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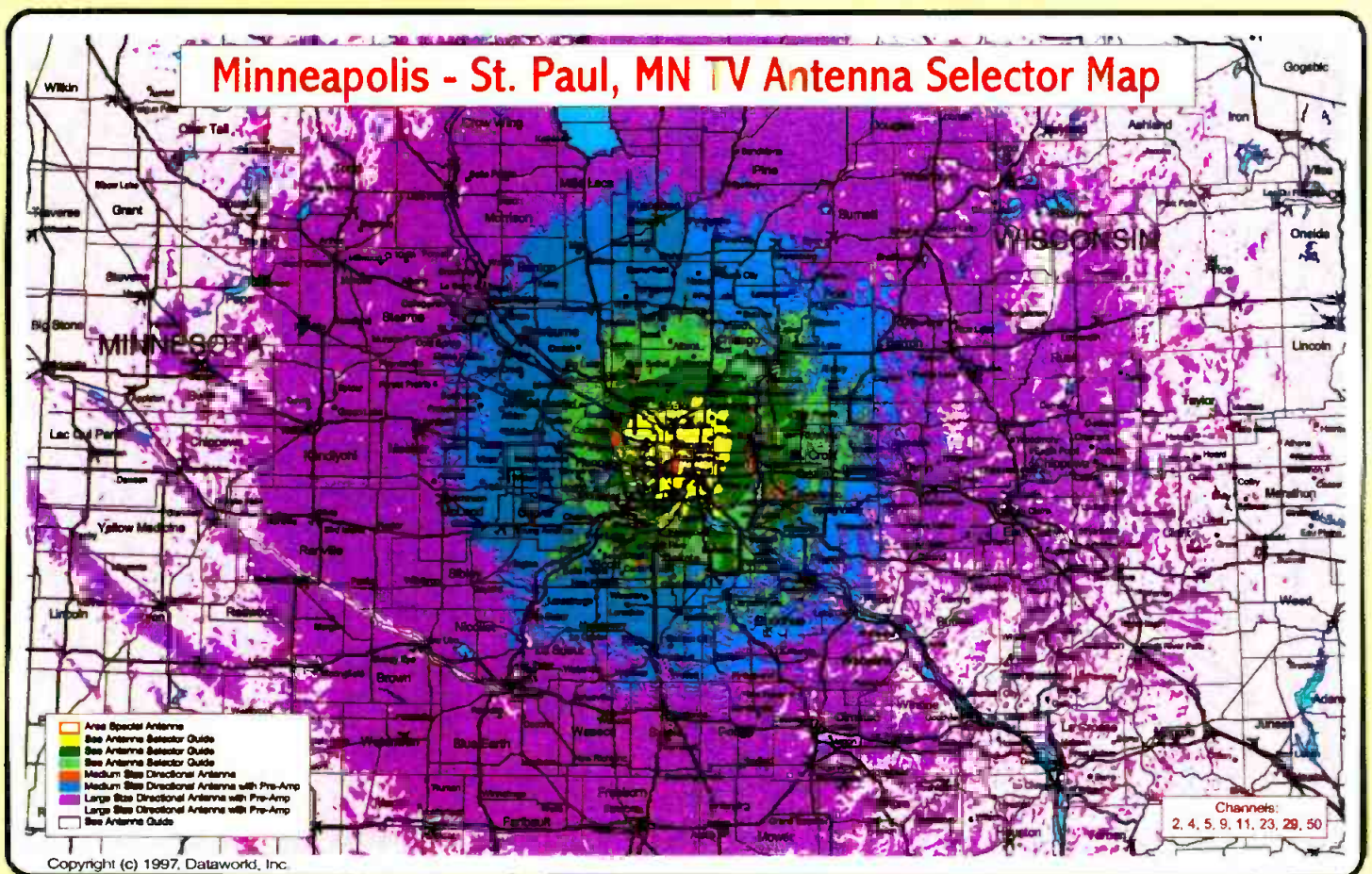
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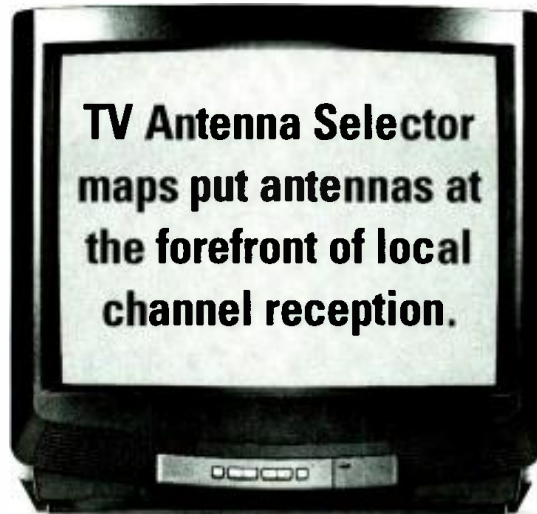
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 BROADCASTING / 38
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TOP OF THE WEEK / 6

COVER STORY



Telemundo's turnaround tactics Backed by new partners with deep pockets—Sony Pictures Entertainment and Liberty Media—the number-two Hispanic TV network is counterprogramming leader Uni- vision with original, American-made sitcoms, dramas and reality shows. / 30

Cover photo courtesy Telemundo

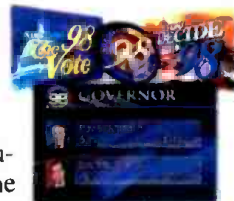
Telenovelas keeping Univision on top The network now is focusing on improving dayparts other than prime time. / 34

ABC strikes back ABC's labor problems with its main technical union came to a head last week with a strike, followed by a lockout. At the dispute's center are work rules and job jurisdiction in the digital age. / 6

Domino theory CBS is juggling top station management in at least four cities to fill the vacancy created by Al Bova's departure as head of KYW-TV Philadelphia. / 10

Sticking by the Captain Viacom's top executives voiced support for UPN President Dean Valentine last week amid a ratings plunge stemming from this season's change in programming direction. / 14

IFCC report to detail kids TV efforts The public will get the opportunity to comment on stations' quota efforts. / 24



The Senate stays the same with 55 Republicans, 45 Democrats, but the House now has five fewer GOP members. / 19

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North Carolina-based Raycom will syndicate its first non-sports program, 'Missing: Without a Trace,' next fall. / 33

Journalism award under dispute WTVT Tampa objects to a Society of Professional Journalists award given to former news staffers who claim the station pressured them to slant a story. / 44

Asian Americans fastest-growing group While most of today's ethnic marketing campaigns primarily target black and Hispanic listeners, a new profile of Asian Americans suggests that advertisers and programmers should keep an eye on this sector. / 46

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USA unveils eight originals Saying he wants to develop innovative dramas, Steven Chao outlines eight shows in the works for USA Network and Sci-Fi Channel. / 50

First you've got to get their attention Electronic program guides have become the object of a heated legal battle. / 50

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ABC goes hi-def with '101 Dalmatians' The 720P broadcast of Disney's "101 Dalmatians" movie was shown by eight stations on Nov. 1. / 66

Digital debut in Boston USA Broadcasting's WHSH-TV is transmitting two streams of 480P standard-definition programming as the company's first test of DTV at the station. / 69

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Battling over 'buy through' AOL wants the FCC to separate @Home's high-speed Internet service from its content offerings. / 70

FORGIVE is Beating Ricki at 5 PM in Baltimore on WUTB

Hosted By Mother Love

FORGIVE OR FORGET

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Lockout!

ABC strikes back by barring union workers' return; digital technology is 'watershed issue'

Steve McClellan

There's more at stake than a new medical plan in the labor dispute that rocked ABC last week and idled 2,700 union technicians. The big issue is what role those workers will have as the network rushes into the digital age.

A spat over medical benefits triggered what was to be a surprise 24-hour strike by the National Association of Broadcast Employees and Technicians—Communications Workers of America. But ABC's response was a lockout that was still ongoing last Friday.

Digital technology is "the watershed issue for unionized broadcast employees," says NABET spokesman Tom Donahue. "Digital technology jurisdiction will determine whether or not the company [ABC] can bust the union."

ABC Inc. President Robert Iger, in a prepared statement, said the network needs "flexibility" on job jurisdiction. "ABC cannot remain a major industry force unless we can continue to take advantage of efficiencies that the computer age has made possible and which our competitors can all enjoy." The union agreed to give ABC such flexibility, Iger said, "but now seeks to undo these commitments."

For some in the ABC camp, the lockout recalls the five-month battle between NBC and NABET 11 years

Union workers at ABC walk the lockout line in Washington. Strike was triggered by a dispute over medical benefits. Other issues include part-timers and pensions.



Photo by Dave Borucki

ago. One source, now at ABC, then at NBC, says that strike essentially was a "five-month laboratory where NBC tried to figure out how well it could do with 3,000 fewer employees."

In 1987, NABET struck NBC and the network finally, and unilaterally, imposed a new contract that asserted jurisdictional control of jobs involving digital technology and nearly all computer-related applications.

At the time, Tom Wolzien, media analyst at Sanford Bernstein & Co., was NBC News's top technology guru, and he helped shape NBC's then-new NABET contract. "The contract at NBC basically says that if it's digital, it's outside the realm of NABET jurisdiction," Wolzien says. "That was language we wrote in 1987, before the union really understood what was coming down the line."

Wolzien believes that ABC essentially wants to catch up to NBC—and to CBS, for that matter—on the issue of digital job jurisdiction. But Donahue counters: "I think they might want to go

much further than that. If we have no jurisdiction over any work that is connected to a computer—if broadly defined—our members will be out of work. We don't intend to let that happen. We want to be partners as we move into the era of digital and HDTV."

Cost efficiency is clearly at the root of ABC's determination to get NABET job jurisdiction terms at least comparable to NBC and CBS. Wolzien estimates that ABC spends perhaps \$50 million a year more than NBC "because ABC did not keep up to date on their [union] contracts. Capital Cities didn't want to take the GE approach to hard negotiations."

Digital technology has resulted in fewer NABET jobs at NBC. "It's certainly less but not dramatically so," says Day Krolik, head of labor relations at NBC. "There's no anti-union motive here. It's not a matter of saying we're not going to have any NABET people do this job. But we want the freedom to pick the right people at the right time to do it. We have a lot of NABET people who do, for example, nonlinear editing that is not within their area of exclusive jurisdiction. But we have the ability to use non-NABET folks to do work if we think they're the right ones."

ABC NABET employees have been working under a contract that expired March 31, 1997. Another major issue is daily hires of part-timers, who don't get the same company benefits. ABC wants to maximize the number; the union wants to minimize it. The company's annual pension contribution also is an issue.

Things came to a head last week

ABC keeps pace with CBS, NBC on election

ABC-TV's election-night coverage seemed unaffected by the strike among network production staff early this week, scoring a 4.4 national rating, compared with a 4.8 for CBS and a 4.5 for NBC.

The ratings represent viewing between 10 p.m. and 11 p.m. (ET) on Tuesday for national coverage of election returns, according to Nielsen Media Research. That translates to nearly 6.4 million viewers for CBS and about 5.8 million for ABC and NBC. CBS News led into the hour with a special edition of *48 Hours*, which drew a 7.9 rating.

CNN earned a 2.6 rating, representing 2 million households, during prime time on Tuesday, drawing a 1.8 rating from 10 to 11. Fox News Channel drew a 1.0 rating (364,000 households), outscoring MSNBC's .9 (423,000 households). CNBC registered .4 (274,000 households). —Richard Tedesco

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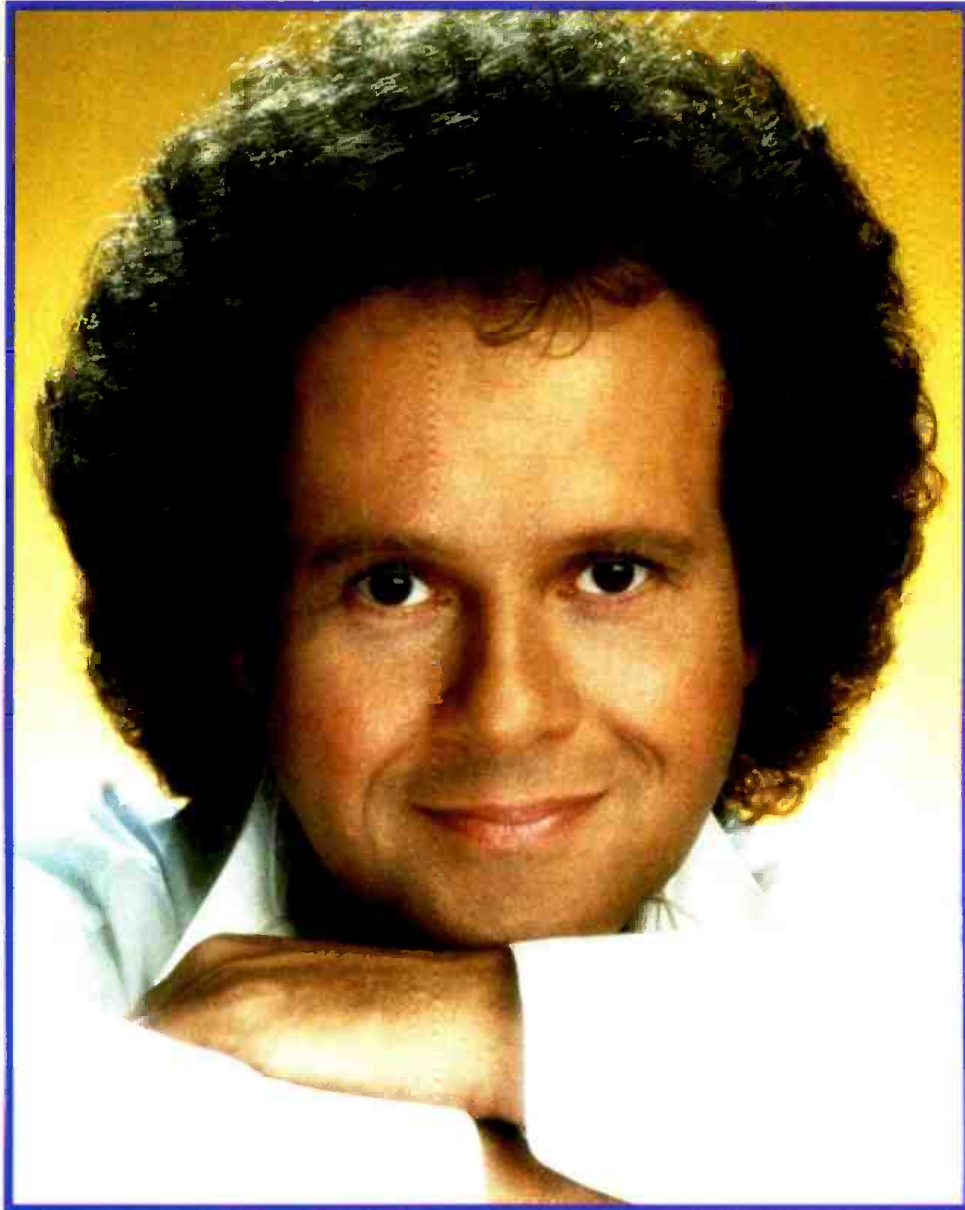
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when NABET-CWA conducted the surprise 24-hour strike. ABC responded by locking out the union employees until the union agreed in writing to give advance notice for any future walkouts. Two counterproposals were offered by NABET-CWA Tuesday that ABC rejected. The union filed an unfair labor-practice charge with the National Labor Relations Board, saying the lockout is illegal. ABC says it isn't. It could be months before the Labor Board responds to NABET's charge. Another charge that the union made against ABC to the board in July concerning the medical plan still is pending.

Iger conducted a closed-circuit meeting with employees late last Friday, thanking them for getting programming on the air. Despite glitches, he praised the overall quality of their work. When asked how long the lockout would last, he said he didn't know. ■

Solidarity

Democratic politicians, celebrities and supporters from other unions were among those in sympathy with NABET-CWA last week after ABC locked out the union Tuesday following a surprise 24-hour strike. On election day, Vice President Al Gore blew off a *Good Morning America* interview that he had committed to before the strike. Rep. Richard Gephardt and Senator-elect Charles Schumer were among the Democrats who boycotted ABC's prime time election night special report.

ABC's election broadcast was competitive in the ratings, but suffered so much from a production-quality standpoint that Peter Jennings apologized on air, as did Ted Koppel during *Nightline*. Jennings also told viewers that the network was interviewing more Republicans because many Democrats were boycotting the network.

ABC-owned station reporters and crews were tossed out of two campaign headquarters in California—those of Governor-elect Gray Davis and Senator-elect Barbara Boxer—before being readmitted after ABC received restraining orders from federal district judges. Actress Whoopi Goldberg, talk show host Jerry Springer and actor Adam Sandler all refused to cross picket lines to do previously scheduled interviews with ABC programs. Teamsters-represented UPS and Airborne Express overnight delivery truck drivers also refused to cross the picket lines. —Steve McClellan

FCC to try again at EEO rules

Commissioners plan to raise issue of overturned program at next week's meeting

By Bill McConnell

The FCC is taking another shot at establishing minority and female hiring rules.

At their Nov. 19 meeting, the five commissioners are scheduled to propose reviving a 27-year-old equal employment opportunity program struck down by a federal appeals court in April.

Although industry sources expressed favorable initial reactions to the proposal, it is unclear whether the commissioners can reach agreement over the next two weeks. Chairman William Kennard will have little trouble winning the support of Democratic Commissioners Susan Ness and Gloria Tristani—enough to pass the measure. But he is trying to bring Republicans Michael Powell and Harold Furchtgott-Roth on board as well. Both GOP commissioners have balked at reviving the rules.

"We want to get it done this month, but if it slips to December we won't be upset," said Kennard aide Susan Fox.

Under the plan, broadcasters once again would be required to actively recruit minorities and women. As with previous rules, broadcasters will be able to design their own outreach programs, as long as job openings are advertised with publications and orga-

nizations where minorities and women are likely to find them.

Rewriting the rules has been a goal of Kennard since the court's decision. A staff draft of the proposal was circulated among the commissioners last week.

To comply with previous rules, broadcasters have posted their openings with groups such as the Urban League and held job fairs on campuses of historically black colleges. Some broadcasters also have worked with activist groups, such as the Minority Media & Telecommunications Council, to identify candidates for skilled broadcasting jobs.

To pass court muster, the FCC no longer would review whether a broadcaster's work force mirrored its market demographics. Under previous rules, any discrepancy would prompt the FCC to conduct a more thorough review of a station's minority-recruitment practices.

Before the previous rules were gutted last April, the FCC routinely examined hiring practices as part of the license-renewal process.

The appellate court found that the mere presence of a statistical review of employee demographics was illegal, because it might pressure stations into meeting numerical hiring goals.

Industry sources predict that Powell will be the only Republican commis-

sioner to support the plan. Powell says that boosting minority employment is a worthy goal, but he is worried that repeated efforts to fine-tune the rules will mire the agency in endless rounds of court cases and spats with Capitol Hill.

Kennard appears to have little chance of winning Furchtgott-Roth's vote, because the conservative economist repeatedly has argued that minority hiring rules are the purview of the EEOC, not the FCC.

But after last week's election, lawmakers, if not the courts and GOP commissioners, will be more receptive to affirmative action programs, predicts broadcast lawyer Erwin Krasnow.

The NAB has backed Kennard's effort to revive the hiring rules. But Jeff Baumann, NAB executive VP, says that he has not seen the new proposal: "We have encouraged broadcasters to continue their minority recruiting efforts on a voluntary basis."

David Honig, executive director of the Minority Media & Telecommunications Council, said eliminating the numerical review will make recruitment efforts more sophisticated. "How many stations can honestly say they sent notices for every one of 30 job openings to the Urban League or other places where minorities are likely to learn about them?" ■

The domino effect hits CBS stations

Departure of Philadelphia GM sparks series of management changes

By Dan Trigoboff

CBS is juggling top station management in at least four cities to fill the gap created by Al Bova's departure as head of KYW-TV Philadelphia.

Marcellus Alexander, longtime vice president/general manager of WJZ-TV Baltimore, will replace Bova as KYW-TV's vice president/general manager. Jay Newman, another CBS veteran, who has spent the past three years converting WWJ-TV Detroit from an independent, religious-oriented UHF station into a network broadcaster, will move to Baltimore to replace Alexander. And Kevin Cuddihy, director of sales at WWJ-TV, will be promoted to vice president, station manager. Cuddihy will report to the vice president/general manager of KDKA-TV Pittsburgh, Gary Cozen, who remains based in Pittsburgh.

Only a week before, NBC's station group went through major management changes, as Pat Wallace left NBC Philadelphia O&O WCAU(TV) to take over the network's station group when Scott Sassa was promoted to NBC entertainment chief.

Bova left Philadelphia to become one of three group managers at Meredith Broadcasting Group. Based at Hartford, Conn., CBS affiliate WFSB-TV, he'll

oversee that station and three others: WNEM-TV Flint, Mich., a CBS affiliate, and two Florida stations, WOFL(TV) Orlando and WOGX(TV) Gainesville, both Fox affiliates.

"I didn't expect Al to leave," says CBS Station Group President Jonathan Klein. But, he said, Alexander, who had been station manager at KYW-TV from 1987 to 1989, is right for the job. Klein praised Alexander's stewardship following the death from cancer of Baltimore news legend and anchor Al Sanders in 1995.

"Once I decided to fill Philadelphia with Marcellus, it opened up Baltimore," says Klein. "Jay has done a good job in Detroit. He absolutely deserved the job. And," he added, referring to Newman's background in news, "[WJZ-TV] does news. Detroit doesn't." CBS said a year ago that the Detroit station would offer newscasts. Klein said last week the group is still looking into that, but nothing had been decided. He also praised Cuddihy's knowledge of the Detroit market and said that Cuddihy did a good job in sales there.

