisco, Seattle and Los Angeles. Must be able to develop, motivate and lead sales staff to meet aggressive sales goals.

ACCOUNT EXECUTIVES in New York, Atlanta, Chicago, Los Angeles, San Francisco, Seattle, Cleveland and Dallas. Must be able to effectively communicate the advantages of cable advertising to current and prospective advertisers.

National Cable Communications offers an outstanding compensation and benefits package for all positions. For immediate consideration, please forward resume and salary history to:

Sandra Kelly, Human Resources Manager, National Cable Communications, 137 Newbury Street, Boston, MA 02116 or fax to: (617) 850-7551, Equal Opportunity Employer.

HELP WANTED MARKETING

Marketing Managers. Comcast Cable Communications, the fourth largest cable provider in the U.S., seeks experienced marketing professionals to manage and direct the development, coordination and implementation of core business, new product and competitive marketing plans and strategies for its Southeast Michigan and Detroit systems. Responsibilities include analyzing and monitoring promotion activity, coordinating creative effort to develop direct mail and supportive materials, liaison between region, corporate and area system marketing groups, developing subscriber and marketing budgets, determining trends in and effectiveness system marketing activities, and negotiating funding for area promotions. Bachelors degree in related discipline with three to five years work experience to include management of a direct sales and/or telemarketing team in a coverage area of 150K+ customers is required; MBA preferred. Strong analytical, communication and management skills necessary. A highly competitive salary, excellent growth opportunities and a superb comprehensive benefit plan, including 401 (k) and educational assistance, are available. Please submit or fax resume with salary requirements to: Regional Recruiter, P.O. Box 5155, Southfield, MI 48037; Fax: 248-204-6722. Comcast is proud to be an Equal Opportunity Employer.

HELP WANTED TECHNICAL

Video Engineer. Responsibilities include maintenance for 3-CCD cameras, BetasSP recorders, and AMX system. Confident, creative team player to help build a professional multimedia environment within an educational facility and to teach video engineering skills. Send resume to: The Jackson Foundation, 719 E. College St., Suite 400, Dickson, TN 37055.

HELP WANTED FACULTY

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### October Events

**Oct. 13-15** - "East Coast Cable '98," conference and exhibition presented by Atlantic Cable Show, Baltimore Convention Center, Baltimore. Contact: (302) 772-0303.


**Oct. 27-29** - Society of Broadcast Engineers national meeting and technical and business seminars presented by the Reed Midem Organization, San Francisco. Contact: (415) 707-7800.

**Oct. 28-31** - Society of Motion Picture and Televisiion Engineers 4th annual conference and exhibition. Pasadena Convention Center, California. Contact: (914) 761-1100.


**Nov. 20** - National Religious Broadcasters annual convention. The Park Lane Hotel, New York City. Contact: (212) 736-8640.

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### November Events

**Nov. 1-3** - Canadian Association of Broadcasters convention. Edmonton, Alberta. Contact: (403) 243-9308.

**Nov. 4** - Pennsylvania Association of Broadcasters annual convention. Hershey Lodge and Conference Center, Hershey, Pa. Contact: (717) 534-2504.


**Nov. 13-18** - " ungdom" Telecommunications seminar. Four Points Hotel, Des Moines, Iowa. Contact: Marcia Wyckoff, (515) 242-4139.

**Nov. 13-14** - "The New FCC: Agenda for the Future," conference presented by the FCC, the California Broadcasters Association, and the University of California. Contact: (510) 428-7613.

**Nov. 13-15** - " East Coast Cable '98," conference and exhibition presented by Atlantic City Cable Show, Baltimore Convention Center, Baltimore. Contact: (800) 768-1000.


**Nov. 13-16** - Second annual Digital Video Conference. Pasadena Center, Pasadena, Calif. Contact: Joan Good. (714) 728-5070.


**Nov. 20** - "Loudmouth Advertising & Public" seventh annual Telecommunications conference. Orlando Airport, Orlando, Fla. Contact: Patricia Parra, (303) 530-1322.


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### Compiled by Kenneth Ray

"Compiled by Kenneth Ray" indicates that the information was compiled by Kenneth Ray. The name "ken ray@cahners.com" is also mentioned, which suggests that this is an email address associated with Kenneth Ray's work at Cahners Publishing Company.
PR proves write place for Lippin

After a few years on Wall Street, Dick Lippin knew he was in the wrong profession.

He left his position in the market-surveillance department of the New York Stock Exchange in 1971 after realizing that “sometimes the coffee car was the highlight of the day.”

Although he admits he wasn’t much of a writer at the time, and PR was a profession he knew little about, Lippin wound up at financial public relations agency Harshe-Rotman & Druck in Manhattan, publishing annual reports and writing press releases.

Lippin now is chairman of the Lippin Group Inc., one of Hollywood’s top public relations firms, with offices in New York, Los Angeles and London. He handles a good chunk of the top names and clients that Hollywood has to offer. For example, the Lippin Group just wrapped up PR chores for the 50th annual Emmy Awards, is preparing press releases for upcoming international TV conference MIPCOM and is busy faxing out press releases about a number of new network TV series.

Lippin knew from the outset that if he wanted to stay in public relations he would have roll up his sleeves and learn the language of his trade, literally. “I got thrown into writing right away, and I remember saying to myself, ‘I’ve got to make something of myself. I’ve got to learn how to write.’” he says. “It was an arduous task, but I really worked at it.”

Shortly after marrying his wife, Ronnie, in 1973, he decided it was time to move from New York. He transferred to Harshe-Rotman’s Los Angeles office; then he moved to another public relations firm, ICPR. As vice president of corporate affairs, Lippin got his first taste of entertainment PR, something that would become his mainstay for the next 25 years. ICPR handled corporate PR for a number of top companies, including IBM, Exxon and Procter & Gamble, all of which were underwriting PBS programming.

“We looked at the whole campaign and said: ‘How do we want to get the message out about these big companies’ role with these TV programs?’ We decided how to get that out to Wall Street and to the public. It wasn’t exactly the glamorous side of Hollywood, but it was a taste of it.”

In 1976 Lippin started his own company, co-founding Stone Associates with three other executives from ICPR. Lippin, with his Wall Street background, liked to handle the contracts and the company’s business affairs. His three partners dealt with talent and the entertainment side of things. “It was a nice marriage,” he says.

In 1981, Lippin and Richard Grant, who handled most of the talent at Stone Associates, left to start their own firm, Lippin & Grant. That’s when Lippin says he really went Hollywood.

Lippin hired a number of young publicists to handle everything from new syndicated shows (like Entertainment Tonight and Solid Gold) to TV movies to the syndication launches of Cosby and Family Ties. The company grew quickly, handling both consumer and trade accounts and adding the Walt Disney Co. and other clients. Lippin and Grant helped to launch Disney’s new TV division, Buena Vista Television, in the mid-1980s, as well as a number of its first-run syndicated shows, including Regis & Kathie Lee and Siskel and Ebert.

In 1986, Lippin bought out Grant, opened the Lippin Group, and began the consulting side of the PR business—helping clients understand the overall entertainment marketplace. “Coming out of Wall Street, I realized that there was a PR void in Hollywood, in that the real orientation had to be what you were doing in the best interest of your clients was creating revenue opportunities for them,” he says. “You are creating a higher level of visibility that will hopefully make more people aware of what they are doing from a business standpoint, whether it’s making strategic alliances, partnerships or co-productions. ...

“People can write press releases, but that’s not what this is about.”

Richard Bruce Lippin


Joe Schlosser
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**FATES & FORTUNES**

**BROADCAST TV**

Appointments at The WB, Burbank, Calif.: *Jed Patrick* named executive VP, advertising sales; *Rob Tuck*, VP, sales planning and proposals, and *Bill Morningstar*, VP, sales and marketing, named VPs. Western sales and Eastern sales, respectively, New York; *Ira Sperling*, senior VP, TeleVest, joins as VP, sales planning and proposals.

*Gary DeHaven*, VP/GM, ktn(TV) Ottumwa/Kirkville, Mo., joins wtvz(TV) Knoxville, Tenn., in same capacity.

*Brett Brooks*, senior on-air promotion director, wtv(TV) Indianapolis/Bloomington, Ind., named promotion director. Appointments at wotr(TV) Grand Rapids, Mich.: *Paul Mack*, regional sales manager, named local sales manager; *Ed Wooszyn*, account executive, named research manager.