Not all the group's station management changes in the past year have indicated satisfaction within. In September, John Culliton abruptly resigned as head of CBS Los Angeles O&O KCBS-TV, as did Allen Shaklan, who ran the Miami

O&O, WFOR-TV. Both departures were said to be under considerable pressure from group management. Informed sources say neither Culliton nor Shaklan was sales-oriented enough to satisfy the bottom-line oriented CBS Chairman Mel Karmazin. Last November, Klein and Karmazin decided Klein himself would run the group's struggling flagship station, WCBS-TV New York, and general manager Bud Carey left that job.

Shaklan is resurfacing as vice president/general manager with a CBS affiliate, Meredith's WGNX(TV) Atlanta. To replace Shaklan in Miami, Klein recently named Steve Mauldin, who said in August he was leaving Gannett's WTSP(TV) Tampa to back a Dallas-based Internet business and start a talent agency.

Klein said last week that he would name someone to run KCBS-TV "sooner rather than later." Station insiders believe it will be CBS sales executive Joe Berwanger, who had been up for the job when Culliton was named to the post. Klein confirmed only that Berwanger is a candidate, but station sources say Berwanger has the prerequisite sales emphasis and comfort level with Klein and Karmazin.

"We expect performance from our television stations," says Klein. "We're looking at every station all the time." ■



Marcellus Alexander will take over KYW-TV Philadelphia as VP/GM. Alexander, 46, was station manager at KYW-TV in 1987-89 and has been GM at WJZ-TV Baltimore since 1989.



Jay Newman becomes VP/GM at WJZ-TV Baltimore. Newman, 47, is credited with transforming WWJ-TV Detroit from a small independent into a profitable O&O.



Kevin Cuddihy will become VP/station manager at WWJ-TV Detroit. Cuddihy, 41, has been director of sales at the station since 1994 and was with CBS's WCCO-TV Minneapolis for 12 years before that.



Gary Cozen, 43, VP/GM of KDKA-TV Pittsburgh, will take on oversight responsibility for WWJ-TV but remains in Pittsburgh.

DTV-cable interface accord reached

But unfinished work on anti-copying technology could keep cable-compatible DTV gear out of market until 2000

By Glen Dickson

Last week the consumer electronics and cable industries told the FCC that they have agreed on a way for digital television sets and digital cable boxes to talk to each other, and they predicted that cable-compatible DTV sets might hit stores by late 1999.

But according to TV set makers and cable engineers, a lot more talking needs to happen before a final solution is reached, which may delay the sale of such sets to 2000 or beyond.

Still at issue is how cable set-tops can pass a digital signal to a DTV set without allowing perfect digital copies to be made by bootleggers.

What is settled is the physical specification for the set-top-to-set connection, otherwise known as Firewire or the IEEE-1394 standard. The Consumer Electronics Manufacturers

Association and the National Cable Television Association have signed off on it.

What is still undecided is the related copy protection method. The frontrunner right now is the 5C Digital Transmission Content Protection technology developed by Sony, Matsushita, Intel, Hitachi and Toshiba.

The 5C technology allows two 5C-compliant devices to talk to each other or not talk to each other, according to the wishes of the copyright holder. For example, you might be able to watch a pay-per-view movie from a 5C cable set-top on a DTV set but not be able to copy that same movie on a 5C VCR or other digital recording device. Or you might be able to make just one copy.

"The basic concept is that unless your device obeys the rules, other 5C devices won't talk to it," says Jim Bonan, vice president of business

development for Sony Electronics.

The problem is that not everybody likes 5C's rules. Thomson Consumer Electronics, the biggest U.S. seller of color TVs, doesn't support the 5C method, and neither does Zenith; both companies plan to sell first-generation sets for over-the-air TV until 2000 and are not particularly concerned with the cable interface. And set makers that do support 5C are waiting to make sure that cable operators like it enough to order 5C-compliant set-tops from their vendors.

Cable engineers say 5C still has to go through a standard-setting process before being adopted. Since TV set and cable set-top makers need about 12 months to introduce new silicon chips into their products, 5C-compliant digital TVs and set-tops may not get to market for Christmas 1999.

In the meantime, early DTV set buyers will be stuck with sets that have analog cable interfaces that don't include copy protection. So once protection technology is implemented, those sets will be obsolete in terms of receiving protected programming.

"These early adopters are going to have to be satisfied with non-copy protected programming," says a copyright industry source. ■

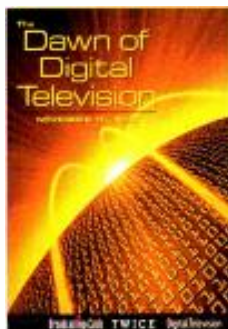
Paige Albiniak contributed to this story.

Digital has its day in Washington: Nov. 16

The beginning of the digital TV era will be celebrated in Washington next Monday (Nov. 16) at "The Dawn of Digital Television," a three-part event sponsored by leading networks, consumer electronics manufacturers and professional equipment suppliers. FCC Chairman William E. Kennard will open the program at 2 p.m. and will participate in a digital summit of top executives from the broadcast, cable, satellite and equipment venues, who will discuss prospects and challenges of the transition.

The event will continue with an exhibition and demonstrations of the digital era's state-of-the-art receivers by various manufacturers, beginning at 4 p.m. "Dawn" will conclude with a reception and dinner that will feature

highlights of pioneer programming prepared for the medium's debut, as well as live HDTV programming from network sources and Washington stations.



B&C will offer a special supplement in the Nov. 16 issue.

All three elements of "The Dawn of Digital" will be held in the new Ronald Reagan International Trade Center at 14th Street and Pennsylvania Avenue, N.W.

Richard E. Wiley, whose Advisory Committee on Advanced Television Service made digital and high-definition television possible, will be event chairman and will preside over the digital summit.

Sponsors for "The Dawn of Digital Television" include ABC, CBS, NBC and PBS, satellite programmer DirecTV, consumer electronics manufacturers Panasonic, RUNCO, Sharp, Sony and Thomson (RCA) and broadcast equipment suppliers Harris Communications

and Chyron. Other sponsors include Faroudja Labs, Kodak and Sarnoff Corp.

The nonprofit event is being produced by the BROADCASTING & CABLE Publishing Group, with special representation by three of its magazines: BROADCASTING & CABLE, *Digital Television* and *TWICE* (This Week in Consumer Electronics). Full-day individual registration, including the dinner, is \$400. Registration for the digital summit and demonstrations alone is \$200. For information call Estrella Diaz in New York at (212) 337-7053 or Doris Kelly in Washington at (202) 463-3700. ■

Dawn on the Web

The "Dawn of Digital Television" conference will be Webcast live on Monday, Nov. 16, at 2-4 p.m. ET on B&C's Website, www.broadcastingcable.com

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Viacom stands behind Valentine

Redstone, Dolgen say they expected some ratings hits from change in network direction

By John M. Higgins

Viacom's executives voiced support for United Paramount Network President Dean Valentine last week amid a dramatic ratings plunge stemming from this season's programming overhaul.

Valentine's effort to broaden UPN's programming beyond predominantly black-targeted sitcoms has quickly turned into a Nielsen drama, with viewership sliding 40%-50% across all key demos. Already struggling to gain a foothold as one of two "fifth" networks, UPN has backtracked even as chief rival WB has surged this season (see story, page 18).



Redstone

Other than The WB, the trend at all of the broadcast networks is heading south: they are losing as much to cable networks as they are to each other. NBC's loss of *Seinfeld* and the NFL has trimmed overall viewership 18% and young male viewership by 33%. Even CBS's newfound strength in the weekly Nielsen rankings means that its prime time audience has declined only 3%.

But no other network has suffered the kind of severe damage that UPN is experiencing, with controversial sitcom *The Secret Diary of Desmond Pfeiffer* yanked and expected to be canceled and hospital drama *Mercy Point* already gone.

But while Viacom Chairman Sumner Redstone and Viacom Entertainment Group CEO Jonathan Dolgen acknowledge disappointment and agree that the problem has been weak programming, they say they're standing by UPN and Valentine.

"He was trying to make a grand change to reposition the network," Dolgen said last week, by expanding from three to five nights per week and changing the programming focus. "The good news is that the ratings are going up week to week." Dolgen emphasized that "we feel very good about Dean." Valentine said that Viacom and Paramount executives knew there would be some losses because they

were going in such a different direction.

"When you're doing that, you're really starting from zero," he said. The choices were "go very, very slowly, or take our lumps and make our change immediately."

UPN's viewership has suffered the least among men 18-49, where the loss is only 35%. Viewership by younger adult women has been halved.

Positive spots include Wednesday time-travel drama *7 Days*, a new Thursday movie night and sitcom *Clueless*. The premiere of cartoon strip-based *Dilbert* that had been delayed by production snags is slated for January, possibly for Monday night.

UPN's expected \$150 million-plus loss this year is no small issue, but UPN doesn't operate in isolation. It has a major effect on Paramount's 19 broadcast stations, 16 of which are UPN affiliates. Morgan Stanley & Co. media analyst Richard Bilotti estimates that

Love Boat or Titanic?

UPN's programming ship is sinking this season

	'97-'98	'98-'99	Change
Households	3.3	2.0	-39%
Adults 18-34	2.0	1.1	-45%
Adults 18-49	1.9	1.1	-42%
Women 18-34	2.2	1.1	-50%
Women 18-49	2.1	1.2	-43%
Men 18-34	1.8	1.0	-44%
Men 18-49	1.7	1.1	-35%



the stations will earn \$140 million in cash flow on \$400 million in revenue this year. "Revenue would take a real hit without UPN," Bilotti says.

Perhaps more important are the benefits for Paramount's TV production unit. With 12 prime time series in production appearing on broadcast networks other than UPN, Paramount is a key supplier, particularly to NBC. But the networks are growing increasingly tough to negotiate with, with NBC and CBS demanding ownership stakes in practically everything they're putting on the air. Having its own captive outlet gives Paramount greater leverage. ■

Gore commission plan to hit industry resistance

By Paige Albinak

Broadcasters and the cable industry are expected to vigorously oppose a proposal the Gore commission will suggest today (Nov. 9) that ties cable carriage of digital TV signals to broadcasters' fulfillment of a mandatory minimum of public service obligations.

"The Advisory Committee believes that its recommendation for mandatory minimum standards should be coupled with a recommendation for digital 'must carry' by cable operators," says a draft report of the Gore commission, formally known as the Advisory Committee on the Public Interest Obligations of Digital Broadcasters.

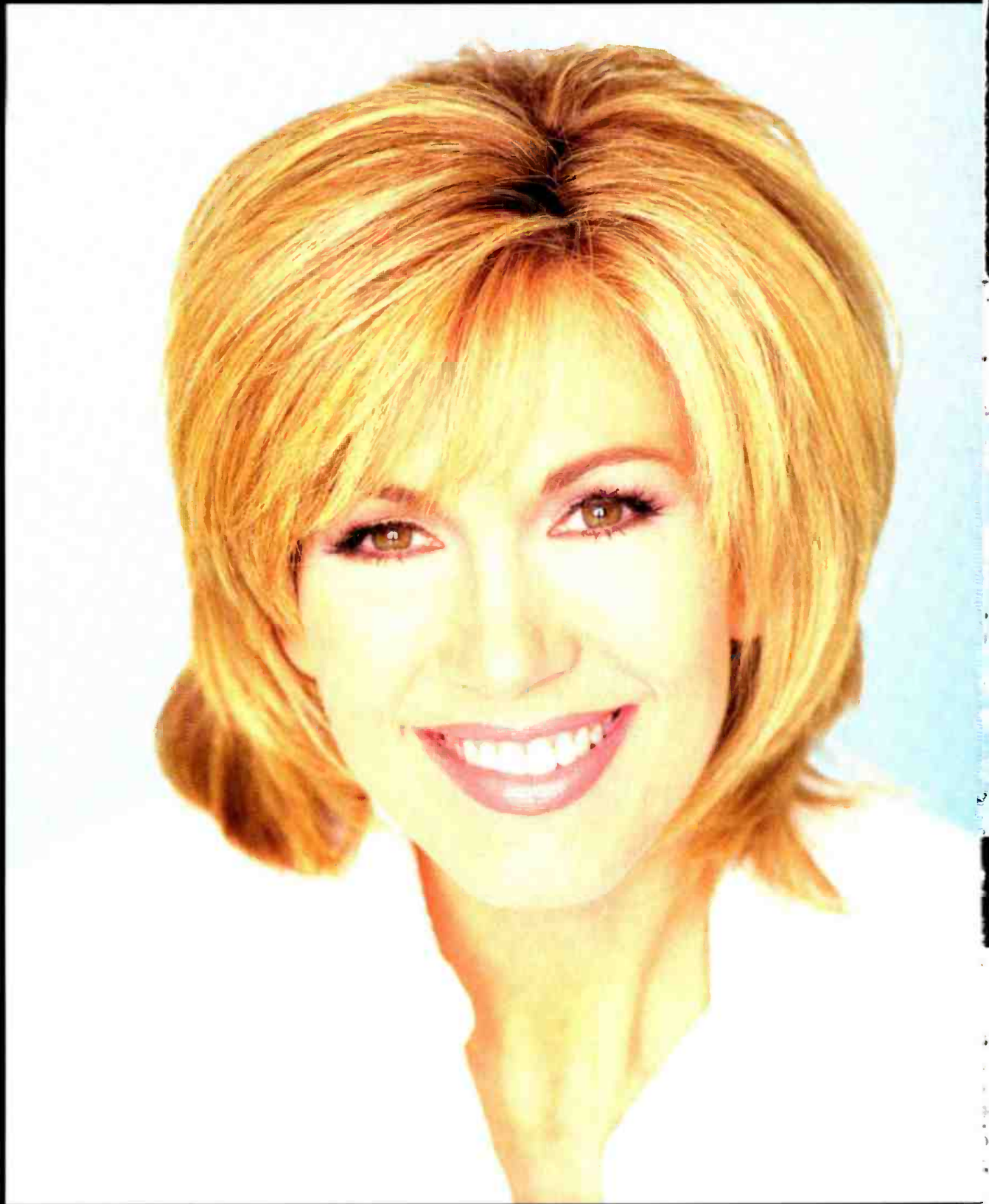
Public interest advocates want to tie

the two together because they think it will encourage broadcasters to accept the minimum levels of public service obligations in exchange for the must-carry requirement they covet. But broadcasters say they aren't willing to compromise their First Amendment right to editorial control.

"I would be shocked if the broadcast industry ever agreed to such unconstitutional carrots," says one broadcast source.

"We think digital must carry is out of the realm of that commission. We would oppose that," says Regina Sullivan, vice president of government and public affairs for A.H. Belo Corp. in Dallas. Sullivan's boss and Gore commission member, Belo Chairman Robert Decherd, last month told two Washing-

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ton groups that local broadcasting would be threatened without a digital carriage requirement throughout the transition.

"[W]e strongly urge the Advisory Committee not to endorse mandatory cable carriage of broadcasters' digital signals during the transition from analog to digital," wrote National Cable Television Association President Decker Anstrom in a letter to commission members. "Given the controversial nature of must carry, and as a matter of fundamental fairness, we question how the Committee can make any recommendation with respect to digital must carry."

On the other hand, broadcasters like a commission proposal that would have them voluntarily contribute five minutes a day of free airtime to local, state and/or federal politicians for 30 days before elections. Public interest advocates want free airtime to be required and say that was what the commission was created to explore.

"The voluntary five minutes of free airtime is my big disappointment," says Gigi Sohn, a member of the commission and executive director of the Media Access Project.

"This draft report provides little sense that broadcasting is anything but a business, and [leaves the impression] that broadcasters should be exempt from contributing their fair share for the public good," said the Center for Media Education and the Civil Rights Forum in a joint statement.

The commission also will propose:

- A two-year moratorium before broadcasters would have to pay fees on digital ancillary services, so they can explore different business models;

- Reserving for educational programming the 6 mhz of analog spectrum allotted to public broadcasting in each community;

- A voluntary code of conduct created and administered by the National Association of Broadcasters; and

- Increased disclosure of broadcasters' public interest activities.

The commission plans to submit its final report to Vice President Gore by Dec. 18. ■

Broadcasting & Cable ONLINE

At www.broadcastingcable.com, "Top of the Week" is "Top of the Minute." We continuously post breaking industry news each business day from 9 a.m. to 9 p.m.

CF launches two more shows

By Joe Schlosser

Byron Allen's CF Entertainment has two new shows for syndication, and this time the former *Real People* star is only going to be on the sidelines.

Allen, who hosts three syndicated shows, is letting the women do all the talking on his new strip, *Every Woman*, and on weekly series *Global Business*. Both are set to enter first-run syndication in fall 1999.

Every Woman will showcase three different successful women in various fields during each daily half-hour. Allen has hired a team of five female correspondents who will travel the country to conduct interviews. The correspondents are former *Extra* reporter Wendy Walsh; KCBS-TV Los Angeles sports reporter and *Sunset Beach* star Lisa Guerrero; WCBS-TV New York reporter



Gayle O'Neal, and a pair of former *E! Entertainment News* on-air personalities, Cindy Hom and Kerry Ruther.

"*Every Woman* is going to be powerful, inspirational and motivational," Allen says. "We believe the show fits into our company's philosophy of clearly defined television. It's targeted at women 18-to-34 and 18-to-49, and that's who is going to watch it."

Allen has produced an hour pilot that includes interviews with Paramount Pictures chief Sherry Lansing and author Maya Angelou. Stations will be encouraged to identify women to be featured on the show and will be allowed to excerpt the interviews for their local news.

Global Business is being sold as a weekly half-hour that spotlights three top corporate executives from around the world, with a pair of reporters from *Every Woman* handling the interviews. ■

Sweeps slide for nets

NBC leads, but the network numbers continue to decline

By Michael Stroud

Cable's onslaught once again took its toll on broadcast numbers in the first seven days of November sweeps, as five of the six networks recorded viewership declines. Only The WB was up.

For NBC, the good news was that the ratings drop for the week was only in the low single digits, a change from the double-digit ratings drop of some other weeks this season, according to Nielsen Media Research. The network retained its number-one ranking in both households and adults 18-49, paced by its typical dominating Thursday night performance and the airing of its two-part miniseries, *The Temptations*.

Fox was number two in 18-49s for the sweeps week ended Nov. 4, helped by its airing of "The Lost World" and its special, *Magic's Greatest Secrets Revealed*.



The Temps powered NBC to first.

For the first seven days, NBC won among adults 18-49 with a 6.4 rating/17 share, down 4%; Fox was number two, with a 6/16, down 8%; ABC was number three, with 4.6/12, down 29%; CBS logged 3.9/10, down 2%; The WB had 1.8/4, up 20%, and UPN had 1.2/3, down 40%. In households, NBC had 10.1/16, up 4%; CBS had 9.0/15, down 5%; Fox logged 8.2/13, down 1%. ABC had 8.1/13, down 26%; The WB had 3.2/5, up 23%, and UPN had 2.1/3, down 36%.

Although ABC performed well on several days, its numbers for the first seven days of the sweeps were down sharply in comparison with the same period last year..

ABC appeared to be gaining momentum late last week, however, after a strong Thursday and an expectation of solid performances on Sunday. ■

Elections return Hollings, McCain

Senate remains the same, 55 Republicans, 45 Dems; House has five fewer GOP members

By Paige Albiniak

In one of the closest Senate races in the 1998 midterm elections, Senate Commerce Committee ranking member Fritz Hollings overcame Rep. Bob Inglis by six points, giving South Carolina's junior senator his sixth full term.

Hollings's race was atypical in these elections, where the majority of races were shoo-ins. Still, there were a few



who had to fight it out to the end, and there were some unlucky incumbents who lost their seats.

Sen. Russell Feingold (D-Wis.), amid great speculation that his refusal to accept issue advertisements funded with undisclosed "soft" money would cost him his seat, managed to squeak by opponent Republican Rep. Mark Neumann.

Feingold's victory is seen by many as

a promise that his pet issue, campaign finance reform, will surface again during the 106th Congress. It also gives fuel to Commerce Committee Chairman John McCain (R-Ariz.), who just won his own election, as he begins to focus on a possible presidential run.

With 34 seats at stake in the Senate, Republicans had been hoping to achieve a filibuster-proof 60 places. The numbers remained the same as last term, however, with Democrats filling 45 seats and Republicans holding 55.

Besides Hollings and Feingold, two other Senate races went down to the wire. Nevada Democrat Harry Reid

NEW MAKEUP IN WASHINGTON: THE 106TH CONGRESS

The following charts list the election results for members of the Senate and House Commerce committees. The same members will not necessarily serve on these committees once assignments are made early next month. Relevant chairman assignments, however, will stay the same.

Senate Commerce Committee—Republicans

Chairman John McCain* (Ariz.) beat Democrat Ed Ranger, 68% to 28%.
Sam Brownback* (Kan.) beat Democrat Paul Feliciano, 65% to 32%.
Jim Bunning (Ky.) beat Democrat Scotty Baesler, 50% to 49%, winning the seat of retiring Democrat Wendell Ford.

Senate Commerce Committee—Democrats

Ranking member Ernest "Fritz" Hollings* (S.C.) beat Republican Bob Inglis, 52% to 46%.
Daniel Inouye* (Hawaii) beat Republican Crystal Young, 79% to 18%.
John Breaux* (La.) beat Republican Jim Donelon, 64% to 32%.
Byron Dorgan* (N.D.) beat Republican Donna Nalewaja, 63% to 35%.
Ron Wyden (Ore.) beat Republican John Lim, 59% to 36%.

House Commerce Committee—Republicans

Chairman Tom Bliley* (Va.) beat independent Bradley Evans, 74% to 26%.
Finance subcommittee chairman Mike Oxley* (Ohio) beat Democrat Paul McClain, 64% to 36%.
Tom Tancredo (Colo.) beat Democrat Henry Strauss, 55% to 43%, winning the seat of retiring Republican Dan Schaefer.
Oversight and investigations subcommittee chairman Joe Barton* beat Democrat Ben Boothe, 73% to 26%.
Dennis Hastert* beat Democrat Robert Cozzi, 70% to 30%.
Fred Upton* beat Democrat Clarence Annen, 70% to 28%.
Thomas Reynolds beat Democrat Bill Cook, 58% to 42%, winning the seat of retiring Republican Bill Paxon (N.Y.).
Paul Gillmor* (Ohio) beat Democrat Susan Davenport Darrow, 67% to 33%.
Jim Greenwood* (Pa.) beat Bill Tuthill, 63% to 33%.
Mike Simpson (Idaho) beat Democrat Richard Stallings, 53% to 45%, winning the seat of retiring Republican Michael Crapo.
Christopher Cox* (Calif.) beat Democrat Christina Avalos, 68% to 30%.
Steve Largent* (Okla.) beat Democrat Howard Plowman, 62% to 38%.
Richard Burr* (N.C.) beat Democrat Michael Robinson, 68% to 32%.
Brian Bilbray* (Calif.) beat Democrat Christine Kehoe, 49% to 46%.
Ed Whitfield* (Ky.) beat Democrat Thomas Barlow, 55% to 45%.
Greg Ganske* (Iowa) beat Democrat Jon Dvorak, 65% to 34%.

Charles Norwood* (Ga.) beat Democrat Marion Denise Spencer Freeman, 59% to 41%.

Tom Coburn* (Okla.) beat Democrat Hugh Kent Pharoah, 57% to 40%.
Rick Lazio* (N.Y.) beat Democrat John Bace, 66% to 30%.
Barbara Cubin (Wyo.) beat Democrat Scott Farris, 58% to 39%.
James Rogan (Calif.) beat Democrat Barry Gordon, 50% to 47%.
John Shimkus* (Ill.) beat Democrat Rich Verticchio, 61% to 33%.

House Commerce Committee—Democrats

Ranking member John Dingell* (Mich.) beat Republican William Morse, 67% to 31%.
Henry Waxman* (Calif.) beat Republican Mike Gottlieb, 74% to 22%.
Ed Markey* (Mass.) beat Patricia Long, 71% to 29%.
Ralph Hall* (Texas) beat Republican Jim Lohmeyer, 58% to 41%.
Tammy Baldwin (Wis.) beat Republican Josephine Musser, 53% to 47%, winning the seat of retiring Republican Scott Klug.
Rick Boucher* (Va.) beat Republican J.A. "Joe" Barta, 61% to 39%.
Jay Inslee (Wash.) beat Republican Rick White*, 51% to 43%.
Joseph Crowley (N.Y.) beat Republican James Dillon, 66% to 28%, winning the seat of retiring Democrat Thomas Manton.
Edolphus Towns* (N.Y.) beat Republican Ernestine Brown, 92% to 6%.
Frank Pallone* (N.J.) beat Republican Michael Ferguson, 57% to 40%.
Sherrod Brown* (Ohio) beat Republican Grace Drake, 62% to 38%.
Bart Gordon* (Tenn.) beat Republican Walt Massey, 55% to 45%.
David Wu (Ore.) beat Republican Molly Bordonaro, 52% to 45%, winning the seat of retiring Democrat Elizabeth Furse.
Bobby Rush* (Ill.) beat Republican Marlene White Ahimaz, 86% to 11%.
Anna Eshoo* (Calif.) beat Republican John "Chris" Haugen, 69% to 28%.
Ron Klink* (Pa.) beat Republican Mike Turazi, 64% to 36%.
Bart Stupak* (Mich.) beat Republican Michelle McManus, 59% to 40%.
Eliot Engel* (N.Y.) beat Republican Peter Fiumefreddo, 88% to 12%.
Tom Sawyer* (Ohio) beat Republican Thomas Watkins, 63% to 37%.
Albert Wynn* (Md.) beat Republican John Kimble, 86% to 14%.
Gene Green* (Texas) beat Independent Lea Sherman and Libertarian James Chudleigh, 93% to 4 and 3%, respectively.
Karen McCarthy* (Mo.) beat Republican Penny Bennett, 66% to 31%.
Ted Strickland* (Ohio) beat Republican Nancy Hollister, 57% to 43%.
Diana DeGette* (Colo.) beat Republican Nancy McClanahan, 67% to 30%.

* Incumbent

Source: Associated Press

For These



Stations...

New York WABC-TV

Los Angeles KABC-TV

Chicago WLS-TV

Philadelphia WPVI-TV

San Francisco KGO-TV

Boston WCVB-TV

Washington, DC WJLA-TV

Detroit WXYZ-TV

Atlanta WSB-TV

Cleveland WEWS-TV

Phoenix KTVK-TV

Pittsburgh WTAE-TV

Orlando WFTV-TV

Baltimore WBAL-TV

Hartford/N. Haven WFSB-TV

Charlotte WSOC-TV

Raleigh/Durham WTVD-TV

Nashville WSMV-TV

Milwaukee WISN-TV

Cincinnati WCPO-TV

Kansas City KMBC-TV

Greenville/Spart. WYFF-TV

Birmingham WBMA-TV

West Palm Beach WPTV-TV

Oklahoma City KOCO-TV

Albuquerque KOAT-TV

Fresno/Visalia KFSN-TV

Little Rock KATV-TV

Flint WNEM-TV

Roanoke/Lynchburg WSET-TV

Des Moines KCCI-TV

Burlington/Platts. WPTZ-TV

Salinas/Monterey KSBW-TV

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NEW MAKEUP IN WASHINGTON: THE 106TH CONGRESS

The following members of the House Commerce Committee ran unopposed:

Telecommunications Subcommittee Chairman Billy Tauzin (R-La.)

Michael Bilirakis (R-Fla.)

Cliff Stearns (R-Fla.)

Nathan Deal (R-Ga.)

Peter Deutsch (D-Fla.)

Other key race results:

Senate Judiciary committee ranking member Patrick Leahy* (Vt.) beat Republican Fred Tuttle, 72% to 23%.

Senate Judiciary committee member, campaign finance reformer and free airtime supporter Russell Feingold* (D-Wisc.) beat Rep. Mark Neumann, 50% to 49%.

* Incumbent

Source: Associated Press

held his seat, with only about 460 votes more than Republican John Ensign. The fight over retiring Kentucky Democrat and Commerce Committee member Wendell Ford's seat also was tight—Republican Jim Bunning beat Democrat Scotty Baesler by a 1% margin.

The seats of only two Republicans on the Senate Commerce Committee were being contested, and both of those races were easily won. Chairman John McCain (R-Ariz.) beat his Democratic opponent, Ed Ranger, while the committee's newest Republican member, Sam Brownback of Kansas, kept his seat by overcoming Democrat Paul Feliciano.

House has fewer Republicans

Republicans actually lost five seats in the House of Representatives, bringing the total to 223 Republicans, 211 Democrats and one independent.

Commerce Committee member and

head of the Congressional Internet Coalition Rick White (R-Wash.) lost his seat to Democrat Jay Inslee by a fairly wide margin for an incumbent—51% to 43%.

"I think the Republicans should be hanging their heads today," said one lobbyist. "They could have avoided those losses in the House through more deft handling of the last month of the congressional session, better targeting of their advertising to candidates and better targeting of their money in general."

For broadcasters, the cable industry and satellite TV providers, a Republican majority tends to lean toward deregulatory policies, so the election results spell good news—although not as good as if Republicans had won a stronger majority or even the desired 60 Senate seats.

"We almost have a parliamentary situation now, because they are so close. It's almost a government by coalition," said that lobbyist. ■

FCC report to detail kids TV efforts

Public to get chance to comment on station's quota efforts

By Bill McConnell

Parents and children's TV advocates will get a chance to grade broadcasters' compliance with new rules requiring three hours of weekly educational programs.

The commission, which is putting the finishing touches on a report detailing broadcasters' performance in the 1997-98 season—the first in which the quota was in effect—is likely to seek public comment, FCC staffers say. The report will detail the specific programs offered to meet the requirements, the number of regularly scheduled episodes that were preempted, and whether rescheduled airtimes received adequate publicity.

The new rules, approved in 1996, require stations to identify their core educational shows.

The commission's report will follow Oct. 29 letters from Mass Media Bureau Chief Roy Stewart admonishing CBS and NBC for failing to adequately promote their educational programs. NBC also was chastised for a high preemption rate at its owned stations—10.7%. ABC was praised for its performance.

Despite the criticism, the networks received FCC permission to continue preempting Saturday morning educational programs for sporting events

during the 1998-99 season.

NBC officials say the network is preparing a response to the FCC's complaints, but they predict that preemption rates will continue to be high this season because of a heavy schedule of live sports coverage.

"The FCC demonstrated flexibility for sports coverage during 1997-98, and we will be working closely with them for the 1998-99 season," said an NBC source.

The prospect of public input on the industry's performance cheered longtime children's TV advocate Peggy Charren. "The public needs to weigh in—not just on the preemptions but on the quality of the programs—because the FCC says very little about content."

Despite the programming quota, commercial broadcasters got lower marks earlier this year in the Annenberg Public Policy Center's annual assessment of children's programming.

The centers found a drop in the percentage of "highly educational" network programs, from 43% to 29%, while the percentage of "minimally educational" programs increased, from 22% to 26%. The study also found that many shows are omitting the "TV-FV" label for fantasy violence from kids shows.

Despite the poor grades, broadcasters have at least eliminated "dubious

and laughable" practices, such as labeling the *Mighty Morphin Power Rangers* as educational, says Amy Jordan, senior research investigator for the Annenberg Center. "But we still see a fair number of shows that are very weak," she says.

Shows receiving Annenberg's lowest marks are *Oscar's Orchestra*, *NBA Inside Stuff* and *Wheel of Fortune 2000*. Top-scoring shows are *Beakman's World*; *Bill Nye, the Science Guy*; *Nick News*, and *Saved by the Bell*.

Jordan says that networks should do a better job of labeling the programs rather than relying on "obtuse" icons, such as a light bulb in the corner of the screen.

"We found that parents don't have any idea about the three-hour rule," she says. "Broadcasters, the press and advocates must do better to help parents know these shows are out there and worth viewing."

Charren praised the FCC for ratcheting up the pressure to improve children's programs, noting that KTXH(TV) in Houston was fined two weeks ago for violating the ban on program-length commercials. The station got in trouble after revealing in its license renewal application that on four occasions it ran ads for products featuring program-related characters.

"This shows that the FCC is paying attention to the spirit of the law," Charren said. ■

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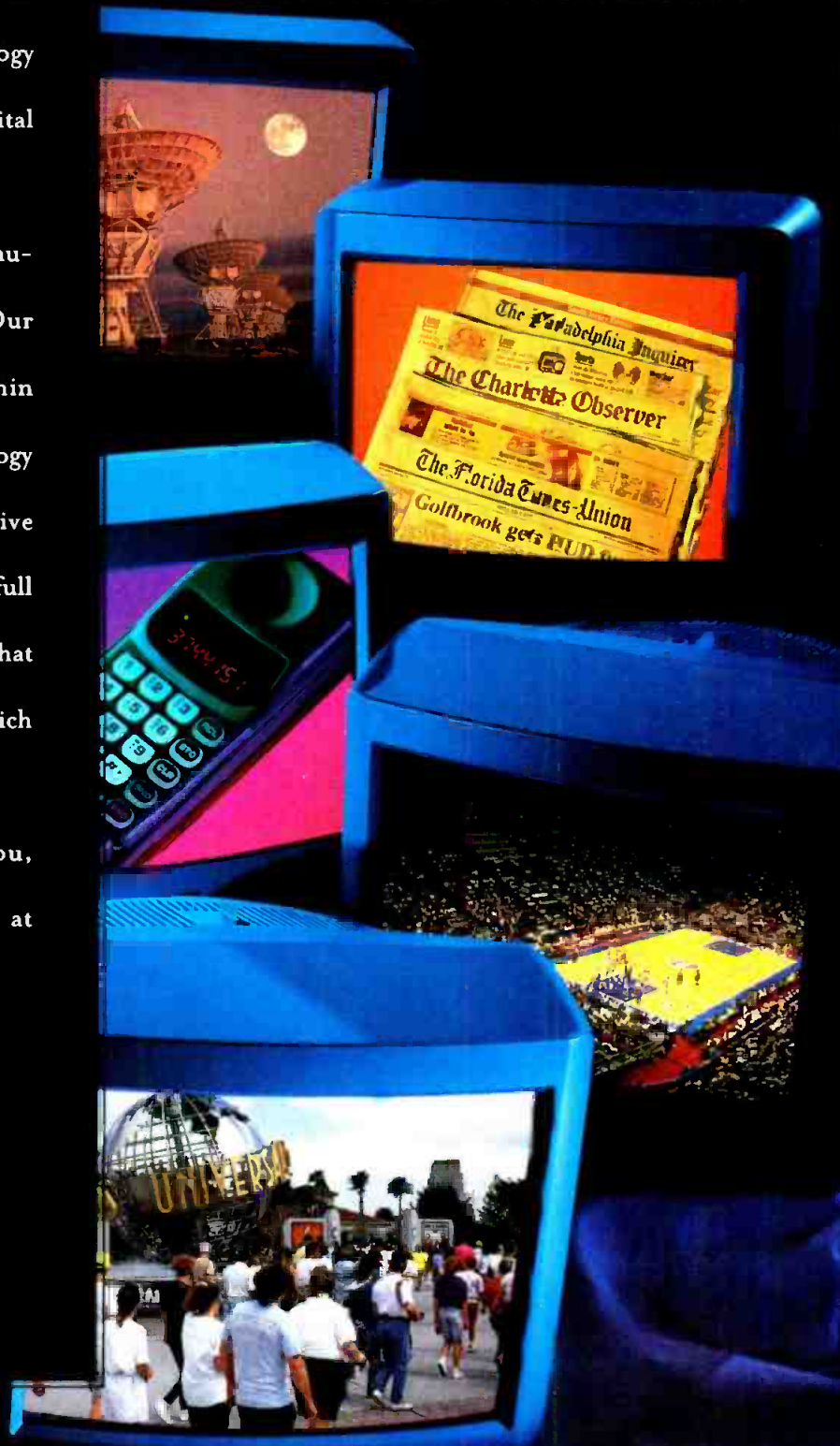
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Clarke leaving NCTA

By Paige Albinak

Torie Clarke, spokeswoman for the National Cable Television Association, is leaving the association early next year to become president of Bozell/Eskew, a Washington advertising firm that focuses on issue advocacy.

"Torie has been my soul mate for five years, and I'm going to miss her seemingly infinite energy and creativity, extraordinary leadership, and 'get-it-done' commitment enormously," said NCTA President Decker Anstrom.

Clarke has not decided when she will leave NCTA, and the association has not decided on who would take Clarke's place.

She started at the NCTA in the fall of 1993. Since then, she has worked on many public relations campaigns for the cable industry, including the On-Time Guarantee, Cable's High-Speed Education Connection and a critical viewing partnership with the National Parent-Teacher Association.



Clarke is leaving the NCTA for an advertising firm.

The cable industry appears to have successfully fought an uphill battle to improve its image in Washington. Following the passage of the Cable Act of 1992, Anstrom, Clarke and the entire cable industry promptly began working to upgrade cable's relationship with lawmakers and regulators—so much so that two Congressional staffers last month told a room of broadcasters that the cable industry's standing on Capitol Hill is good enough to convince members that mandatory cable carriage of digital broadcast signals is a bad idea. ■



WASHINGTON WATCH

By Bill McConnell and Paige Albinak

FCC's Lathen says AT&T/TCI won't escape scrutiny

The FCC will closely review AT&T/TCI's post-merger plans for programming subsidiary Liberty Media as well as competitors' demands for access to the combined company's high-speed data networks, Cable Services Bureau chief Deborah Lathen said last Wednesday.

"Program access and broadband usage are two key areas we're examining," she said. The Cable Bureau is spearheading the agency's evaluation of the merger. "We're going to be looking very closely at the relationship Liberty will have with AT&T," Lathen said. Private cable companies and wireless cable

groups last week urged the FCC to forbid AT&T from claiming that Liberty's operational independence exempts it from programming resale requirements.



FCC Cable services Bureau head Deborah Lathen points out FCC's concerns with AT&T/MCI merger.

Lathen stressed, however, that AT&T will not be required to carry local broadcasters' digital signals as a condition of the merger. "We are not going to decide must-carry in the AT&T/TCI review. That issue is a completely different proceeding," she said. In comments to the FCC, the National Association of Broadcasters and the Consumer Electronics Manufacturers Association said that the merged company should be required to carry local TV stations' digital programs without any signal degradation. Although the agency will review AT&T's plans to

roll out advanced telecommunications services, no preconditions have been set, Lathen added. "That's something we will look at in the context of many issues."

WTVE wins must carry

Over the objections of Comcast, the FCC last week ruled that the company's Gloucester County, N.J., cable system must carry the signal of WTVE (TV) Reading, Pa. Independent WTVE, which serves the Philadelphia area, wants carriage on the Comcast system because it also serves the city's New Jersey suburbs. Comcast has argued that WTVE's April 30 complaint was a month past the one-year filing deadline (the station had originally requested carriage on March 5, 1997). But the FCC found that Comcast did not provide a clear-cut denial of carriage at that time because periodic negotiations between the companies

continued until the complaint was filed. The commission also rejected Comcast's assertion that WTVE does not provide an adequate signal to the system's headend, because the station offered to install at its own expense any necessary amplifiers and other equipment. The commission also ordered Grafton Cable Communications in Grafton, Ohio, to carry WOAC(TV), a home shopping channel in Canton. Grafton rejected WOAC's original request for carriage but filed no opposition when the station asked for an FCC ruling.

DBS must wait for more capacity


The FCC last week delayed for two more weeks the comment deadline for a proposal to make available an additional 500 mhz for DBS signals on the 18 Ghz band. Comments are now due Nov. 19. Much of the band already is allocated for shared use by satellite services, microwave communications, cable TV relay stations and electronic news gathering. The FCC is proposing to create the extra space by reducing the amount of separation between signals.

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Debut Week vs. Week 5 Talk Shows: Ranked by % Rating Change (HH Rtg./Shr.)

	Debut Week	Week 5	% Change
MAURY	3.0/12	3.2/13	+7%/+8%
SALLY	3.4/11	3.5/12	+3%/+9%
JERRY	4.7/13	4.8/14	+2%/+8%
Montel Williams	3.4/10	3.4/11	Flat/+10%
Forgive or Forget	1.4/5	1.4/5	Flat/Flat
Ricki Lake	2.4/7	2.3/7	-4%/Flat
Regis & Kathie Lee	3.9/15	3.7/14	-5%/-7%
Oprah Winfrey	7.1/18	6.7/17	-6%/-6%
Rosie O'Donnell	3.9/10	3.6/10	-8%/Flat
Jenny Jones	2.8/10	2.5/9	-11%/-10%
Donny & Marie	1.7/6	1.5/5	-12%/-16%
Howie Mandel	2.3/8	2.0/7	-13%/-13%
Martha Stewart	2.8/10	2.4/9	-14%/-10%
Roseanne	2.7/9	2.1/7	-22%/-22%

Source: NSI WRAP Metered-markets, week 5 vs. Debut week, cross market average. 6/9-7/10/98: Forgive or Forget; 6/22-7/24/98: Howie; 8/24-9/24/98: Regis & Kathie; 9/7-10/9/98: Rosie, Oprah, Martha, Jenny; 9/14-10/16/98: Roseanne, Sally, Ricki, Maury, Jerry; 9/21-10/23/98: Donny & Marie, Montel.



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Telemundo: Time for plan B

Backed by new owners Sony and Liberty, underdog Spanish-language network has a bold programming plan to challenge Univision

By Steve McClellan

The numbers tell the story: The competition between U.S. Hispanic broadcast networks Univision and Telemundo has been lopsided in favor of Univision.

What the numbers don't show is Telemundo's turnaround plan. Backed by new partners with deep pockets—Sony Pictures Entertainment and Liberty Media—the strategy calls for counterprogramming the network with original, American-made sitcoms, dramas and reality shows.

In 1997 Univision generated operating profits of \$104.4 million, up 45%, and revenue of \$459.7 million, up 87%. By comparison, Telemundo's operating income dropped 45%, to \$16.1 million, on a 2.5% revenue decline, to \$197.6 million. For the first three quarters of the year, Univision generated operating profits of \$84.5 million, up 28%, on a 30% revenue gain, to \$417.6 million.

In a filing with the Securities and Exchange Commission, Telemundo predicted that U.S. Spanish-language TV advertising will climb from an estimated \$638 million this year to a pro-



The Telemundo team: Executive VP Rachel Wells, in charge of marketing, branding and repositioning, comes from Sony; President Peter Tortorici was president of CBS Entertainment in 1994-95; Telemundo Entertainment President Nely Galan worked on international channel building for Telemundo before her current post, and COO Alan Sokol was in Sony corporate development.

jected \$736 million in 2000. Its own share of the market, Telemundo said, will climb from 23.1% (\$227.7 million this year) to about 24.7%—\$273 million—by the turn of the century.

As for viewership, Telemundo figures Univision attracts some 80% of the audience, on average, and Telemundo gets 20%.

But Telemundo is trying to change that. The purchase of the network by Sony and Liberty provides a major boost in resources, including a bigger operating budget, stronger management and a vast programming library. Telemundo will draw on the library as it targets a younger and bilingual core Hispanic audience.