*Richard Torbett*, local sales manager, wbir(TV) Knoxville, Tenn., named general sales manager.

*Shelby Mason*, program manager, kcpo(TV) Tacoma, Wash., joins Petry Television, New York, as associate director of programming.

*Lucinda Hutter*, director, engineering and broadcast operations, wlt(TV) Cincinatti, joins wttg(TV) Washington as VP, engineering.


**Appointments at KCET(TV)**

*Ferrell* Nuñez-Burgess

In Los Angeles: *Gary Ferrell*, senior VP, business development, and CFO, named executive VP/CFO; *Lourdes Nuñez-Burgess*, director, human resources, named VP; *Jennifer Richmond*, corporate counsel, Upper Deck, joins as senior attorney.

**PROGRAMMING**

*Steven Miller*, regional VP, Europe and Africa, Children’s Television Workshop, New York, named group VP, international television and licensing.

*Chris Funkhouser*, director, programming, wliw(TV) Garden City, N.Y., joins American Program Service Exchange, Boston, as director.

*Noel Poole*, executive director, United Talent Agency, joins Weller/Grossman, Los Angeles, as director of business affairs and worldwide entertainment.

*Maria Sanchez*, sales manager executive. MTM International, joins Atlantis Releasing, Los Angeles, as director of sales, Latin America.

*Timothy Hill*, controller, Spelling Films Inc., joins TEAM Communications Group Inc., Santa Monica, Calif., as senior VP/CFO.

*Pamela Baron*, business affairs consultant, 20th Century Fox Television, joins Brillstein-Grey Entertainment, Los Angeles, as VP, business affairs.

*Alek Pevtsov*, manager, sales administration, MDP International, joins Saban International, Los Angeles, as director, sales administration.

**JOURNALISM**

*Melissa Russo*, political reporter, NY1, and *Tony Aiello*, free-lance reporter, join wnbk(TV) New York as political reporter and general assignment reporter, respectively.


Appointments at wsvn(TV) Miami: *Amy Murphy*, anchor/reporter, wews(TV) Cleveland joins as weather anchor; *Richard Lemus*, news reporter, wafs(TV) Jacksonville, Fla., joins as general assignment reporter.

*Philip Selby*, technical director/technical manager, operations and engineering, CBS, New York, named director of stu-

**Stringer/Sony receive Cahners award**

Howard Stringer, president of Sony Corporation of America, accepted the Norman L. Cahners Lifetime Achievement Award on behalf of Nobuyuki Idei, co-CEO and president of Sony Corp., at the Creative Excellence in Business Advertising (CEBA) awards luncheon, held Sept. 16 in New York. Bruce Barnet, president/CEO, Cahners Business Information (r), presented Stringer with an original lithograph by revered Japanese artist Toko Shinoda. The award recognizes outstanding, creative use of the business press in the marketing of products and services. It also salutes the winning company for its industry leadership and success in defining a corporate image. Previous recipients include Robert Wright/NBC and Gerald Levin/Time Warner.
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dio operations.
Appointments at WTLV(TV) Jacksonville, Fla.: Jodi Gralnick, producer, WPFS(TV) Tampa, Fla., joins as executive producer; Allyson Berger, morning producer, WMZ-TV Macon, Ga., joins as producer, Good Morning Jacksonville.

Matt Ellis, executive producer, WCBS-TV New York, joins Wpri-TV/WNAC-TV Providence, R.I., as news director.

Appointments at KPLR-TV St. Louis: Sarah Spindler, assistant director, ESPN, joins as news director; Allen Morgan joins as newscast director.

David Norden, sports director, WFXL(TV) Albany, Ga., joins WKBN-TV Youngstown, Ohio, as sports anchor/reporter.

David Bernknapf, senior executive producer, CNN, Atlanta, named director, news planning.

RADIO

Pam Taylor, VP, communications, Jacor Communications Inc., Covington, Ky., named senior VP, corporate communications.

Roy Leonard, broadcaster at WGN(AM) Chicago, will retire at the end of the year. He has been at WGN since 1967, establishing himself as a top source for entertainment information in Chicago. Following his retirement from radio, Leonard will continue as host of WGN-TV’s Family Classics.