Jon Feltheimer, president, Columbia Tristar Television Group, now

Set to debut tomorrow (Nov. 10) on Telemundo, 'Solo en America' is a sitcom about a recently divorced 34-year-old who finds herself raising two daughters alone in New York.

managing partner of Telemundo, has high expectations for the network. He believes it can be a "pop culture brand" that U.S. Hispanics have not had before. But Feltheimer also says the network will be the core of Sony's worldwide Spanish-language TV strategy. Sony produces 500 hours of Spanish-language programming for seven international channels, in addition to Telemundo: "I see the potential here to build an incredible Spanish-language library with Telemundo ultimately becoming the driver."

With Sony and Liberty on board, the network's programming budget has doubled for the current season. Feltheimer projects Telemundo will turn the net-profit corner in three to four years.

The counterprogramming plan is designed to differentiate Telemundo from rival Univision, which relies mostly on imported programming from Mexico and Latin America (see page 34).

Telemundo President Peter Tortorici



says the network will, for the first time, deliver sitcoms and dramas produced in the U.S.—with Hollywood-quality production values—to its audience.

The network has high hopes for two such efforts debuting this month, including a new *Miami Vice*-type police drama, *Reyes y Rey*. Set on the U.S.-Mexico border, *Reyes y Rey* presents the exploits of a crime-fighting duo, one Mexican and the other a Mexican-American.

Nely Galan, Telemundo's Cuban-born president of entertainment programming, says that *Reyes y Rey* speaks volumes about the network's strategy and goals: "*Reyes y Rey* is important for a number of reasons. ... It talks about the [U.S.-Mexican] border, the number-one issue in the Latino market." The show also offers Hispanic role models, who are in short supply in mainstream TV, Galan says: Hispanics in mainstream American TV are more likely to be criminals. In addition, she notes that the two leading characters of *Reyes y Rey* don't really get along. "Americans tend to lump all Latinos into one group. We have issues with each other" that usually aren't explored on TV, Galan says.

Indeed, for Galan, the Telemundo mission is to try to undo what she perceives as years of "cultural imperialism" imposed on the U.S. Latino market. Until now, she says, both U.S. Spanish-language networks featured programs primarily from Mexico or Latin America. "You grow up in the U.S. as a Latino, and you're very American, but all the shows about you take place in another country. It only reinforces the fact that you're a minority."

Having helped launch channels in Latin America—with large components of original programming—for companies including MGM, Fox and HBO, Galan says she questioned why there was no comparable channel in the U.S. for Latinos. "This mission we're on is very important, not just from a business sense, but also socially. It's rare to get a job like this in the entertainment business where you get to do the right thing too."

But Galan may not be in her current job in a few years; she has a shot at replacing Tortorici as head of the entire operation. Indeed, Tortorici says the network is trying to find Hispanics



Telemundo is featuring Hollywood movies on Sunday nights. 'Desperado,' starring Antonio Banderas and Salma Hayek, aired Nov. 1.

to eventually succeed the entire top management at the network. "I want to see Nely Galan running this network in whatever time it takes. ... If the new strategy succeeds, we should turn it over to somebody to take it to the next step, and we'll be well-rewarded for doing so."

Also set to premiere this week is sitcom *Solo en America*, about the travails of a single mom, also a new theme for the U.S. Hispanic TV market. Galan says the show reflects the struggles of many disillusioned Latino women who have come to the U.S. to find paradise. Instead, they end up divorced, working and raising children in a different culture.

The kids in *Solo* represent the younger audience that Telemundo wants to attract, according to Galan. Tortorici says that if history is an indication,

once kids are drawn in, other age groups follow.

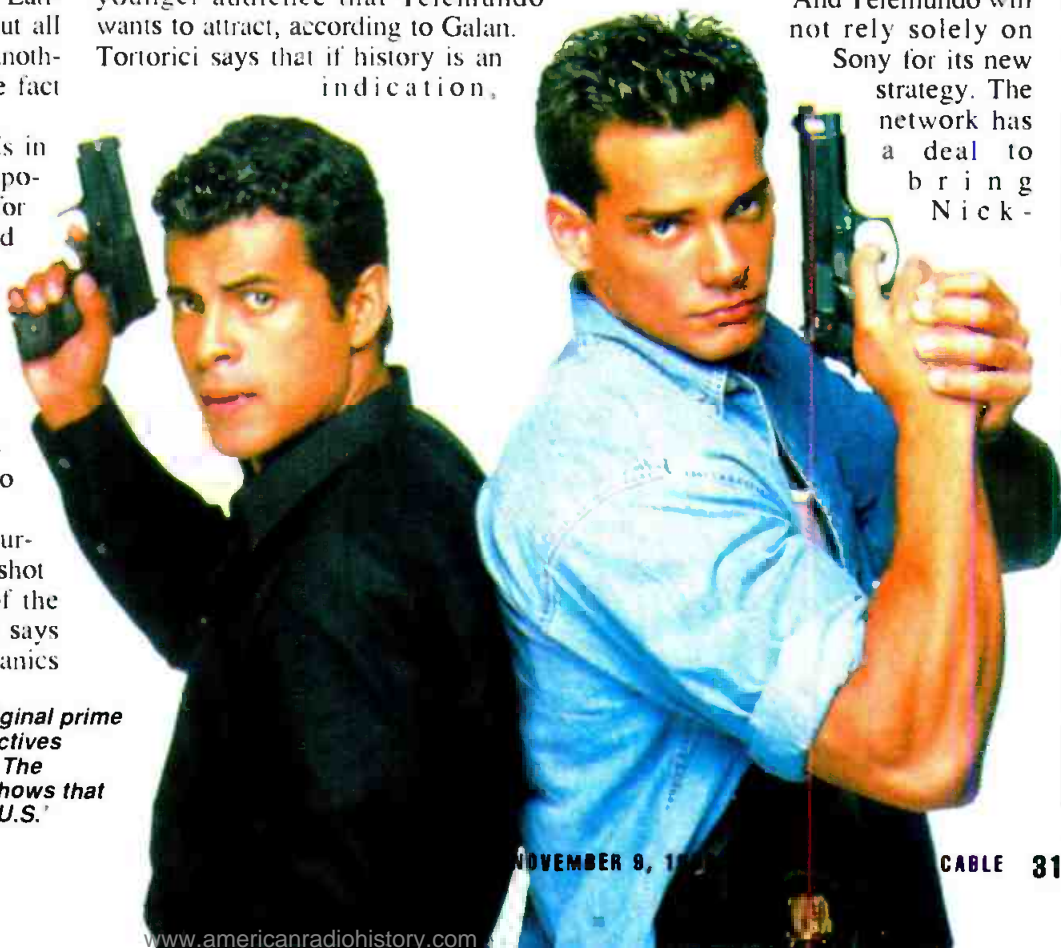
"If I had to describe the ideal model, it would be ABC in the '70s," Tortorici says. "It had an attitude, a young feel, but also it was about family. It was the network of *Laverne & Shirley*, *Happy Days*, *Starsky & Hutch*, *Charlie's Angels* and *Roots*. There was a terrific breadth. ... We have the same opportunity to broadly brand and target."

Both *Solo* and *Reyes y Rey* will air in prime time twice a week.

This season, Telemundo is overhauling some 75% of its lineup as the network switches from a series of prime time strips to a checkerboard schedule featuring different shows each evening. Only one of several telenovelas (Hispanic soaps) is returning to prime time, while an entertainment magazine show that was stripped across five nights has been cut back to one night.

The network also is shelving a batch of 30-year-old movies that "pretty much had the sprockets run off of them," Tortorici says. Telemundo still will have four prime time movie nights a week, although Tortorici says he would like to see that reduced to two. The movie menu is being refreshed with titles such as "La Bamba," "Desperado" and "Stand and Deliver," although some "classics" will continue to air.

And Telemundo will not rely solely on Sony for its new strategy. The network has a deal to bring Nick-



'*Reyes y Rey*,' Telemundo's first original prime time drama, is the story of two detectives working on the U.S./Mexico border. The network says its goal is to create 'shows that reflect the Latino experience in the U.S.'

BEFORE ASKING YOU

WE

Market	Station	Affil.	HH RTG %Increase
New York	WPIX	WB	+46%
Chicago	WBBM	CBS	+22%
Dallas	KTVT	CBS	+39%
Atlanta	WSB	ABC	+6%
Houston	KPRC	NBC	+8%
Seattle	KIRO	CBS	+16%
Cleveland	WKYC	NBC	+2%
Pittsburgh	WPXI	NBC	+39%
Sacramento	KMAX	UPN	+100%
St. Louis	KMOV	CBS	+7%
Cincinnati	WLWT	NBC	+32%
Salt Lake City	KTVX	ABC	+5%
San Antonio	KENS	CBS	+22%

HARD COPY. RENEWED EN

Source: NSI, WRAP 9/14/98 - 10/30/98 vs. October 1997 time periods. Excludes delayed or early broadcasts.

**TO RENEW HARD COPY,
RENEWED HARD COPY.**



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ERGY. RENEWED INTEREST.



A VIACOM COMPANY

Telemundo vs. Univision: the O&Os

Source: BIA Research

Mkt. rank	Market	Call letters	Owner	'97 est. revenue (in 000s)	% share market revenue	Rank by % share mkt. revs	Total day share July '98	Rank by share of viewing
1	New York	WXTV	Univision	27,000	2.1%	7	4	7
		WNJU	Telemundo	8,000	0.6%	9	0	10
2	Los Angeles	KMEX-TV	Univision	96,000	6.8%	8	6	8
		KVEA	Telemundo	30,000	2.1%	9	1	10
3	Chicago	WGBO-TV	Univision	17,000	2.0%	8	3	9
		WSNS-TV	Telemundo	5,000	0.6%	9	0	10
5	San Francisco	KDTV	Univision	13,500	2.3%	8	2	9
		KSTS	Telemundo	0	0.0%	20	0	20
8	Dallas-Ft. Worth	KUVN	Univision	10,000	2.0%	9	3	10
11	Houston	KXLN-TV	Univision	19,500	4.5%	7	6	7
		KTMD	Telemundo	5,500	1.3%	8	2	9
16	Miami	WLTV	Univision	51,400	12.0%	4	13	1
		WSCV	Telemundo	21,000	4.9%	8	3	8
17	Phoenix	KTVW-TV	Univision	10,200	3.1%	8	2	8
20	Sacramento	KUVS	Univision	3,800	1.9%	7	3	6
38	San Antonio	KWEX-TV	Univision	10,500	8.2%	6	7	5
		KVDA	Telemundo	2,500	1.9%	7	1	8
48	Albuquerque	KLUZ-TV	Univision	2,300	2.6%	5	2	5
55	Fresno-Visalia, Calif.	KFTV	Univision	5,500	7.8%	5	12	4
131	Bakersfield, Calif.	KUVI*	Univision	2,500	12.1%	4	6	4
NA	San Juan, P.R.	WKAQ-TV	Telemundo	NA	NA%	NA	NA	NA

*UPN affiliate

elodeon programming to Telemundo's morning block from 6:30 to 8:30. Telemundo also has acquired a slate of documentaries from Discovery Communications. Nickelodeon and Discovery

programs are being offered in Spanish to the U.S. Hispanic market for the first time.

"The Best of Both Worlds" is how Telemundo is now positioning itself—

the two worlds are viewers' Latino cultural background coupled with their daily experiences in the U.S.

How much and how fast can Telemundo grow? Tortorici says the network averages about a 12 share among Hispanic viewers in prime time. "We think we can triple that over time."

But a key element in the network's growth will be to strengthen the affiliate base, which reaches (at least technically) 85% of all Hispanic households, where a potential 30 million viewers reside. That compares with about 92% for Univision.

But Telemundo's affiliate base, covering 63 markets, is a mix of eight owned-and-operated full-power stations, 15 owned-and-operated low-power stations and 43 broadcast affiliates, as well as cable and satellite distribution. "Improving the station base is the primary priority," says Tortorici. The company likely will buy more stations, he says, "as opportunities present themselves and probably in association with partners."

The network has "big gaps" in its coverage and will challenge Univision and even WB or UPN affiliates in some markets, Tortorici says.

He also says the network will create a more unified graphic look for the network and stations. "The difference between a cable network and a broadcast network is all about the fused identity that is both local and national." ■

Univision rules with telenovelas

Network focuses on improving dayparts other than prime time; keeps eye on Telemundo

By Andrew Bowser,
B&C correspondent

In prime time, U.S. Hispanics will choose Univision more often than any other network, be it Spanish or English, broadcast or cable.

The Spanish-language network, launched in 1961, attracts one out of three Hispanic households tuned in on any given weekday in prime time with a lineup of telenovelas.

Telenovelas, fast-paced soap opera-like dramas with stories that last four to six months, are a staple of Latin American television and a blockbuster for Univision 52 weeks a year.

With weekday prime time locked up, Univision is trying to bolster ratings in other dayparts. In its second-ever upfront sales presentation in May, the network touted seven new programs for daytime, weekends and late nights. The network is hoping for more wins like *Despierta America*, the Spanish-language morning show that spruced up unspectacular ratings in that time period.

Univision pitches its airtime to advertisers as a marketing opportunity with short-term impact and long-term growth potential. Hispanics, who account for 11% of the U.S. population

(30.5 million people), are on their way to becoming the largest minority in America by 2005, according to the U.S. Census Bureau. The Hispanic population, growing about five times as fast as the U.S. population, is projected to reach 42.4 million by 2010. U.S. Hispanic buying power is estimated to be \$350 billion, and that's expected to be nearly triple by 2010, according to DRI/McGraw Hill.

While foreign telenovelas clearly pay bills, Univision also has launched original shows and created celebrities such as Cristina Saralegui, who hosts her own talk show, *El Show De Cristi-*

na. Ads for Univision-produced fare, including *Cristina*, variety show *Sabado Gigante* and news program *Primer Impacto*, accounted for 40.5% of the network's gross ad sales in 1997, up from 37.6% the previous year.

The network got another boost in the summer when it broadcast all 64 matches of the 1998 World Cup. Since 1970, Univision has had exclusive rights to U.S. Spanish-language broadcasts of the games.

Univision's competitive advantage against Telemundo stems in part from its coverage. The network reaches 92% of U.S. Hispanic households through 21 owned-and-operated stations (eight are low-power), 27 broadcast affiliates and through distribution by cable systems. By comparison, Telemundo reaches 85% of all U.S. Hispanic households through 23 O&Os (15 low-power) and 43 broadcast affiliates and through cable systems.

But another crucial component is the pipeline of Spanish-language programming supplied by two major players from south of the border. One is Venevisión, a Venezuelan TV network that attracts about a 57% share of that country's viewers. The other is Grupo Televisa, the world's largest producer of Spanish-language programming, which has a 75% share of Mexico's TV audience. Televisa's fare, typically produced in Mexico, appeals to U.S. Hispanics of Mexican origin, a group that includes more than 60% of all U.S. Hispanics.

Venevisión's commitment to Univision has been disputed lately. Venevisión has agreed to provide nine hours of programming per day through an affiliate to Univision. But the broadcast network states in

Securities and Exchange Commission documents that Venevisión has not been making reasonable efforts to fulfill the obligation, a charge the supplier denies. Univision has threatened legal action.

In addition, Televisa, along with partners, plans to develop a DBS service that will include Televisa programming—the same programming for which Univision believes it has an exclusive first option in the U.S. Televisa asserts that its agreement with Univision allows U.S. DBS distribution of Televisa.

Univision has been trailed in the ratings for years by Spanish-language net-

work Telemundo, which is being revamped into a Spanish-language complement to the major U.S. broadcast networks using programming from the Sony library as well as imported fare.

The impact of the new Telemundo on Univision will not be known for some time, but Ramon Pineda, president of rep firm Caballero Spanish Media, says the revamping may force Univision to rethink its lineup: "After an 87 share, the only way they can go is down."

Maybe so, but Univision is not about to dismantle its telenovela block. The network unveiled more than a dozen programs at its second upfront presentation. ■

Spanish is tops in Miami

The May sweeps were kind to Spanish-language WLTV(TV) Miami, which emerged as the number-one station in the market (sign-on to sign-off), narrowly edging out ABC affiliate WPLG(TV).

With only one Spanish-language competitor in this 35% Hispanic market, WLTV got a 5.0 household rating/12 share sign-on to sign-off, according to Nielsen Media Research, compared with a 4.7/12 for WPLG and a 4.5/11 for NBC affiliate WTVJ(TV). Fox affiliate WSVN(TV) had a 4.1/10 for the period. In prime time, WLTV finished a hair above WTVJ (with a 9.5/15 versus a 9.3/15).

It's the second consecutive sweeps win for the Univision-owned station. "To those who would say [the February sweeps] was an aberration, we say the May sweeps show that the strength of the Hispanic market is here to stay," says a Univision spokesperson. Indeed, the station beat out CBS's coverage of the winter Olympics in prime time and sign-on to sign-off and also won early, late and network news slots.

Univision looks mighty in the market, however, because it has only one Spanish-language competitor: WSCV(TV), an affiliate of Telemundo, which trails Univision in nationwide ratings by a wide margin.

Also in the May sweeps, WLTV was first in early news (with a 16 share versus a 14 and an 11 for its two nearest

competitors) and late news (a 15 share versus a 14). The Spanish-language station knocked WPLG out of first place in late news, marking the first time in five years that the ABC affiliate could not lay claim to the news-leader title, according to the Fort Lauderdale *Sun-Sentinel*.

WLTV's success makes south Florida possibly the only U.S. market with a Spanish-language station leading the ratings, but other Univision affiliates are not far behind. In the May sweeps, six stations in locations other than Miami beat ABC, CBS, NBC and Fox affiliates in prime time for adults 18-34. Those stations are in Los Angeles; Dallas; Fresno, Calif.; Houston; San Francisco, and Phoenix.

In Los Angeles, Univision affiliate KMEX-TV tops news ratings there, where some 27% of Nielsen household samples are Hispanic.

Average prime time ratings for KMEX-TV have more than doubled in the past five years, rising from a 3 for adults 18-49 to an 8. The highest average prime time ratings are for adults 18-34. In Nielsen's February NSI book, KMEX-TV was the highest-rated station 9 a.m.-midnight for the 18-34, 18-49 and 25-49 demos.

Tom Arnost, president of Univision Television Group, says KMEX-TV ratings can be explained by three factors: a Hispanic population that's growing several times faster than the general population, more investment in programming by Univision and more accurate tallying of the Hispanic market by Nielsen, including larger sample sizes and improved quality controls. —Andrew Bowser

Although telenovelas pay Univision's bills, its daily talk show 'Cristina' is a powerhouse for the network.





Judge this...

Rank	Program	GAA%
1	Wheel of Fortune	11.1*
2	Jeopardy	9.0*
3	Judge Judy (A)	8.1
4	Jerry Springer (AT)	6.9
5	Friends (AT)	6.8
6	Seinfeld	6.1*
7	Oprah Winfrey Show	5.8
8	Frasier (AT)	5.5
9	Entertainment Tonight	5.4
10	Home Improvement (AT)	5.1

*HH AF% (GAA unavailable)
 Source: NCS GAA % 10/19-10/25/96, M-F strip programs only



Fernandez to exit 'Access'

Likely replacement is weekday anchor Nancy O'Dell

By Joe Schlosser

Access Hollywood co-anchor Giselle Fernandez is leaving the NBC/Fox syndicated news magazine at the end of the year and says she is looking to return to her hard-news roots.

Fernandez, who has been with the show since it was launched in 1996, will likely be replaced by *Access Hollywood* weekend anchor Nancy O'Dell. Fernandez had been sharing the weekday anchor chores with former CBS Sports personality Pat O'Brien since last season.

After a number of national news anchor and correspondent positions with NBC and CBS, Fernandez was lured to Hollywood three years ago by NBC executives trying to take down rival news magazine *Entertainment Tonight*.

With her contract up in mid-January, Fernandez says she is proud of what she had accomplished with the show, but that it was time to try something else.

"I came in to launch the show, and I've had a lot of fun getting to go behind the red velvet ropes to see how movies are made," she says. "To get a show off the ground from scratch is quite an undertaking. But my heart has always been with news, and I have other interests that I'm ready to try and fulfill."

Fernandez has started her own pro-

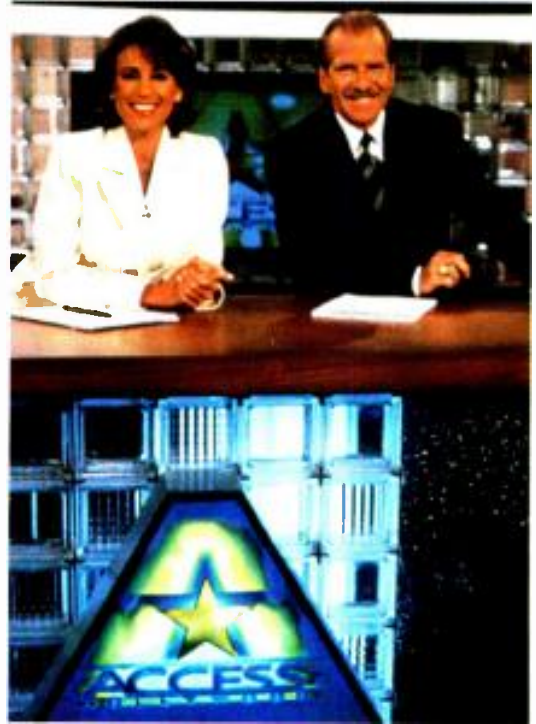
duction company, Skinny Hippo Productions, and is looking to develop news and interview-based shows. She is also hosting an interview series coined *Café Olé With Giselle Fernandez* on Spanish network Galavisión.

Jim Van Messel, the show's executive producer, says there are no hard feelings and that the decision to leave the program was solely that of Fernandez.

"It was very clean, cut-and-dried," Van Messel says. "It wasn't a breakdown in negotiations. We had never negotiated with her, because her contract was not up until January. She just wanted to do something else, and we wish her the best of luck."

Van Messel says he and fellow producers are concentrating on the November sweeps and hope to name Fernandez' replacement in the next few months.

Access, two months into its third season, has turned into a ratings success for the 13 NBC O&Os. The show's numbers outside the top markets have left something to be desired, station executives say. Season to date, *Access Hollywood* is averaging a 2.1 national Nielsen rating, while *ET* has a 5.3. Over the last two weeks, *Access* has averaged a 5.8/9



Giselle Fernandez will exit 'Access Hollywood' at the end of the year to feed her Skinny Hippo.

on WNBC-TV New York, and a 5.3/8 on KNBC-TV Los Angeles.

Beyond Fernandez's departure, *Access Hollywood* also is likely to see a change in the show's management/ownership in the coming months. The strip is currently a 50-50 split between NBC and Fox's Twentieth Television syndication division. NBC produces the show, while Twentieth has handled distribution. *Access* was developed as a joint venture between NBC and New World Communications. In 1996, Fox acquired New World and inherited the 50% stake in *Access Hollywood*.

Sources say Twentieth Television and NBC executives are working out a plan to give NBC the distribution rights to the program as well as a majority interest in it. A number of different scenarios could play out in the negotiations between the two sides, sources say. In one, NBC would take the show out of syndication and air it only on its owned-and-operated stations. In another, NBC would set up an inhouse distribution division to sell the show in syndication and share the revenue with Twentieth.

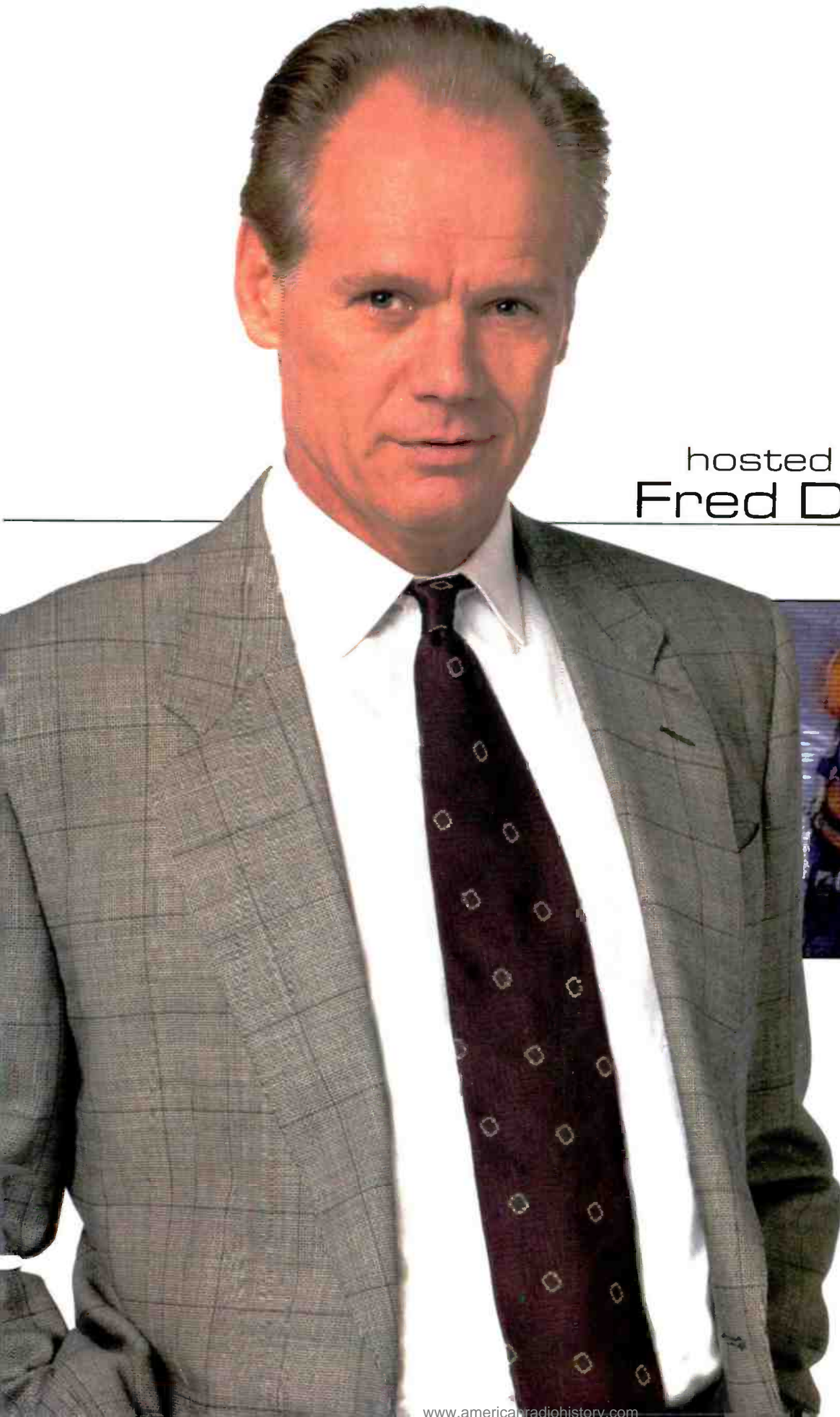
It looks as though *Access Hollywood* stands a good chance of coming back next season in syndication, because Twentieth executives are already out selling it to stations for 1999-2000. ■

SMART calls for more support

Gale Metzger, president of Statistical Research Inc., which is developing the SMART national television audience measurement system, told a group of advertisers last week that he needs to get firm commitments from the major networks by the end of the year or he'll have to consider other options—including the possible "orderly shutdown" of the SMART service, based in Philadelphia. The four major networks, more than a half-dozen major ad agencies and key advertisers, including Procter & Gamble and Kraft Foods, have signed letters of intent to support the service. But so far, no binding contracts of support have been signed.

Confirming his remarks to some two dozen advertisers on the Association of National Advertisers television committee, Metzger called it "a very positive meeting." He said that the advertisers credited SMART and SRI with "contributing to the state of the art" in ratings measurement. Metzger said he stressed that the group "needs to articulate their feelings to the [media] community." The meeting took place a week after Nielsen signed a record renewal deal with Time Warner and two weeks after Nielsen announced it had re-upped ABC and CBS for another four years. SMART said last week it had received five more signed letters of intent—from Kraft, Buena Vista Television, The Media Edge, Saatchi & Saatchi and Zenith Media. —Steve McClellan

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Long lens

Minnesota State Rep. Dee Long felt she turned the tables on KSTP-TV reporter Jay Kolls by videotaping Kolls as he staked out the home of a friend and legislative colleague of hers. Kolls was at the home for a story about whether the other representative had used influence to have a domestic violence charge against her son reduced. When he noticed a vehicle that seemed to be watching him, he called his station for a license check and to notify the police. When backup arrived Kolls approached the car and tried to confront Long and her husband, Nick. Witnesses say she slid down in the seat and put a camera over her face.

The bad blood between Kolls and Long goes back at least five years, when Kolls taped her playing golf when she reportedly was supposed to be attending a legislators' conference. Kolls' story probably cost Long her state House speakership and a likely Democratic nomination for U.S. Senate.

Not cracked up for digital

Digital broadcasting in San Francisco will be delayed a couple of weeks from its planned debut at the beginning of November, due to some damaged equipment. Gene Zastro, who heads the Sutro Tower project for four Bay Area stations—KRON-TV, KTVU(TV), KPIX-TV and KGO-TV—says some parts of the 630-foot above-

ground panel antenna apparently cracked during the truck ride from Maine. "Our target will be Nov. 16," Zastro says.

The longer the delay the better, as far as the tower's neighbors in the residential neighborhood are concerned. The Twin Peaks Improvement Association and the Mid-Town Terrace Homeowners Association have been protesting the tower, saying the 10-ton structure would pose a hazard in the event of an earthquake like the one that partially crippled the city in 1989. The residents have failed in several attempts to stop construction, although Stephen Williams, an attorney representing the protesters, says that the project will have to undergo seismic safety tests after it's up. He also has filed a court challenge to the project's environmental impact report. "The fall zone here involves hundreds of homes, an elementary school and two very large reservoirs. This is the tallest structure in San Francisco; it's taller than the Golden Gate Bridge. I like bigger, brighter pictures. But not if there's even a one-percent chance of killing someone."

Zastro says there is no danger from the tower. "There's no question we're going to prevail."

New for spring

Media General CBS affiliate WHLT-TV plans to begin live local newscasts for the Hattiesburg/Laurel, Miss., area in the spring. "Obviously we

feel the market is definitely ready to support another live, local broadcast," says Todd Buccelli, who recently joined the station as manager. Local NBC affiliate WDAM-TV offers news in the mornings and at noon, 5 p.m., 6 p.m.,



A sketch of WHLT's future home

and 10 p.m. WHLT-TV is looking at an early-evening half-hour and another one at 10 p.m.

The station gave up local news more than two years ago, when it was owned by Elles Broadcasting, and has been delivering only a 10-minute nightly 10 p.m. update, largely produced at sister station WJTV Jackson. The renewed commitment to local news is part of an overall multimillion-dollar revamp of WHLT-TV, which includes a doubling of staff and a move into the downtown Hattiesburg Cloverleaf Mall. "The area is going through an economic rebirth," says Buccelli. "We're going to be inside the mall, right in the middle of people's daily lives."

Check your local newspaper for details

A candidate for statewide office in New York has blamed Albany-area TV stations for running an ad that erroneously told voters of the candidate's endorsement by a local newspaper. Ads ran on three Albany stations claiming that Eliot Spitzer, a Democrat running for New York attorney general, had been endorsed by *The [Albany] Times Union*. As it turns

out, the ads were both premature and inaccurate. The ads were submitted by the campaign just before the final election weekend—but the newspaper endorsed Spitzer's opponent, Republican incumbent Dennis Vacco, that Sunday.

Although the campaign said it had tried to change the ads over that weekend, WNYT general manager Steve Baboulis said they missed the deadline, and that can't be blamed on the stations. "We have published rules and regulations for political advertising. They missed the deadline. We abide by our procedures."

Just submitting the ads without the endorsement in hand, Baboulis said, "was a risky way to go" for the Spitzer campaign. "You're inviting this kind of thing to happen."

Se habla Inglés

Houston's KTMD(TV) says it has become the first U.S. TV station to offer English closed-captioning on its early and late evening Spanish newscasts. The station says it expects other Spanish-language stations to follow because it broadens the target audience possibilities. "Do you want to watch what is the big news in the Latino community in Houston, but don't really understand Spanish?" asks spokeswoman Catalina Longoria, who says that KTMD plans an extensive publicity campaign and will be targeting, among others, vendors of English-language tapes for advertising and sponsorships.

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

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Station disputes SPJ award

WTVT Tampa says award-winning reporters were not pressured to slant story

By Dan Trigoboff

WTVT(TV) Tampa, Fla., is objecting to a national award given to former news staffers who claim the station pressured them to slant a story. The station plans to ask that the honor be rescinded.

Reporters Jane Akre and Steve Wilson won the prestigious Award for Ethics from the Society of Professional Journalists because, SPJ said, "they lost their jobs for refusing to incorporate false information" into a story they'd worked on for WTVT(TV). The story was about possible dangers of a synthetic growth hormone given to cows.

The husband-wife team has been actively promoting both the growth hormone story and their own saga, contending on a widely read Website and in interviews and speeches that they refused to slant reports despite pressure from the station and its attorneys who,

they contend, were reacting to "strong-arm pressure" from hormone manufacturer Monsanto. They also have sued the station over their dismissal.

"It's been a struggle," says Wilson. "That's why the SPJ award was so gratifying. Jane and I said the day we filed the lawsuit that neither of us ever expected to work in this business again. But I didn't get into this business to cover things up."

Their former bosses contend that the two have created a straw man, falsely asserting an ethical argument in a situation that doesn't warrant it. "This is not a case of courageous journalists fighting the good fight against evil," says WTVT news director Phil Metlin, but of "disgruntled employees doing their best to shine their tarnished reputations."

The station, which says its former employees have smeared its reputation since their exit, maintains that they were prepared to air a mutually agreed-upon version of the lengthy report. But it contends that Wilson and Akre withheld their final input and approval after they'd been told their contracts would not be renewed. The pair had been hired by previous owner New World.

Metlin also criticizes SPJ for what he called its failure to check the facts underlying the issue. "There was no process for determining this celebration of ethics," he says.

SPJ ethics chair Steve Geimann acknowledges the possibility of a lack of process and says that the award protocols are still evolving. The award, he

says, was based on the public record and what SPJ nominators believed. "We believed [Wilson and Akre] were standing up for a higher principle. What Phil tells us now was not reflected in any material we received." Geimann says the enthusiasm for Wilson and Akre has prompted members to go beyond honoring them; some have suggested a legal fund for their litigation.

Geimann says he has written a memo questioning "whether the process for generating nominations for the ethics award needed to be tighter." The fallout over this case, he says, "will probably lead to a quicker adoption of a more formal process." If, Geimann says, "it becomes clear to me that these two journalists lied about what they did, or about the reasons they did what they did, I will become the first one to recommend that we withdraw this award."

But right now, Wilson and Akre are enjoying the honor. "I think these people recognized that Jane and I took a certain action that was ethical, whether or not we are later vindicated in court," says Wilson, who says the case has a Feb. 22 trial date. "The award doesn't settle the factual issues. That has to be done in a court of law."

Geimann says he will be following the court case, "but I adhere to a higher standard of truth than a courtroom. I would be extremely disappointed if we learn that what Steve and Jane told us turns out to be a lie. But it's not responsible to ignore a TV station that asks the society to rescind the award." ■

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New Regency unveils slate

Includes supernatural-themed high school drama with Fox

By Michael Stroud

Established just last spring, Regency Television is seeking to make the same sort of splash in broadcast television that affiliate New Regency Productions did on the big screen with films like "L.A. Confidential" and "Tin Cup."

The joint venture with Fox Television Studios, which has a full develop-

ment slate for next fall, last week began principal photography on a made-for-TV miniseries for NBC.

The Unicorn's Secret, shot in Toronto, follows the controversial life of Earth Day founder Ira Einhorn, who was convicted in absentia of killing his wife. The movie, slated for delivery next February, could run as early as March, according to Regency Television President Gail Berman.

In addition, Regency has a commitment from Fox Broadcasting Corp. for a co-production with 20th Century Fox Television, *Roswell High*. The show is a young-adult drama with supernatural overtones set in a high school (Roswell, N.M.), was the sight of a UFO controversy in the late 1940s).

While Fox is a joint venture partner and some of Regency Television's projects will end up at FBC, "I have projects with every network," Berman says.

Berman, who is continuing to executive-produce *Buffy, the Vampire Slayer* and upcoming spinoff, *Angel*, for the WB network, says that Regency plans to focus about half of its development efforts on young-adult material.

With *Buffy* writer and co-executive producer David Greenwalt, Regency is developing a comedy for FBC called *The Sharp Point*, about a conservative black talk show host.

The company also is developing a drama with filmmaker David Goyer ("Blade") for FBC called *Forest of the Night*, a futuristic drama about a private investigator.

Also for Fox, director F. Gary Gray, producer David Hoberman and writers James DeMonaco and Kevin Fox are developing a drama pilot that follows the life of a 19-year-old police officer.

For ABC, Regency is developing a four-hour miniseries about Helen of Troy with filmmaker Roland Joffe ("The Killing Fields"). Joffe is also helping Regency develop a Christmas story for CBS that is set in medieval times.

Berman sees potential for New Regency Productions and Regency Television to develop projects jointly or adapt projects developed by others. One early example is comedy *How to Heal the Hurt by Hating*. It is being developed with Suzanne Weber, the author of the book of that name, as both a television series for NBC and a possible feature film.

While Regency doesn't have any dramas currently at WB, Berman says she would love to develop something in the future with *Buffy* creator Joss Whedon. Regency also is developing a few comedies for the network, including one starring standup comic Zach Galifianakis.

Down the road, Berman also sees possible projects with cable outlets, particularly HBO. "It's a difficult time in the business," she says. "I wouldn't close off any opportunities." ■

Promax goes back to school

Holds exclusive seminar at Harvard to quantify impact of promotion on bottom line

By Joe Schlosser

Promax is headed to Harvard next spring.

The international promotion and marketing organization is holding its first-ever seminar at the Harvard Business School. The purpose is to

quantify the financial impact of marketing expenses on a media company's bottom line.

The seminar will take place on the Cambridge, Mass., campus March 24-26, with registration limited to 40. A marketing professor from the Wharton Business School and a marketing/communications educator from the Harvard Business School will be conducting the two-day seminar.

"The course is really a combination

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of a discussion and a review of three case studies put together by the two professors," says Jim Chabin, the president and CEO of Promax and BDA. "There needs to be a process and a way to gather, analyze and communicate in an effective way so that the industry can discuss the value of promotion and marketing in a language that is easily understandable."

The case studies being conducted currently by the professors include two local broadcast stations and a major cable network. In March, the case



study results will be shared with those who attend the Harvard seminars, and various workshops and discussions will be held about the data. The conference is open to all Promax members and executives at Promax member companies. The course costs \$2,100.

"We think of this as a multiyear project and that this is the first step on a very long journey," Chabin says. "And our sense is that the discussions will result in an approach that can be applied across the board by industry leaders going forward."

Raycom expands beyond sports

Will launch show about tracing missing persons

By Joe Schlosser

Raycom Sports is no longer just sports. The longtime North Carolina-based sports programmer is getting

into the syndication business next fall with its first non-sports show.

Raycom, along with Forever Blue Entertainment, is launching "Missing" Without a Trace for the fall 1999 television season. Former *Simon & Simon* star Jameson Parker is set to host the series. It will operate a lot like *America's Most Wanted* but will attempt to track down missing persons rather than criminals.

"We are looking to do good programming, whether it involves sports or not," says Raycom President and COO Ray Warren. "We are not Paramount. We are not the big studios. We are not going to pay Martin Short a billion dollars to do a talk show. What we want stations to think about when they put on a Raycom or Raycom Sports show is just good television. We are looking to do advertiser-friendly shows that appeal to both men and women."

Raycom Sports, which made a name for itself in the sports industry during the 1980s packaging Atlantic Coast Conference college basketball games in the Southeast, currently distributes two weekly syndicated series in *More Than a Game* and NASCAR-licensed *Think Fast*.

Warren says Raycom executives are currently weighing whether to take "Missing" Without a Trace out as a weekly hour or make it a half-hour strip. Warren says a decision will be made by Dec. 1 on the length of the



Jameson Parker is the host of Raycom's first non-sports show.

show. Raycom Media, the sports division's parent company, owns 31 TV stations representing 10% of the country, giving the program a good launching pad in syndication.

"Missing" Without a Trace will work with more than 60 national associations, such as Child Watch and the National Association of Missing Persons, in an effort to help find the estimated one million people who are reported missing each year. The producers are also working with the FBI and law enforcement agencies across the country and internationally.

"One of the purposes of the show is to give families of both missing children and adults a forum and a place where they can tell their stories and get it out before the public and, hopefully, we can find people," says Carol Majers, one of the show's executive producers. "We want to help bring closure to these families."

The show will feature a toll-free hot line and a Website that will give viewers a chance to help agencies track down those missing. Reenactments, family reunions and actual search footage will make up most of the shows. Parker will host the program and handle the voiceovers on most of the cases.

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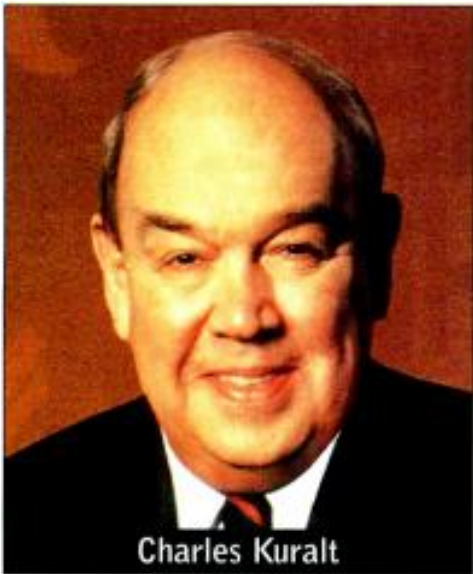
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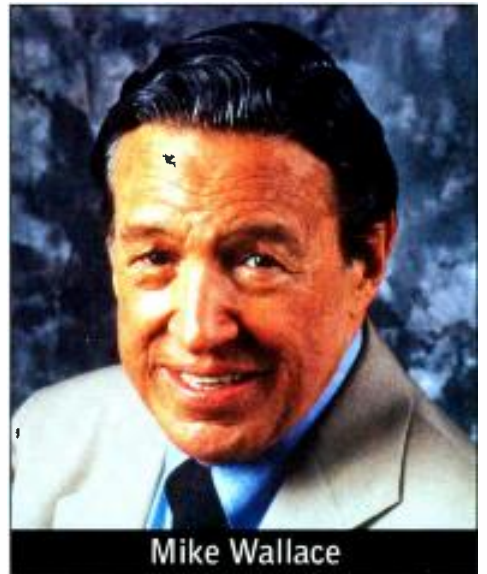




Charles Kuralt



Fred Friendly



Mike Wallace

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CBS News congratulates this year's Hall of Fame honorees.
Charles would've smiled. Fred would've grinned. Who knows what Mike will do.