Arthur Hawkins, account representative, WBAL(AM) Baltimore, named sports and events marketing manager.

Robert Winston, local sales manager, KFWB(AM) Los Angeles, joins Chancellor Media Corp., as director of sales and marketing for the company’s radio station holdings in Los Angeles.

Cecil Hiclinman, faculty member, University of Missouri-Columbia School of Journalism, joins WOUI(AM) Knoxville, Tenn., as director of news and current affairs.

Appointments at Hubbard Radio’s KSTP-AM-FM Minneapolis/St. Paul: Kay Peters, new business development manager, named sales promotion manager; John Fierce, senior account executive, Minnesota Vikings, joins as local sales manager; John Soucherey, general sales manager, KSTP(AM), named director of sales for KSTP-AM-FM; Sue Kephart, local sales manager, WCCO(AM) Minneapolis, joins in same capacity.

Chuck Armstrong, VP/director, national sales, Chancellor Media, named VP, entertainment marketing and new media.

Matt Giansante, senior account executive, Tavco Direct Corp., joins Mercury Radio Communications, Buffalo, N.Y., as local sales manager, WEDG(FM).

CABLE

Appointments at Showtime Networks Inc., New York: Mark Becker, senior VP/associate general counsel, named senior VP, program acquisitions-East Coast, and associate general counsel; Terry South, in-market area GM, Western region, San Francisco office, named account VP, Western region.

John Gutman, director/group manager, U.S. media programs, NBA, joins Burly Bear Network, New York, as senior VP, marketing and advertising sales.

Appointments at Viewer’s Choice, New York: Peggy Reardon, supervisor, meetings and conventions, named manager; Craig Helmssteller, group research manager, Petry Television, joins as manager, programming and on-air research; Erika Phillips Fyffe, market specialist, Blair Television, joins as manager, affiliate and marketing research.

Appointments at Recovery Network: Eva Basler Demirjian, awards show coordinator, Screen Actors Guild, joins as corporate director, public relations and events; Jody Valerio, premium product manager, Comcast Cablevision, Indianapolis, joins as regional director of affiliate sales-Midwest; Carolyn McPherson, marketing manager, Paragon Cable, Dallas, joins as senior district manager of affiliate sales-Southwest.

Julie Fields, VP, creative services, E! Entertainment Television, Los Angeles, named head of marketing, style network.

Eric Freesmeier, executive VP, human resources and administration, Edison Brothers Stores, joins Charter Communications, St. Louis, as senior VP, administration.

Hugh MacEachern, GM, Arch Communications Group, joins American Cable Entertainment, Stamford, Conn., in same capacity.

Tom Brown, sales engineer, Antec, joins ITOCHU Cable Services Inc., Flanders, N.J., as Northeast region sales engineer.

Patrick Scott, managing director, The Weather Channel’s three European networks, London, named executive VP/GM, heading the programming and operations of TWC’s analog television network.

Appointments at Time Warner Cable Adcast, Charlotte, N.C.: Marilyn Wooten, media supervisor, Loeffler Ketchum Mountjoy, joins as research manager; Lynn Zook, sales manager, TCI, joins as local sales manager.

ADVERTISING/MARKETING/PUBLIC RELATIONS

Appointments at The Markle Foundation, New York: Julia Moffett, VP, communications, NBC, joins as VP, public affairs; Andrew Blau, director, communications policy and practice, Benton Foundation, joins as program director.


Barry Frey, managing director, international sales and new business development, USA Networks, joins NBA Properties, New York, as senior VP, marketing and media partnerships.

ALLIED FIELDS

Appointments at Post Perfect, New York: Piers Plaskitt, VP, worldwide sales and marketing, Montage Group Inc., joins as VP/director, sales and marketing; Pat Howley, executive VP/GM, Moving Images, Color Wheel, joins as executive VP, operations.
Appointments at Foundation Imaging, Valencia, Calif.: Steve Caldwell joins as live-action visual effects supervisor and compositor; Pam Vick named compositor; Cornelia Magas joins as compositor; Tom MacDougall, David Morton and Dan Ritchie join as visual effects animators.