CBS NEWS

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HALL OF FAME

The 1998 **BROADCASTING & CABLE** **HALL OF FAME**

Joseph J. Collins

*Fred W. Friendly**

Casey Kasem

David E. Kelley

*Charles Kuralt**

*Terry H. Lee**

*Shari Lewis**

Agnes Nixon

Jane Pauley

Mike Wallace

*Lawrence Welk**

** posthumous*



gen·i|us (jēn´yəs) *n.* **1** great mental capacity and inventive ability; esp., great and original creative ability in some art, science, etc. **2** a person having such capacity or ability —**SYN.** see TALENT



congratulations david e. kelley on your induction into the hall of fame



MADE IN THE U.S.A. WITH THE BEST OF AMERICAN



*Welcome to the
Eighth Annual
BROADCASTING & CABLE
HALL OF FAME
Honoring Excellence
in the Fifth Estate*

There are 11 more members on the Honor Roll of the Fifth Estate as we observe the Eighth Annual BROADCASTING & CABLE Hall of Fame. All together, we have now inducted 175 stars since that first year when we celebrated 60 years of the magazine's service to the industry with an equal number of memorable achievers, who became our charter honorees.

Change is a frequently used word in what is said and written about this industry—technological change, new ideas in programming, bold experiments in marketing, new forces, new goals. The one thing that remains an indispensable constant is the emergence of outstanding people who make the system flourish and leave a permanent mark on the history of radio, television, cable and the related, ever-emerging new media.

Can you think of another industry with a roster that includes Sarnoff, Paley and Stanton; Huntley, Brinkley and Cronkite; Fred Allen, Jack Benny and Lucille Ball; Tinker, Turner and Levin; Steve Bochco, Orson Welles and Barbara Walters? And so many, many more.

The editors of BROADCASTING & CABLE are in a unique position to select each year's new inductees. We have followed the careers of the leading figures in our industry, chronicling their successes and their disappointments, observing their competitive zeal, their robust ambitions, their capacity to fight back and start again. That is why we feel qualified—and privileged—to perform the exciting and profoundly rewarding task of adding a few more names to our Hall of Fame every year.

We salute this year's honorees for their achievements, their contributions to an industry we deeply care about, and for sharing this evening with us.

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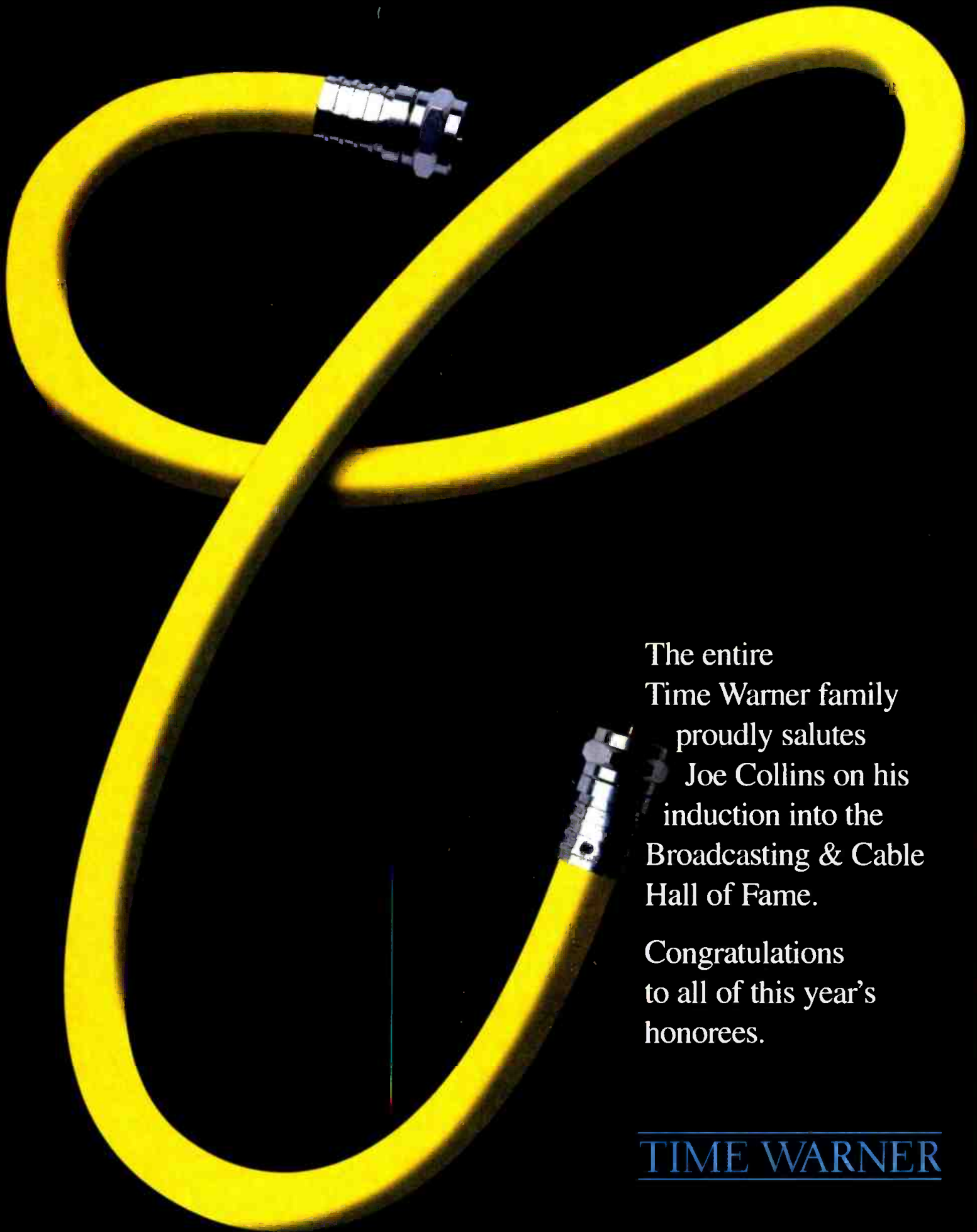
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Joe Collins on his
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to all of this year's
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*Inauguration of BROADCASTING & CABLE
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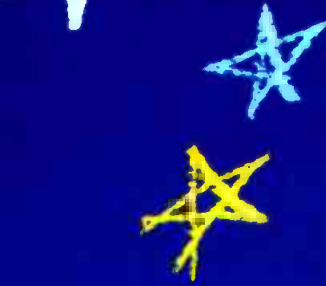
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in the Broadcasting & Cable
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**We applaud them
for their enduring contributions
to the broadcasting medium.**

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CABLE

Joseph J. Collins



For more than two decades, Joe Collins has been a leader in the cable television industry. Today, as chairman of Time Warner Cable, Collins continues to play a pivotal role in bringing the medium to even greater heights.

A past chairman of the National Cable Television Association, he currently is co-chair of NCTA's public affairs committee.

"Joe Collins has consistently demonstrated extraordinary leadership in the cable industry, as NCTA chairman during some of cable's most challenging times and as public affairs chairman," says NCTA President Decker Anstrom. "His vision for enriching education and improving customer service has put cable at the forefront of the telecommunications industry."

Collins knows the ins and outs of the cable industry. After spending four years as a naval officer, he graduated in 1972 from the Harvard Graduate School of Business with an MBA and then joined American Television and Communications Corp. as marketing director of the MSO's Orlando, Fla., cable system. He was the first market-

ing specialist hired at an ATC system. (ATC and Warner Cable Communications now make up Time Warner Cable.)

A year later, the Troy, N.Y., native was named general manager of ATC's central Florida operations; he moved again in 1974 to ATC headquarters in Denver as division manager. Collins continued to climb the corporate ladder until he was named ATC president in 1982. As president of the growing cable company, he oversaw cable system operations, construction, engineering, programming and marketing.

In 1984, he became president of Time Warner's Home Box Office. He was named chairman of ATC in 1988 and assumed his current post in 1989.

Collins, 54, lives in Darien, Conn., with his wife, Maura, and their four children.

HALL OF FAME

Congratulations to The 1998 Broadcasting & Cable Hall of Fame Honorees

Joseph J. Collins

Fred Friendly

Casey Kasem

David E. Kelley

Charles Kuralt

Terry Lee

Shari Lewis

Agnes Nixon

Jane Pauley

Mike Wallace

Lawrence Welk

The HBO logo is rendered in a bold, three-dimensional, gold-colored font. The letters are thick and have a metallic sheen. The 'H' and 'B' are connected, and the 'O' is a solid circle. A small registered trademark symbol (®) is located to the upper right of the 'O'. The logo is positioned at the bottom center of the page, directly under a bright, circular spotlight that illuminates the floor beneath it.

Fred W. Friendly



Fred Friendly was a defining force in the early days of TV news, public affairs and documentary programming. Best known for his collaborations with Edward R. Murrow, Friendly produced such groundbreaking CBS news specials as *Harvest of Shame*, *The Population Explosion* and the *See It Now* series. Murrow and Friendly's devastating *See It Now* report on Sen. Joseph McCarthy is one of TV's seminal moments.

"IT'S NOT ENOUGH THAT WE REPORT [A] STORY. WE HAVE TO DIG DEEPLY AND PROVIDE AN ANALYSIS OF WHAT WE REPORT."

"I learned more from Fred Friendly than anybody else I worked with in television," says Don Hewitt, creator and executive producer of CBS's *60 Minutes*. "What I learned is that whether in print, radio or television, the 'word' is it. There's nothing more important than the writing." Hewitt worked with Friendly on *See It Now* in the early 1950s. The show ran for eight years on CBS and won 35 awards.

Friendly was born in New York City in 1915 and began his career in radio in 1937 at a Providence, R.I., station. He worked in radio until 1941, when he was drafted into the Army. For his service in World War II he was given the Soldier's Medal of Heroism for a rescue operation in Bombay and later was awarded the Legion of Merit and four battle stars.

It was after his Army service that Friendly met Murrow and the two began working on "I Can Hear It Now," an aural history of 1932-45, released by Columbia Records in 1948. The partnership lasted until 1961, when Murrow left CBS.

Friendly's commitment to news was unwavering. "It's not enough that we report [a] story. We have to dig deeply and provide an analysis of what we report," Friendly told *BROADCASTING & CABLE* in 1964, the year he was named president of CBS News. But he left CBS two years later after CBS management decided not to preempt daytime programming for live coverage of Senate hearings on Vietnam.

He then became broadcast consultant to the Ford Foundation, creating a plan to develop a news organization for public television. Another contribution to TV journalism was his teaching at Columbia University, where he helped to educate the next generation of journalists and where he created a series of debates on media, law, ethics and society that became a fixture on PBS.

Friendly died this year following a series of strokes. He was 82.

CONGRATULATIONS CASEY!

*on your induction into the
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From your friends at



Casey Kasem



"I ALWAYS THOUGHT THAT TOP 40 MUSIC WOULD BE AROUND BECAUSE IT HAD ALWAYS BEEN A MAINSTAY OF RADIO."

Casey Kasem's countdown to success as a radio and television personality began in his native Detroit. As a member of his high school radio club, Kasem broadcast sports scores over the PA system.

Today, Kasem can be heard across the nation counting down the hits on radio as host of American Top 40 With Casey Kasem. Kasem and his contemporary music countdown show has been on the air 28 years. He also is heard on adult contemporary stations with American Top 20 (in both AC and hot AC versions) and has a five-minute daily show, American Top Hits with Casey Kasem.

As the creative and guiding force behind American Top 40, Kasem has managed to buck industry trends and survive changing music tastes for almost three decades. The show first aired July 4, 1970, when AM stations were beginning to abandon top 40 music because listeners were tuning into FM rock stations.

That didn't worry Kasem: "Top 40 wasn't a popular phrase back then. But I always thought that top 40 music would be around because it had always been a mainstay of radio," he told *BROADCASTING & CABLE* in 1985.

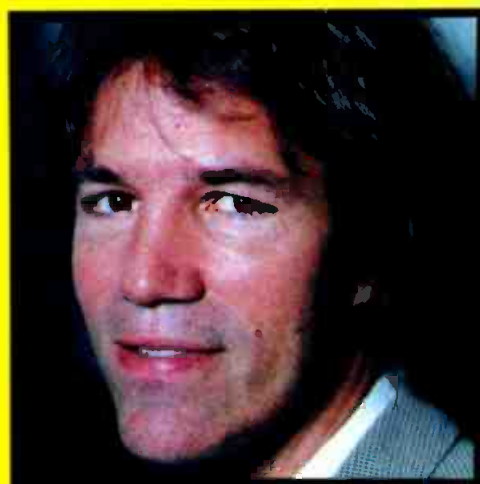
Born Kemal Amin Kasem on April 27, 1932, he aspired to be a baseball player. But his love for radio and acting took over. While studying speech and English at Wayne State University, he landed roles on *The Lone Ranger* and *Sergeant Preston of the Yukon*, both broadcast nationally from WXYZ(AM) Detroit.

In 1952, however, Kasem was drafted and sent to Korea. While there he created a radio production company of writers, directors, actors and engineers who produced programs for a nine-station Korean radio network as well as for Armed Forces Radio.

After the Army and graduation from Wayne State in 1956, Kasem joined top 40 WJBK(AM) Detroit. But wanting to try his hand at acting, he moved to New York. It was a tough way to make a living, and Kasem eventually took a job at WJW-TV Cleveland, hosting the Cleveland Bandstand Show.

By 1964, Kasem was host of TV's syndicated Shebang dance program; in 1968 he began doing voiceovers for commercials. His voice soon was in great demand. In addition to his radio work, he has been a guest star on many TV series and has hosted the syndicated TV show *America's Top Ten*.

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**ABC is proud to salute two groundbreakers,
Agnes Nixon and David E. Kelley,
for their vision, creativity, and unique contributions
to the broadcast industry.**



David E. Kelley



David Kelley is one of the most prolific writer/producers in television today, a man for whom wearing only two hats would be a dress-down day.

A former lawyer who segued into television writing and production via the legal drama *L.A. Law*, Kelley has three current hits: *Ally McBeal* on Fox; ABC's critically acclaimed, Emmy-winning drama, *The Practice*, and CBS's *Chicago Hope*. Kelley writes both *Ally McBeal* and *The Practice* each week.

Kelley, who practiced law in Boston for three years, joined Steven Bochco's *L.A. Law* as a writer in 1986. He became co-producer the following year, then supervising producer in the show's third season.

Kelley has earned five Emmy Awards as producer and writer. *L.A. Law* won the Emmy for outstanding drama series four out of the five seasons in which Kelley was associated with it. He also co-created *Doozie Howser, M.D.* with Bochco.

In 1992, Kelley formed David E. Kelley Productions, which has since become one of the busiest suppliers of TV programming.

"I LOVE TO PROVOKE AND CAUSE PEOPLE TO THINK, MAKE THEM LAUGH AND SOMETIMES CRY, BUT I DON'T THINK IT'S MY PLACE TO MANIPULATE THEM OR PRESUME THAT THEY NEED AN EDUCATION."

The critically acclaimed *Picket Fences*, which was his company's first series, debuted on CBS in 1992 and ran for four years. It garnered two Emmys for outstanding drama series as well as awards in all the major acting categories. A year later, *Chicago Hope* checked into prime time. *Hope* has earned four Emmys. Kelley's most recent runaway hit, *Ally McBeal*, won two Golden Globe Awards; *The Practice* has earned three Emmys.

"I love to provoke and cause people to think, make them laugh and sometimes cry, but I don't think it's my place to manipulate them or presume that they need an education," Kelley told *BROADCASTING & CABLE* in 1995. If his track record is any indication, he has hit on a winning strategy.

Kelley also has branched out into movies. He wrote and produced "To Gillian on Her 37th Birthday," which was released in 1996.

Kelley is married to actress Michelle Pfeiffer.



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Charles Kuralt



"[HE] HELPED US SEE THE BEAUTY AND STRENGTH OF OUR SMALL TOWNS AND COUNTRYSIDE. HE BROUGHT ALL MEMBERS OF THE AMERICAN FAMILY CLOSER TOGETHER."

When Charles Kuralt died last year (from complications of lupus), Walter Cronkite called the 62-year-old CBS newsmen "one of the true, greatly talented people in television."

In his 37 years with CBS, Kuralt probably is best-remembered for his "On the Road" pieces shot on location from the small towns and back roads of America. Logging up to 50,000 miles a year, he toured the countryside in a motor home, searching for unusual stories and unique people. As Kuralt told *BROADCASTING & CABLE* in 1981, he happened upon "unlikely heroic things" and the "little celebrations of the human spirit."

He spent 13 years on the road bringing viewers a picture of America they might not have seen otherwise. Indeed, President Clinton said that the veteran journalist "helped us see the beauty and strength of our small towns and countryside. In so doing, he brought all members of the American family closer together."

Kuralt began his journalism career as editor of *The Daily Tar Heel* at the University of North Carolina. He was a reporter and columnist for the *Charlotte [N.C.] News* before joining CBS in 1957 as a writer. In 1959, at age 24, he became the youngest CBS News correspondent ever. In 1960, he was the first host of the CBS News prime time show *Eyewitness* and also covered that year's presidential campaign. Kuralt moved to Los Angeles as West Coast correspondent in 1963 and returned to CBS News headquarters in New York in 1964.

His career also included four tours covering Vietnam. It was in 1967 that Kuralt decided he'd had enough of hard news and began a three-month trial of "On the Road." In 1979, while still traveling, Kuralt began hosting CBS *Sunday Morning*, the network's highly praised 90-minute magazine.

Kuralt was considered one of broadcast journalism's best writers. He won 12 Emmys (one was a sports Emmy for his reports from the 1992 winter Olympics), three Peabodys and the George Polk Memorial Award.

He returned to radio in 1995, buying WELY-AM-FM in Ely, Minn., one of the 12 perfect spots he described in his book, "Charles Kuralt's America."

HALL OF FAME

Dear Terry,

Your vision was clear.

Your word was your bond.

Your friendship never waivered.

Your friends from *Storer*

Terry H. Lee



HE BELIEVED STRONGLY IN THE ROLE THAT BROADCASTERS COULD—AND—SHOULD—PLAY IN SERVING THEIR COMMUNITIES.

Terry Lee was a dedicated man—dedicated to public service and to the broadcasting industry. The former chairman and CEO of Storer Communications died last year at his home in Naples, Fla. He was 75.

For years, Storer was at the forefront of both the cable and broadcasting industries. In the 1920s the company created one of the first radio groups. Storer also built three TV stations in the 1940s, when the medium was in its infancy. And in the early 1960s it got into the cable business.

Lee was instrumental in helping the company establish itself as a leader. He joined Storer in 1958 as general manager of its WVUE(TV) Philadelphia, coming from the post of president/general manager of KOVR(TV) Stockton/Sacramento, Calif. (In his early years, Lee owned an advertising agency in Houston and held a variety of positions at radio and TV stations there and in Sacramento.) Lee went on to lead other Storer stations, including WITI-TV Milwaukee and WAGA-TV Atlanta.

His station experience paid off when Storer promoted him to vice president of television, with responsibility for the company's six stations in Detroit, Cleveland, Toledo, Milwaukee, Atlanta and Boston. Lee also played a role in the development of the company's production arm, Storer Programs. As vice president he also oversaw Storer's cable TV operations.

Lee continued his corporate climb: He became president—and, ultimately, chairman and CEO—of the company, retiring from that post in 1987.

He believed strongly in the role that broadcasters could—and—should—play in serving their communities. Muscular Dystrophy Association officials credited Lee (a member of the MDA national board) with building the stature, character and effectiveness of its annual telethon network. He did this by donating airtime and facilities and never charging MDA—an example many of his colleagues later followed.

In addition to his commitment to public service, Lee was a strong industry advocate. He was chairman of the board of the Television Bureau of Advertising and the Association for Maximum Service Television (MSTV). He was an effective force on behalf of MSTV's efforts to preserve and improve the technical integrity of the nation's broadcast system.



Warm.

Friendly.



Whether they were telling a story with a singing sock puppet, or analyzing the role of the media in society, Shari Lewis and Fred Friendly shared a gift for making people think.

We're grateful they shared it with us.

PBS celebrates their entry into the Broadcasting & Cable Hall of Fame.



PBS

If PBS Doesn't Do It, Who Will?

Shari Lewis



Generations of children grew up with puppeteer and performer Shari Lewis and her sidekick sock puppets, Lamb Chop, Hush Puppy and Charlie Horse.

She first began to delight kids when she appeared with her principal puppet, Lamb Chop, on Captain Kangaroo in 1957. By 1960 she had her own NBC show on Saturday morning; the network carried The Shari Lewis Show until 1963. The Shari Show ran in syndication in 1975.

Lewis charmed children of all ages as a singer, dancer and ventriloquist. Her TV career also included programs for the BBC and specials in Canada and Australia. In 1992, Lewis's Lamb Chop's Play-Along began airing on PBS. The latest of her PBS shows, The Charlie Horse Music Pizza, was part of a creative venture involving her daughter, Mallory Tarcher. Taping of that series was interrupted earlier this year so that Lewis could begin treatment for uterine cancer. She died Aug. 2 at age 64.

Lewis not only entertained children but also cared about the quality of her shows. "Self-esteem comes from doing something and accomplishing something," she said.

"SELF-ESTEEM COMES FROM DOING SOMETHING AND ACCOMPLISHING SOMETHING. IT DOESN'T COME FROM WATCHING TV. I TRY TO DO ACTIVITIES; I TRY TO TURN TV INTO AN ACTIVITY."

"It doesn't come from watching TV. I try to do activities; I try to turn TV into an activity." Her quest for quality was rewarded with a Peabody and numerous Emmys for her television work.

The versatile Lewis wrote children's books and conducted symphony orchestras.

Her dedication to high-quality TV went beyond her performances; she became a strong advocate for children's television. During a House Telecommunications Subcommittee hearing in 1993, Lewis looked on while Lamb Chop discussed the role of government in children's programming.