ASSOCIATIONS/LAW FIRMS

William Check, VP, business integration, WorldSpace, joins National Cable Television Association, Washington, as VP, science and technology.

SATELLITE/WIRELESS
Gareth Chang, president, Hughes Electronics International, Los Angeles, joins News Corp. Ltd. as executive chairman, Star TV, Hong Kong.

INTERNET
Rich Frank, chairman/CEO, Comcast Content and Communication (C'), joins cybermeals (www.cybermeals.com), San Francisco, as chairman, president and CEO.

Victoria Johnson, talent agent. Gersh Agency, joins ComedyNet (www.comedynet.com), New York, as GM.

DEATH
Mary Frann, 55, actress, best known for her co-starring role as Bob Newhart's wife in the television comedy, Newhart, died in her sleep at her Beverly Hills home on Sept. 23. The Newhart series ran on CBS from 1982-1990. Before joining Newhart, Frann starred in Return to Peyton Place and Days of our Lives. She also made guest appearances on several series, including The Mary Tyler Moore Show, Hawaii Five-0, WKRPM in Cincinnati and The Rockford Files. Frann also appeared in such television movies as Eight Is Enough: A Family Reunion and The Hitchhiker. She is survived by two sisters and a brother.

—Compiled by Denise Smith
e-mail: dsmith@cahners.com

OPEN MIKE

Character vs. issues
EDITOR: The public's reaction in trusting President Clinton more than they do the national news is not "the best example of killing the messenger since the days of Sophocles," as your Sept. 21 editorial stated. It simply reflects the fact that since the O.J. Simpson trial, the function of the mass media in the United States is to turn a profit from celebrity sex scandal stories.

And since no real events, like Hugh Grant's prostitute encounter, are filling the headlines, you have to substitute President Clinton. The office of the presidency is hemmed in by special interest groups and established institutions with their own narrow interests to protect.

Clinton is being whammed so hard because there are no serious disagreements between him and his enemies that can be exploited. He signed the Republican welfare bill in 1996, meaning he wouldn't even fight for what was left of Jimmy Carter's liberalism.

He's being attacked because there is nothing else left for conservatives to use to rally their followers with. If you don't attack a guy's character, there is nothing else left to attack.

This whole thing is simply vacuously empty celebrity news chatter. I remember Senator Phil Gramm saying in 1996 that he had to wait until after the Super Bowl before running advertisements. He knew no one would care about his campaign until after the football game. That says it all: This won't even exist in the minds of the American people if a big enough football game is at stake.

But then, would Adlai Stevenson have reacted differently to Sputnik than Dwight David Eisenhower?—Bradley Laing (via Broadcasting & Cable Online: www.broadcastingcable.com)

The deaths of Buffalo Bob Smith and kids TV
EDITOR: The tears I shed after learning about Buffalo Bob Smith's death (as well as those of Shari Lewis and Wonderama's Bob McAllister) are shed on behalf of all Americans who remember how great television used to be. We also mourn the deaths of local kids shows.

Station groups and individual owners should bow their heads in shame that the "vision" in television has died and gone to greed heaven. When local stations bought into the insane idea of afternoon kids blocks, it became a lame excuse for not creating local young people's programming. Kids today need programs that entertain, educate, inform and involve. Our kids and teens need role models other than drug-rehabilitated sports figures. They need to have a local show host they can look up to and call their own. What positive TV role model do kids have today? What TV forum do young people and families have to talk about the recent rash of school violence or the importance of voting?

Some [of the] excuses by seven-figure-income CEOs are: "There's no room on the schedule"); "We're adding another newscast," and "It's cost-prohibitive to produce local programming." That's why stations dump millions into news, while networks think real hard about adding another news magazine to their prime time lineup. It doesn't make sense. Where did the entertainment and fun go? News magazine stories are becoming worn-out, boring, cookie-cutter reports. Give me another Carol Burnett Show, another Kids are People, Too or just one more Wonderama.

Stop expanding news locally and nationally and begin thinking about why Nickelodeon is so successful. We need more original live-action kids shows. Kudos to Fox's new Family Channel.

I would strongly suggest individual and group station owners reevaluate their programming efforts. It is your fault that Americans turned to cable and away from local television. Only you have the ability to bring it back home where it belongs and give kids a reason to watch.—Steve Howard (via Broadcasting & Cable Online: www.broadcastingcable.com)
The most powerful woman in American business is Carly Fiorina, group president of Lucent Technologies' global service provider business, Fortune magazine proclaims in its Sept. 24 online edition. Talk-show producer Oprah Winfrey follows at number two. Media and technology managers are scattered throughout the list: Pearson PLC CEO Marjorie Scardino is 10th; Pat Russo, Lucent's executive VP for corporate strategy and relations, is 12th; MTV President Judy McGrath is 18th; Geraldine Laybourne, until recently president of Disney/ABC Cable Networks and now chairman of Internet venture Oxygen Media, is 20th; Patricia FitzKrushel, the new president of the ABC Television Network, is 38th, and Anne Sweeney, who replaced Laybourne, is 47th. The magazine notes that no woman is in charge of a blue-chip company. Most women on Fortune's list are in "industries that put a premium on creativity: advertising, media and entertainment and publishing."

The competition is getting really ugly in Cincinnati. Since August, Jacor Communications, which owns five radio stations in the market, has mounted a merciless publicity campaign against the general manager of a rival CBS station. Jacor accuses WCKR(FM)'s Jim Bryant of trying to scare off its advertisers by masterminding a phony "citizens' group" to protest purportedly indecent programming. In June, letters to Jacor sponsors supposedly penned by the group threatened to "expose" them in advertisements in the Cincinnati Enquirer. Jacor, which is suing Bryant in Cincinnati's Hamilton County Court, has repeatedly needed him and WCKR in a flurry of press releases and in updates posted on Jacor's Website parody of WCKR. One-sided updates on the Bryant case can be accessed by clicking on a picture of Barney, Homer Simpson's alcoholic pal. Miffed by Jacor's lack of decorum, CBS last week asked the court to impose a gag order on participants in the case. In court papers, Bryant and CBS have denied any wrongdoing. Lori Broomhead, WCKR marketing director, declined to comment further.

NBC declined comment on reports from insiders that the network is closing three bureaus—Denver, Tokyo and Johannesburg, South Africa. Sources confirm that the closings will happen, probably by year's end, as part of the recently announced corporate pruning. NBC will eliminate about 300 jobs, and sources say that 25-30 positions will be cut from the news division.

The Justice Department has killed Citadel Communications Corp.'s plan to sell four radio stations in State College, Pa., saying it would have given the would-be buyer control of about 46% of the radio advertising revenue there. "Had the deal ... been consummated, business concerns in the State College market would likely have paid higher prices for radio advertisements," Joel I. Klein, assistant attorney general for Justice's antitrust division, said in a statement last Thursday. The would-be buyer, Talleyrand Broadcasting Inc., already owns WWLW(FM) State College, which controls about 28% of the market's radio ad revenue, Justice said. Talleyrand and Citadel will continue to own and operate the stations they owned before the deal was abandoned. The stations involved were

Syndicated ratings, week two

- The second week of ratings didn't turn out very well for King World's new syndicated talker, The Roseanne Show. Roseanne has averaged a 2.7 rating/9 share in its first nine days on the air, according to metered-market data compiled by Nielsen Media Research. The talker averaged a 2.8/9 its first week and has fallen to a 2.5/8 in the second week (Sept. 21-24). Roseanne's first nine days averaged a 3.4/10 on WNBC(TV) New York, a 2.6/10 on KNBC(TV) Los Angeles and a 2.2/7 on WWOR-TV Chicago.

- King World's other new first-run series, Hollywood Squares, has gone in the other direction. The game averaged a 5.0/10 in its first nine days, improving lead-in and year-ago time period numbers. In its first week, Squares averaged a 4.8/10, and for the week of Sept. 21-24 it rose to a 5.3/10.

- The off-network debut of Warner Bros. Domestic TV's Friends fared well in its first four days in syndication. Friends averaged a 5.4/10 in the metered markets for Sept. 21-24, improving on both the time period lead-in and last year's time period numbers. On WPIX(TV) New York, the series has scored a 6.0/10 at 7 p.m. and an 8.2/17 at 11:30 p.m. On KTLA(TV) Los Angeles, Friends has averaged a 6.4/11 at 7 p.m. and a 4.3/10 at 11 p.m.