In remembering Lewis's commitment to children, Rep. Edward Markey (D-Mass.), who chaired the children's TV hearings, said: "She was warm and generous and curious and spirited, leaving you with the feeling that someone special had just treated you as someone special. This talent for spreading kindness was so powerful that it translated perfectly through television to the enormous delight of America's children."

*To Agnes Nixon,
America's First Lady
of Daytime Drama*

Congratulations

*from,
The Fremantle Corporation*



Agnes Nixon



NIXON HAS HAD A SERIAL ON THE AIR FIVE DAYS A WEEK, 52 WEEKS A YEAR, FOR MORE THAN 30 YEARS. SHE SEES THE SHOWS AS AN OPPORTUNITY TO "EXPOSE PEOPLE TO LIFE OUTSIDE THEIR FOUR WALLS."

Agnes Nixon was cut out to write daytime dramas. She began creating serials as a young girl, cutting characters from comic books and pasting them into stories she created around them.

Today, Nixon has more than 30 years of daytime serial programming to her credit. She is the creator of ABC TV's *One Life to Live*, *All My Children* and *Loving* (which later became *The City*); creator of *Search For Tomorrow* and co-creator of *As the World Turns* on CBS, and head writer for NBC's *Guiding Light* and *Another World*. She also created the nighttime miniseries, *The Manions of America*, which aired in 1981-82. Nixon has had a serial on the air five days a week, 52 weeks a year, for more than 30 years.

Nixon, 70, is a Nashville native who initially considered an acting career. While studying at Northwestern University, she realized that her talents lay more with writing than in acting. Shortly after graduation, she was hired as a dialogue writer for the *General Mills Hour* on radio. She moved to television as a free-lance writer for Studio One, Philco Playhouse, Armstrong Circle Theater and Hallmark Hall of Fame, among others.

But it was after her marriage to Robert H. A. Nixon and the birth of her four children that she began writing daytime serials in earnest. Between diaper changes and feedings, she wrote soap operas. She told *BROADCASTING & CABLE* in 1983 that she saw it as an opportunity to "expose people to life outside their four walls."

In 1996, she received the Soap Opera Digest Lifetime Achievement Award. Even more indicative of industry esteem was the presentation of the National Academy of Television Arts & Sciences' Trustee Award to Nixon in 1981. She was both the first writer and the first woman to be so honored.

CONGRATULATIONS
TO
JANE PAULEY
ON A
GROUNDBREAKING
CAREER
IN BROADCAST
JOURNALISM.



NBC NEWS
AMERICA'S NEWS LEADER

Jane Pauley



“SHE WAS STRAIGHTFORWARD, INTELLIGENT, LEARNED FAST, AND AT A VERY EARLY AGE HAD A WHOLE LOT OF TELEVISION SKILLS THAT LOOKED LIKE THEY WOULD GET BETTER.”

Pauley, who got her start at the network as co-anchor of Today, can also be seen substituting for Tom Brokaw as anchor of the weekday editions of NBC Nightly News.

Pauley arrived at Today in 1976 with only four years of experience in local news. The 25-year old Indianapolis native was plucked from her job as co-anchor of weeknight news at NBC-owned WMAQ-TV Chicago (she was the first woman to co-anchor a regularly scheduled weekend news program in that city) to replace then co-anchor Barbara Walters. She remained co-anchor of Today for 13 years, sharing the spotlight with Brokaw and later with Bryant Gumbel.

Pauley has said that luck was a factor in her rapid rise. The FCC was pressuring broadcasters to hire women, she told BROADCASTING & CABLE in 1986. But in that same piece, Richard Wald, the NBC executive who selected Pauley, said: “She was straightforward, intelligent, learned fast, and at a very early age had a whole lot of television skills that looked like they would get better.”

In her years with Today, she co-anchored the show from around the world, including the Great Wall of China; London, for the weddings of Prince Charles and Prince Andrew, and Rome, for an audience with Pope John Paul II.

Her other contributions to the network include Real Life with Jane Pauley, which debuted as a weekly series at the beginning of 1991 and ran through November of that year; and documentaries, including Changes: Conversations with Jane Pauley and The Eighties. From 1980 to 1982 Pauley was the principal writer and reporter on the Sunday editions of the NBC Nightly News.

Pauley, 48, is married to cartoonist/playwright Garry Trudeau. They have three children.

20th
CENTURY
with MIKE WALLACE



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AT 7PM ET

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MIKE WALLACE
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The History Channel salutes Mike Wallace and all of
the 1998 *Broadcasting & Cable* Hall of Fame winners.



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WHERE THE PAST COMES ALIVE.

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Mike Wallace



CBS news correspondent Mike Wallace has grilled just about every major newsmaker since 60 Minutes debuted 30 years ago.

Among the world leaders on the receiving end of his tough questioning: George Bush, Nancy and Ronald Reagan, Jimmy and Rosalynn Carter, Richard Nixon, Lyndon Johnson, John F. Kennedy, Gen. Manuel Noriega, Yasir Arafat, Kurt Waldheim and King Hussein of Jordan.

His 1996 interview with whistle-blower Dr. Jeffrey Wigand, who revealed tobacco industry secrets for the first time on television, is vintage Wallace-style journalism.

Wallace's decades-long broadcast career began in 1939 at WOOD(AM) Grand Rapids, Mich., where he took a job as an announcer. He had just graduated from the University of Michigan. He later went on to work in Detroit and Chicago, dividing his time between news reporting and announcing on such programs as *The Green Hornet* and *The Lone Ranger*.

IT WAS ON NIGHT BEAT, THE LATE-NIGHT INTERVIEW SERIES HE HOSTED ON WABD-TV NEW YORK IN 1956, THAT WALLACE DEVELOPED HIS ADVERSARIAL STYLE.

After serving in World War II, Wallace became a news reporter at WMAQ(AM) Chicago. He moved to CBS News in 1951, left in 1955 and returned in 1963. He landed the 60 Minutes job in 1968.

It was on *Night Beat*, the late-night interview series he hosted on WABD-TV New York in 1956, that Wallace developed his adversarial style. The format went national in 1957 with *The Mike Wallace Interview*, which ran four years on ABC and in syndication.

Wallace also anchored the Peabody Award winning public affairs series *Biography* (the predecessor to today's series on A&E). He reported from Vietnam for CBS, first in 1962.

Wallace says that his years with 60 Minutes have been immensely rewarding. As he told *BROADCASTING & CABLE* in 1992: "I've been able to travel the world with superb colleagues to cover any story imaginable—investigations, profiles, elections, presidents, kings—and I've talked to everyone from Deng Xiaoping to Vladimir Horowitz to the Ayatollah Khomeini. Come on, can there be a better job?"

Wallace, 80, lives in New York with his wife, Mary Yates. He has a son, Chris (an ABC News correspondent), and a daughter, Pauline.

HALL OF FAME

Congratulations

Mike Wallace

on your induction into the

Broadcasting & Cable

Hall of Fame



N.S. Bienstock, Inc.
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Lawrence Welk



TELEVISION HAD
BECOME A HOME
TO *THE LAWRENCE
WELK SHOW* AND
ITS EFFERVESCENT
TRADEMARK OF
CHAMPAGNE
BUBBLES.

Lawrence Welk loved music, and TV viewers loved him in return. "My earliest clear memory is of crawling toward my father, who was holding his accordion," Welk wrote in his autobiography, "Wunnerful, Wunnerful." "I can still recall the wonder and delight I felt when he let me press my fingers on the keys and squeeze out a few wavering notes."

Welk shared his passion for music with a national TV audience in 1955, when ABC began broadcasting *The Lawrence Welk Show*. The network canceled the show 16 years later. The FCC says that viewers writing to protest the cancellation helped to push FCC complaints to a then all-time high of more than 8,000 in March 1971.

Trusting in the power of those loyal viewers, Welk turned to Don Fedderson Productions to syndicate his show. By August of 1971, 207 stations had been signed on—more than had carried *The Lawrence Welk Show* in its network run. The show ran 13 years in first-run syndication (and is still around in repeats on PBS).

The son of German immigrants, Welk was born March 11, 1903, in a sod farmhouse in Strasburg, N.D. Following a bout with peritonitis and a year of convalescence, his formal education was limited to four years of grammar school. But by age 13, Welk was making money playing the accordion at local dances. In 1924 he left his family's farm and struck out on his own. Welk was 21, had no money and spoke only German, but his heart was set on a musical career.

*His hard work and determination paid off. By 1927, Welk was with George T. Kelly and *The Peerless Entertainers*, a band which could be heard regularly on WMAX(AM) Yankton, S.D. Yankton was also where he met his future wife, Fern Renner. They were married in 1931.*

*In 1938, Welk was booked for an engagement in Pittsburgh at the William Penn Hotel. His 10-piece band became known as *The Champagne Music of Lawrence Welk*, and his success continued to grow. In 1951, KTLA(TV) Los Angeles's broadcast of *The Lawrence Welk Show* from the Aragon Ballroom attracted such a strong following that the station carried the program for four years.*

*Television had become a home to *The Lawrence Welk Show* and its effervescent trademark of champagne bubbles.*

Welk died on May 17, 1992, at the age of 89.

HALL OF FAME



www.granitetv.com

Would Like to Salute
Broadcasting & Cable's
8th Annual Hall of Fame Dinner

Honoring:

*Joseph J. Collins, Casey Kasem, David E. Kelley,
Agnes Nixon, Jane Pauley, Mike Wallace*

with

Master of Ceremonies:

Sam Donaldson

and

All Posthumous Honorees:

*Fred Friendly, Charles Kuralt, Terry Lee,
Shari Lewis, Lawrence Welk*



HALL OF FAME

Honor Roll of the Fifth Estate

This is the honor roll of the Fifth Estate, 175 individuals chosen by the editors of BROADCASTING & CABLE for unparalleled excellence and service to the industry.

- | | |
|----------------------------|--------------------------|
| <i>Goodman Ace</i> | <i>Johnny Carson</i> |
| <i>Fred Allen</i> | <i>John Chancellor</i> |
| <i>Earle Anthony</i> | <i>Dick Clark</i> |
| <i>Roone Arledge</i> | <i>Imogene Coca</i> |
| <i>Edwin Armstrong</i> | <i>Fred Coe</i> |
| <i>Gene Autry</i> | <i>Joseph J. Collins</i> |
| <i>Merlin Aylesworth</i> | <i>Frank Conrad</i> |
| <i>Lucille Ball</i> | <i>William Conrad</i> |
| <i>Red Barber</i> | <i>Joan Ganz Cooney</i> |
| <i>Julius Barnathan</i> | <i>Don Cornelius</i> |
| <i>Ralph Baruch</i> | <i>Howard Cosell</i> |
| <i>Robert M. Bennett</i> | <i>Walter Cronkite</i> |
| <i>Jack Benny</i> | <i>Bing Crosby</i> |
| <i>Edgar Bergen</i> | <i>Bill Daniels</i> |
| <i>Milton Berle</i> | <i>Lee De Forest</i> |
| <i>James Blackburn Sr.</i> | <i>John DeWitt</i> |
| <i>John Blair</i> | <i>Barry Diller</i> |
| <i>Martin Block</i> | <i>Charles Dolan</i> |
| <i>Steven Bochco</i> | <i>Phil Donahue</i> |
| <i>David Brinkley</i> | <i>Sam Donaldson</i> |
| <i>Tom Brokaw</i> | <i>Jim Dowdle</i> |
| <i>Dean Burch</i> | <i>Hugh Downs</i> |
| <i>Dan Burke</i> | <i>Allen DuMont</i> |
| <i>George Burns</i> | <i>Jimmy Durante</i> |
| <i>Raymond Burr</i> | <i>John Fetzner</i> |
| <i>Sid Caesar</i> | <i>Joe Flaherty</i> |
| <i>Louis G. Caldwell</i> | <i>Fred Friendly</i> |
| <i>Marcy Carsey</i> | <i>Michael Fuchs</i> |



JOE,

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IDEAS AND ACTION. BY YOUR
ACCOMPLISHMENTS YOU HAVE
SCULPTED REALITY OUT OF
THESE CONCEPTS. YOU HAVE
GIVEN THEM BODY AND MADE
THEM VISIBLE FOR OTHERS
TO SEE, AND THROUGH YOUR
EXAMPLE YOU HAVE INSPIRED
OTHERS TO ACHIEVE.

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BEEN SKILLFULLY EARNED
AND IS WELL DESERVED.
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WARMLY CONGRATULATE YOU.

GLENN

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Arthur Godfrey
Gary David Goldberg
Leonard Goldenson
Peter Goldmark
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Ralph Guild
Jack Harris
Mary Hart
Paul Harvey
Carl Haverlin
John Hendricks
Ragan Henry
Jim Henson
Don Hewitt
C. E. Hooper
Bob Hope
Amos Hostetter
Harold Verne Hough
Stanley E. Hubbard
Stanley S. Hubbard
Chet Huntley
Robert Hyland
Peter Jennings
Bob Johnson
Glenn Jones
H. V. Kaltenborn
Mel Karnazin
Casey Kasem
Gene Katz
David E. Kelley
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Michael King
Roger King
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Kay Koplovitz
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Bill Leonard
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Shari Lewis
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Garry Marshall
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Don McGannon



CONGRATULATIONS CASEY

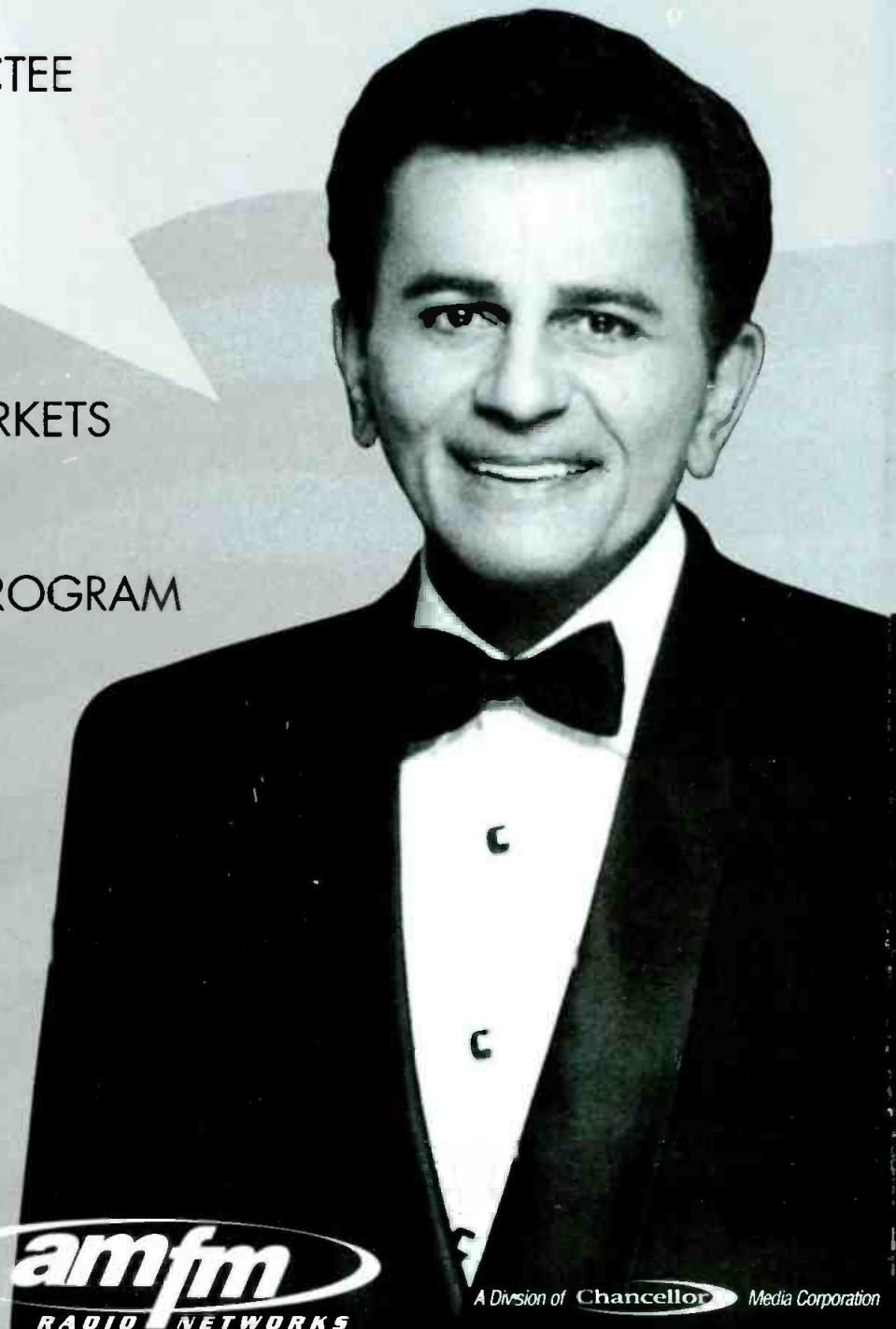
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PHOTO: RICHARD ARMAS

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Akio Morita

Bruce Morrow

Tom Murphy

Edward R. Murrow

Agnes Nixon

William S. Paley

Dennis Patrick

Jane Pauley

Edward Petry

Irna Phillips

Ward Quaal

James Quello

Gilda Radner

Dan Rather

Ronald Reagan

Sumner Redstone

J. Leonard Reinsch

John Rigas

Brian Roberts

Ralph Roberts

Gene Roddenberry

Robert Rosencrans

Elton Pule

Dick Salant

Lucie Salhany

David Sarnoff

Diane Sawyer

Rod Serling

Eric Sevareid

Dinah Shore

Frank Smith

Bill Smullin

Aaron Spelling

Lesley Stahl

Susan Stamberg

Frank Stanton

George Storer

Todd Storz

Howard Stringer

Ed Sullivan

Sol Taishoff

Brandon Tartikoff

Danny Thomas

Lowell Thomas

Marlo Thomas

Grant Tinker

Ted Turner

Mike Wallace

John Walson

Barbara Walters

Pat Weaver

Lawrence Welk

Orson Welles

Tom Werner

Paul White

Richard E. Wiley

Robert C. Wright

Frederic Ziv

Congratulations
to this year's
Hall of Fame
Honorees

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Casey Kasem
David E. Kelley
Agnes Nixon
Jane Pauley
Mike Wallace

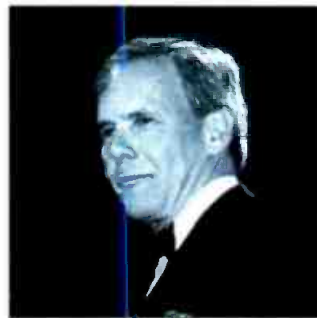
Fred Friendly
Charles Kuralt
Terry Lee
Shari Lewis
Lawrence Welk

Adelphia



HALL OF FAME

Broadcasting & Cable HALL OF FAME



Tom Brokaw (1997)



Marlo Thomas (1997)

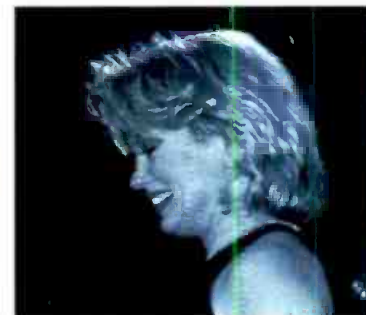
Among the distinguished men and women inducted into the Broadcasting & Cable Hall of Fame over the years are the class of 1996 (above, l-r): Sam Donaldson, Hugh Downs, Mel Karmazin, Howard Stringer, Marcy Carsey, Tom Werner, Brian Roberts and Bob Wright. Winners and speakers from other years also are shown on this and the following page.



Hugh Downs



Bill Cosby



Mary Hart (1997)

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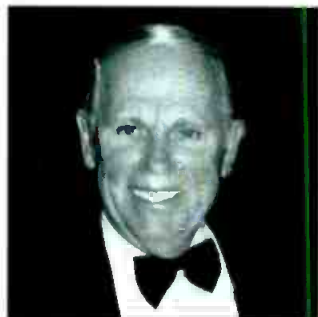
**BROADCASTING & CABLE
HALL OF FAME**

November 9, 1998



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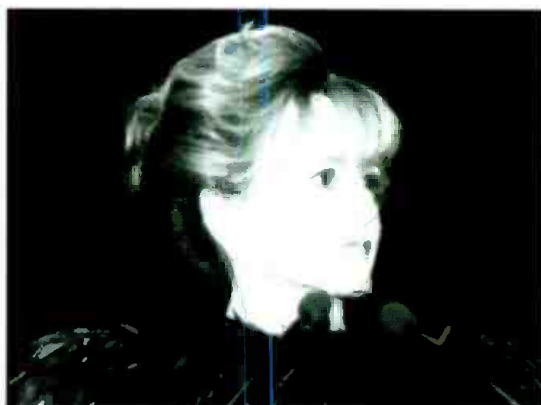
Dan Burke (1997)



*Sam Donaldson
Master of Ceremonies*



Bob Johnson (1997)



*Peggy Conlon
Publisher, BROADCASTING & CABLE*



Lowry Mays (1997)



*Don West
Editor at Large, BROADCASTING & CABLE*



Cokie Roberts

LEGENDS WITH BIG HEARTS

The Muscular Dystrophy Association salutes two media giants on their much-deserved induction into *Broadcasting & Cable's* Hall of Fame.



Casey Kasem

For nearly 20 years, MDA National VP and Telethon Co-host Casey Kasem has shown he cares about "Jerry's kids" by lending his mellifluous tones and charismatic presence to each year's Jerry Lewis MDA Labor Day Telethon broadcast.



Terry Lee

From the 1970s until his death last year, Terry Lee, former Chairman/CEO of Storer Communications and MDA Board member, generously contributed airtime, facilities and brilliant leadership to help strengthen MDA's "Love Network" of Telethon stations.

Each has MDA's eternal gratitude for helping "Jerry's kids."