- Warner Bros.' new late-night syndicated combo of The Love Connection and Change of Heart got going last week as well. Love Connection averaged a 1.6/5 in the metered markets (Sept. 21-24), and Change of Heart scored a 1.7/6. Change of Heart averaged a 3.6/14 on KCAL(TV) Los Angeles, while Love Connection pulled a 2.4/8 on WPX.

- Columbia TriStar's new talk show with Donny and Marie Osmond started in syndication with a 1.7/6 four-day average. In New York, the brother-sister combo scored a 2.1/7 on WNYW(TV), and it averaged a 1.4/5 on KTTV(TV) Los Angeles (Sept. 21-24).

- Pearson Television's remake of The Match Game debuted last week and averaged a 1.1/4 in its first four days. On WNBC-TV New York at 1:30 a.m., the show averaged a 0.9/4; at 3 p.m. on KCBS-TV Los Angeles, the celebrity-driven game scored a 1.2/4.

- Big Ticket/Worldvision's new court series with Judge Joe Brown saw improvement in its second week on the air, averaging a 2.3/7 in the metered markets from Sept. 21-24. In its first week, Brown averaged a 2.2/7.

- CTTD's off-network launches of The Nanny and NewsRadio averaged a 2.5/5 and a 2.1/5, respectively, in their first nine days in the off-network world. —Joe Schlosser
CBS has begun to close down its mobile field operations division, holding an auction of its mobile fleet last Friday and today (Sept. 28) at its field shop in Secaucus, N.J. CBS’s production of the U.S. Open earlier this month was the last event for which it used its own trucks; the network will rely on leasing vendor trucks for all future field productions as it now does for the majority of its sports coverage. “This has been the works for six months,” says Bob Ross, CBS vice president for East Coast operations. “This makes it official.” Ross says employees at the Secaucus facility will move to the CBS Broadcast Center in Manhattan, and some production equipment will be redeployed in New York as well.

While Emmis Communications Corp.’s net income fell slightly in the second quarter, from $4.7 million to $4.3 million, it was the strongest quarter in company history. Broadcast cash flow rose 27%, to a record $23.6 million, and net broadcasting revenue was up 42.2%, to $48.2 million, the company said. “At Emmis, we believe in managed versus mass acquisition,” company chairman Jeff Smulyan said in a statement. “The double-digit growth indicates that our strategies are on track and well-positioned.” Emmis owns or is buying 16 radio and 12 TV stations.

The latest generation of RealNetworks streaming technology will be bundled in America Online 4.0, the online service’s latest CD. The release, featuring the latest AOL graphics, could ostensibly equip the more than 13 million AOL members with RealPlayer 5.0. RealNetworks estimates that 8%-9% of the 30 million PC users who it (claims) have downloaded its players subscribe to AOL. And it expects to tally tens of millions of new users, according to Maria Cantwell, RealNetworks senior VP of e-commerce.

Clear Channel Communications Inc. is paying about $87 million for some 22,000 billboards in France, bringing its holdings there to more than 26,000 panels, the company said last Monday. The name of the French company is Sirocco S.A. Clear Channel now operates or is affiliated with 441 radio stations, 18 TV stations and about 200,000 outdoor advertising displays in 25 countries. Clear Channel also owns 29% of Spanish-language radio broadcaster HefTel Broadcasting Corp.

Scientific-Atlanta has struck a deal to include Wink Communications’ enhanced broadcast software in its Explorer 2000 digital set-top boxes. That software, enabling text overlays and interactive commerce functions, will be accessible to the 12 million cable subscribers that S-A hopes to reach in a 52-system digital network it is creating. Wink has deals to develop interactive content with several TV programmers, including NBC, CNN, ESPN, Court TV, TBS, MTV, The Nashville Network and The Weather Channel.

Prodigy, Inc. filed a registration statement with the SEC late last week for an initial stock offering that could be issued in November. The once preeminent online service has been the subject of IPO speculation for the past year. A cash infusion of $49 million from Telfonos de Mexico in July bolstered the bottom line of the struggling service, which now claims 450,000 subs.

Hired last week to develop programs to boost prime time ratings, new Court TV President Henry Schleiff announced the first slight tweak in the network’s prime time lineup. Starting today (Sept. 28), Court TV moves its original series Cochran & Company from 10 p.m. ET to 8 p.m. and takes the show from tape to live for the first time. Court TV also shifts Trial Story to 10 p.m. from 8 p.m. Court TV’s other live weeknight series, Prime Time Justice, remains at its 9 p.m. ET slot.
To air is human

Some executives at the Big Three networks felt that airing all four hours of the president's verbal fencing may not have been the best use of their valuable airtime. For all the sex and lies, the president's videotape served up less drama than the regularly scheduled soaps. But whether the tape was compelling TV is not the point. The Big Three chose to broadcast the tape because it was news of potentially historic proportions. We underscore the point here to preempt the next round of charges that broadcasters do not enough to meet their public interest obligations. Every person in every TV home—not just those who can afford or desire cable—was able to watch the president's testimony in its entirety. Viewers now will be able to judge for themselves whether the man should keep his job. To air the tape, broadcasters paid a big price in lost revenue. As Clinton and his inquisitors debated fine points of English grammar, one 30-second spot after another slipped away. One estimate pegs the cost at millions. And that comes on top of the extra millions the networks are spending to cover this seemingly endless story during a period when they are looking to cut budgets and nudge themselves into reasonable profitability. We realize that more than altruism motivated the coverage. No one wanted to miss out on what could have been a truly riveting event. And that's the other point: Broadcasters don't need the government—listen up, Gore commission—telling them what to do or how to do it. Good old-fashioned competition and powerful journalistic traditions do just fine.

P.S. As we write today, hurricane Georges is threatening South Florida. For millions there, TV and radio are lifelines. Stations are telling them where the storm is heading, how to prepare and where to get help. The information will save property and lives. We can think of no better example of serving the public interest, convenience and necessity.

Hold your nose

The Child Online Protection Act passed the House Commerce Committee last week. It addresses a troubling dilemma: protecting the freedom of Internet speakers and content providers while respecting the desire of anyone with young children to protect them from the flood of smut that is only a click away. The bill requires online service providers to take affirmative steps to educate their customers about keeping inappropriate material out of the reach of their children; sounds OK so far. But it also requires those who post adult material on the Web to restrict minors' access to it or face potential fines and jail terms. Given the computer savvy of the average 8-year-old and the Herculean task of securing every peephole, that is a virtually impossible task. It also is likely an unconstitutional one.

It takes a strong nose and a strong First Amendment to protect some of the stuff on the Internet (which gives a new meaning to computer graphic). That material's ubiquity makes prosecuting the worst of it under the local standards test of the obscenity statute a tricky proposition. But a federal appeals court has ruled—and the Supreme Court has upheld the decision—that "the most participatory form of mass speech yet developed, the Internet, deserves the broadest possible constitutional protections."

As we said when the Philadelphia court struck down the Communications Decency Act in 1996, the First Amendment is never secure anywhere, so you must protect it everywhere. But we understand the concern of many parents, and we've surfed enough to know how filthy the waters can get. We certainly understand the desire by those behind the Child Online Protection Act to find some way of painting over the windows of online sex shops, but this bill strikes us as overbroad and unworkable as law.
Broadcasting & Cable welcomes eleven media luminaries into its Hall of Fame in recognition of their substantial and lasting contributions to the medium.

The Eighth Annual Hall of Fame inductions will be celebrated with a black-tie dinner on November 9, at the Marriott Marquis in New York City. A special souvenir program will be distributed at the event and also be included in the November 9 issue of Broadcasting & Cable, reaching 37,000 readers across the country.

Don't miss your opportunity to applaud these outstanding television and radio professionals with a message in this section. Call today to reserve your ad space. And, join us at the event. It will be a night worth remembering!

I SUE DATE: November 9  AD CLOSE October 30

For table reservations contact Steve Labunski 212.337.7158
Game Show Network’s launching new, innovative games this fall — bringing your customers radical ways to interact with their TV. There are exciting, new call-in-to-win games like Inquizition and When Did THAT Happen?, plus Extreme Gong where thousands of viewers phone in their votes to gong “talent” from home. And because it’s live, anything goes!