MDA

Robert M. Bennett, President
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Terry Lee

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Jane Pauley

Mike Wallace

Lawrence Welk



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GET WITH THE PROGRAM

By Michael Stroud and Joe Schlosser

New NBC TV movies

NBC has begun production of *Trade Off*, a made-for-television thriller starring former *ER* actress Sherry Stringfield and produced by her former *ER* co-star Anthony Edwards and partner Dante Di Loreto under the Aviator Films banner. The movie will air next spring. The network also has begun production on *The Unicorn's Secret* (a miniseries about 1960s activist and convicted murderer Ira Einhorn) in Toronto on Nov. 3.

Glenn, Leno hook up

Among other firsts, Sen. John Glenn became the first 77-year-old space traveler to talk to a late-night talk show host when the astronaut chatted with NBC's Jay Leno on *The Tonight Show* Nov. 4.

Pax breaks a 1

Pax TV averaged a 1.1 rating during prime time in its ninth week, keeping pace with predictions for its early performance. The ratings were based on results tabulated in 31 metered markets. Ratings were helped by a strong showing for its two-hour special, *Secrets of the Bible Code Revealed*, on Oct. 30.

Final 'Encore!', for now

NBC has put its Nathar Lane comedy *Encore!* on hiatus through the November sweeps and will substitute episodes of *Just Shoot Me* in the Tuesday night 8:30 p.m. time slot. The network says it plans to air the show again



'Encore, Encore' gets a rest.

in November. The temporary shelving puts the future further in doubt for the freshman show, which has yet to build an audience.

Winant signs with Fox

Producer Scott Winant, whose credits include *thirtysomething* and this season's *Cupid*, has signed a two-year deal with Fox Television to develop series television under his Twilight Time Films banner. The producer's projects under the Fox studio umbrella include an hour drama for Fox Broadcasting Co. about life at a boarding school and a drama for CBS set in small-town America. Winant will continue to executive-produce *Cupid* for ABC under a co-venture with Mandalay Television and Columbia TriStar Television.

Ups and downs for syndication

The latest batch of Nielsen Media Research national ratings was a mixed bag, with some court shows exhibiting increasing strength but most of the new first-run syndicated programs recording flat-to-down performances, especially talk shows. King World's *The Roseanne Show* and

Columbia TriStar's *Donny & Marie* fell to all-time lows, while Paramount's *Howie Mandel* did not improve its performance. For the week ending Oct. 25., Roseanne's talker dropped 18%, to a 1.4 national rating. The Osmonds dropped 13%, from a 1.5 rating to a 1.3. Eyemark's weekly late-night show with Howard Stern also reached a new ratings low, dropping 20%, to a 1.2, while Mandel remained flat at a 1.3. Twentieth Television's *Forgive or Forget* remained even at a 1.5 rating. King World's access game show *Hollywood Squares* was down 3%, to a 3.7 rating.

The two new syndicated court shows (*Judge Mills Lane* and *Judge Joe Brown*) came in together at a 2.5 rating for that week. Brown was up 4%, while Lane was down 4%. Worldvision's *Judge Judy* climbed to an all-time high, scoring a 6.1 rating, up 9% from the previous week. On the weekly syndicated action-hour front, Columbia TriStar's *VIP* dropped 3%, to a 2.9 rating. Placing second behind *VIP* in the new action hours was Warner Bros.' *Mortal Kombat Conquest*, which fell 10%, to a 2.8 rating.

BKN buys Epoch

BKN, the proposed broadcast kids network set to launch in August, has bought Los Angeles-based Epoch Ink Animation. Bohbot Entertainment Groups, which runs BKN, purchased the animation studio to estab-

lish BKN Studios and has named Stephanie Graziano president of programming, production and network development. Graziano was head of production for DreamWorks' TV animation division.

Iris nominees announced

NATPE executives have announced the nominees for this year's 32nd annual Iris Awards, which honor top stories from local stations and cable channels across the country. The finalists in the entertainment programming division included packages from KTRK-TV Houston, KING-TV Seattle, KTVU(TV) San Francisco and WCVB-TV Boston. In the children's programming division, the nominees include WISC-TV Madison, Wis.; WRAL-TV Raleigh, N.C.; KUSA-TV Denver, and KARE (TV) Minneapolis. Other categories include public service, current affairs, sports programming and individual achievement. Final judging for the awards took place last week in New York and Los Angeles. The winners will be flown to Los Angeles in early December for a ceremony on the Paramount Studios lot.

'Wild America' clearances

Rysler Entertainment has cleared Marty Stouffer's *Wild America* in more than 40 percent of the country for fall 1999. The wildlife/nature series has been cleared on 13 of the Fox owned-and-operated stations, including KDFW-TV Dallas, WJBK-TV Detroit and WAGA-TV Atlanta. Other markets cleared for the show include WABC-TV New York, KCAL(TV) Los Angeles and WCIU-TV Chicago.

Broadcast network prime-time ratings according to Nielsen Media Research



PEOPLE'S CHOICE

NBC had six of the week's top 10 shows—Sunday's first half of 'The Temptations' plus the usual suspects from Thursday's lineup.

Week	abc	CBS	NBC	FOX	U/PIN	WB
6	13.8/22	8.9/14	7.9/13	8.0/12	1.3/2	3.2/5
MONDAY	8:00 34. NFL Blast/Pre 9.0/15	28. Cosby 9.6/15	50. Suddenly Susan 7.9/12	71. Melrose Place 6.4/10	116. Guys Like Us 1.5/2	92. 7th Heaven 4.3/7
	8:30 6. NFL Monday Night Football—Pittsburgh Steelers vs. Kansas City Chiefs 14.5/23	32. King of Queens 9.2/14	69. Conrad Bloom 6.5/10		121. DiResta 1.2/2	
	9:00	18. Ev Lvs Raymd 10.7/16	75. Caroline in/City 6.3/9	25. Ally McBeal 9.7/15	116. Malcolm & Eddie 1.5/2	113. Hyperion Bay 2.0/3
	9:30	25. Ev Lvs Raymd 9.7/15	71. Will & Grace 6.4/10		118. Desmond Pfeiffer 1.3/2	
	10:00 60. L.A. Doctors 7.2/12		20. Dateline NBC 10.3/18			
10:30						
TUESDAY	10.3/17	8.4/14	7.9/13	5.9/9	1.8/3	3.6/6
	8:00 15. Home Imprvmt 10.8/17	18. JAG 10.7/17	57. Mad About You 7.4/12	86. King of the Hill 5.3/8	104. Moesha 2.7/4	100. Buffy the Vampire Slayer 3.4/5
	8:30 34. The Hughleys 9.0/14		78. Encore! Encore! 6.0/9	82. King of the Hill 5.7/9	110. Clueless 2.4/4	
	9:00 21. Spin City 10.1/16		35. Just Shoot Me 8.9/14	75. Guinness World Records 6.3/10	118. Am Greatest Pets*1.3/2	95. Felicity 3.7/6
	9:30 47. Sports Night 8.1/13	59. CBS Tuesday Movie—Carriers 7.3/12	44. Working 8.2/13		122. Reunited* 0.9/1	
10:00 11. NYPD Blue 11.9/21		42. Dateline NBC 9.4/15				
10:30						
WEDNESDAY	10.2/17	8.7/11	7.8/13	7.7/12	3.1/5	4.4/7
	8:00 15. Dharma & Greg 10.8/18	65. The Nanny 6.7/11	44. Dateline NBC 8.2/13	53. Beverly Hills, 90210 7.8/12	106. 7 Days 2.6/4	91. Dawson's Creek 4.4/7
	8:30 28. Two Guys, a Girl 9.6/15	75. Maggie Winters 6.3/10	64. 3rd Rock fr/Sun 6.9/11	55. Party of Five 7.6/12	97. Star Trek: Voyager 3.6/6	92. Charmed 4.3/7
	9:00 12. Drew Carey 11.4/18	86. To Have and to Hold 5.3/8	57. NewsRadio 7.4/12			
	9:30 48. Secret Lvs/Men 8.0/13		48. Law & Order 8.0/14			
10:00 15. 20/20 10.8/19	42. Chicago Hope 8.4/15					
10:30						
THURSDAY	5.0/8	9.5/15	17.3/27	7.8/12	2.1/3	2.5/4
	8:00 84. Vengeance Unlimited 5.4/9	39. Promised Land 8.6/14	2. Friends 17.0/27	86. Simpsons 5.3/9		111. The Wayans Bros 2.1/3
	8:30		5. Jesse 14.6/23	71. Simpsons 6.4/10	111. UPN Thursday Night Movie—Inferno 2.1/3	109. Jamie Foxx 2.5/4
	9:00 89. ABC Thursday Night Movie—Don't Look Down 4.9/8	23. Diagnosis Murder 9.8/15	2. Frasier 17.0/26	25. Magic Secrets Revealed 4 9.7/15		101. Steve Harvey 2.8/4
	9:30	22. 48 Hours 10.0/16	7. Veronica's Clst 14.1/22			104. For Your Love 2.7/4
10:00		1. ER 20.5/34				
10:30						
FRIDAY	8.9/16	8.0/15	6.8/12	4.8/9	1.6/3	
	8:00 54. Two of a Kind 7.7/15	65. It's Grt Pumpkin 6.7/13	39. Dateline NBC 8.6/16	94. Brimstone 4.2/8	118. Legacy 1.3/3	
	8:30 50. Boy Meets Wrld 7.9/15	69. Garfield H'ween 6.5/12				
	9:00 44. Sabrina/Witch 8.2/15	35. Kids/Darndest 8.9/16	82. Trinity 5.7/10	84. Millennium 5.4/10	114. Love Boat: The Next Wave 1.9/3	
	9:30 55. Brother's Keeper 7.6/14	37. Candid Camera 8.8/16				
10:00 14. 20/20 11.1/21	39. Nash Bridges 8.6/16	78. Homicide: Life on the Street 6.0/11				
10:30						
SATURDAY	3.6/7	7.8/15	5.8/11	6.2/12	KEY: RANKING/SHOW TITLE/PROGRAM RATING/SHARE • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 99.4 MILLION HOUSEHOLDS • ONE RATINGS POINT IS EQUAL TO 994,000 TV HOMES • YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY	
	8:00 98. Boo to You, Winnie the Pooh 3.5/7	62. Early Edition 7.1/14	90. The Pretender 4.5/9	78. Cops 6.0/12		
	8:30			67. Cops 6.6/12		
	9:00 98. Fantasy Island 3.5/7	60. Martial Law 7.2/13	67. The Pretender 6.6/12	78. AMW: America Fights Back 6.0/11		
	9:30					
10:00 95. Cupid 3.7/7	33. Walker, Texas Ranger 9.1/18	71. Profiler 6.4/12				
10:30						
SUNDAY	8.6/13	12.5/19	11.7/18	12.9/19	2.6/4	
	7:00 31. Wonderful World of Disney—101 Dalmations 9.3/14	8. 60 Minutes 13.8/22	63. Exposed: Pro Wrestling 7.0/11	(nr) NFL Game 2 17.1/29		101. 7th Heaven Beginnings 2.8/4
	7:30					
	8:00	9. Touched by an Angel 13.6/20	23. Dateline NBC 9.8/14	10. Fox Movie Special—The Lost World: Jurassic Park 12.4/18		106. Sister, Sister 2.6/4
	8:30					101. The Smart Guy 2.8/4
9:00 50. Oprah Winfrey Presents: David & Lisa 7.9/12	13. CBS Sunday Movie—Logan's War: Bound by Honor 11.3/17	4. NBC Sunday Night Movie—The Temptations, Part 1 15.0/23			106. Unhap Ever After 2.6/4	
9:30					115. The Army Show 1.8/3	
10:00						
10:30						
WEEK AVG	8.6/14	9.0/15	9.4/16	8.1/13	2.0/3	3.2/5
STD AVG	8.5/14	9.1/15	9.3/16	7.4/12	2.0/3	3.3/5

Asian Americans fastest growing group

Interep study points up increasing importance to programmers, advertisers

By John Merli, B&C correspondent

While most of today's ethnic marketing campaigns primarily target black and Hispanic listeners, a new profile of Asian Americans suggests that advertisers and programmers should keep an eye on this fastest-growing ethnic group. There now are 10 million Asian Americans living in the U.S.—a number that is projected to double in the next two decades.

Using U.S. Census and Simmons data, an Interep study finds that this ethnic group—a small part of the 265 million U.S. population—is concentrated in some key markets where its numbers can be significant: 11% of

populous California and 63% of Hawaii's population, for example. New York, too, has large numbers of Asians/Pacific Islanders (920,000).

Nearly 60% of all Asian Americans live in only five states. Texas has half a million and New Jersey has about 400,000. Metro markets with the highest percentages include Los Angeles, New York, San Francisco and Honolulu.

Simmons Research finds that 83% of this ethnic group listens to radio each week, with 75% tuning in during a typical weekday. "There are so many factors which make the Asian market extremely important," says study author Michele Skettino, adding, "they index above the norm for a large variety of consumer products." And while Sketti-

no says there is diversity among this group, "English-language media can be used to effectively reach the majority of Asians living in this country."

The Asian demographic in recent years has been bolstered by immigration, primarily from the Philippines, Vietnam, China and India. The group tends to be younger than the general U.S. population (with a median age of 30.8 compared with 43.3 for all races).

Asian Americans also are the most educated of all ethnic groups, including non-Hispanic whites: About 42% have college degrees, compared with 24% for all races. Consequently, they also have higher than average household incomes—25% of households earn more than \$75,000 annually. ■



Radio revenue up for 73rd month

The third quarter of the year ended on a high note for radio once again, as combined national and local ad sales posted a 15% gain for September. That extended the industry's string of consecutive monthly revenue increases to 73. Through the first nine months of this year, the Radio Advertising Bureau reports that local ad revenue was 10% higher than the comparable period last year, with national sales about 15% ahead of 1997's pace. Combined revenue thus far is 11% better than last year.

Once again, double-digit jumps in all five regions of the country helped boost September's local figures, with an 18%

surge in the West and a 17% jump in the Southwest. National sales, too, were up by double digits in all sectors of the country. The Southeast posted a 26% climb, followed by the East at 20%. With the holiday selling season ahead, RAB predicts a robust fourth quarter.

McCarver picks up weekend sports gig

TV sports commentator and former Major League Baseball player Tim McCarver will host a weekend interview show two nights a week for the One-on-One Sports radio network. McCarver, who most recently offered color analysis for Fox Sports during the World Series, will be featured Saturday and Sunday nights at 11 p.m. ET live

from Mickey Mantle's restaurant in New York. McCarver's early lineup of guests, according to the network, includes Billy Crystal, Michael Jordan, Joe DiMaggio, Brett Favre, Joe Montana, and Tiger Woods.

USRN's 'Road' show goes Canadian

The Road, United Stations Radio Network's live weekly country music program, moved north to Canada last month. A Canadian edition is being syndicated and produced by the Rogers Group under license from USRN. The Road's traditional U.S. format of a two-hour live music show in a concert environment will be somewhat altered for airing north of the 49th parallel: The program will be distributed via digitally mastered compact discs produced in Canada. The country show has secured affiliates in every English-speaking province from

Newfoundland to British Columbia, USRN says.

Lifetime cable adds radio to mix

Lifetime Television, the cable network geared mainly toward young women, has begun offering a series of 60-second *Lifestyle Tips* to large-market radio stations as a stand-alone or local ad vehicle. Winstar Affiliate Sales will syndicate the initial 260 one-minute features, to be co-hosted by Lifetime TV personalities Leanza Cornett and Suzanne Whang. Winstar President Robert Dunn says the established Lifetime TV brand and the new series' "take-away information" will help stations "tap into local ad sales geared towards women in the coveted 18-49 demographic." The radio series tips will cover health and nutrition, parenting, relationships, travel, the Internet, money and other topics. Lifetime says it's available on about 11,000 cable systems.

Chao unveils eight originals

Looks to strengthen drama franchise, add first news series

By Donna Petrozzello

Saying he wants to develop original and innovative dramas, Steven Chao, USA Networks programming and marketing president, last week outlined eight original series in development for USA Network and Sci-Fi Channel.

The proposed shows are the first original series put out by Chao's programming team—specifically by David Eick, senior vice president of original series development for USA and Sci-Fi, and Bonnie Hammer, senior vice president of programming for Sci-Fi. Chao succeeded Rod Perth in the programming post six months ago.

Of the eight series, five are in development for USA Network and three for Sci-Fi Channel. Chao says that there is a pilot for one of the series, two others are in production and the rest are in development. USA and Sci-Fi plan to debut most of the shows next June, with a few slated to premiere next March. The programming budget for USA Network is \$401 million for 1998 and \$460 million in 1999, according to Paul Kagan & Associates. Kagan estimates Sci-Fi Channel's programming budget at \$75 million for 1998 and \$85 million for 1999.

Chao says he'll create a new in-house production studio for five of the series and will farm out the remaining three to Studios USA, formerly Universal Studios. USA also plans to announce additional series from outside producers in the next few weeks.

The USA series include *G vs. E* (Good vs. Evil), a drama in which a supernatural hero tries to keep humans from joining the forces of darkness; *Love Police*, from Studios USA, in which a love goddess partners with a Philadelphia cop to solve sex crimes; *Happy Hour*, a USA Networks-produced comedy/variety show, and *Maternal Instinct*, a USA Networks production that features "a ruthless female protagonist [who] exploits the fragile male ego."

The fifth series for USA, *Anderson Cooper News Project*, is a single-topic hour news documentary series that would be USA's first news program.

Chao concedes "there is an initial

challenge" in trying to attract an audience more used to *La Femme Nikita* to a news documentary show, but he says that "if we do it well they'll come. There is an opportunity to offer an alternative in the news documentary business."

Among other programming strategies, Chao says he's rethinking the decision to anchor USA's prime time Saturday nights with dramatic series. Ratings for USA's two original Saturday night series, *The Net* and *Sins of the City*, have been "disappointing," Chao says. *Sins* has been canceled, leaving its 10 p.m. ET Saturday night slot open.

"I'm not sure launching a drama, even the best drama in the world, on Saturday night is going to work," Chao says. "My first order of business is replacing USA's hour-long dramas that aren't working either with better, new original dramas or half-hour action and drama series," he says. "I think we have a strong base in action and drama, and I don't want to alienate that."

New series in development for Sci-Fi Channel include *Invisible Man*, a Studios USA Television production based on the H.G. Wells classic. From



Steven Chao

Studios USA Pictures, *Force of Nature* retells the werewolf myth from a woman's point of view; and *Metropolis*, a USA Networks production, tells the story of cops who

investigate complaints about unusual or paranormal activity on their beats.

Sci-Fi Channel senior vice president of programming, Bonnie Hammer, says that she hopes to broaden the channel's appeal to viewers who are not science fiction buffs but who appreciate shows "grounded in fiction and fantasy."

Hammer says that Sci-Fi's new originals will be concerned less with technology and rocket ships and more with strong storytelling in the science fiction tradition. Hammer also says she'd like Sci-Fi Channel to adopt an "attitude" through programming, marketing and interstitials that makes the channel "a destination" for viewers. ■

First you've got to get their attention

Electronic program guides trigger a 'lawsuit festival'

By Price Colman

Regardless of whether electronic program guides are the most valuable piece of real estate on the channel lineup, as some contend, they have become the object of a heated legal battle.

The pivotal issue is control: Who ever controls the "guide space" commands a big chunk of the attention that viewers in more than 100 million U.S. TV households ultimately direct toward the tube. And who ever can focus that attention can also command big bucks from advertisers who'll pay

to get preferred placement on the electronic program guide (EPG).

At ground zero of the rapidly escalating fight is Henry Yuen's Gemstar, with subsidiary Starsight, and Peter Boylan's United Video Satellite Group (UVSG), with its Prevue subsidiary. They are engaged in a pair of lawsuits that could well determine who "owns" television viewers into the next millennium.

"Everybody is looking for the 'killer app' as we're transitioning from passive push-video into potentially interactive content," says Gemstar CEO Yuen. "The EPG helps them navigate the myriad, increasing number of channels. It's

the starting point to interact with the TV." The complex and protracted legal battle dates back to 1993, four years before Gemstar acquired Starsight in May 1997. Starsight had sued UVSG for patent infringement relating to Prevue Express, the EPG for analog cable. Then, in August, Gemstar sued UVSG's Prevue Networks, claiming patent infringement by Prevue Interactive, the EPG for digital cable.

Gemstar and Starsight address three sectors with their products: VCRs, TV sets and set-top boxes for cable, DBS and interactive television, such as WebTV.

UVSG's Prevue division also addresses three sectors: print guides, EPGs for satellite and cable, and online interactive guides. The main friction between the two comes in the cable arena, where Starsight and Prevue are fierce competitors. Yuen says Starsight's guide is in the vast majority of analog set-top homes, about 4 million, and in about 3 million DBS homes. But with cable operators quickly moving toward digital, the competitive environment is changing. Prevue Interactive, says UVSG President Boylan, is in about 1.15 million of the total 1.3 million digital cable homes, and it is adding 10,000 subscribers a day.



Henry Yuen

"We believe we have a customer- and user-friendly solution for the cable and satellite industries," says Boylan. "What customers tell us is that the guide is one of the most important features in the digital offering. And unlike our competitors, we don't have the baggage of asking for a free ride on their cable plant to stage a competitive guide in a consumer-electronics-sold TV set."

Today, Gemstar and UVSG are the only two substantial players in the EPG arena. Little surprise they've locked horns in a legal battle that touches everybody from the cable, broadcast and DBS industries to the personal computer sector. Gemstar/Starsight vs. Prevue Express is being played out in a federal court in Tulsa, Okla., where UVSG is based. Boylan says there could be a decision by the end of the year. Gemstar filed suit against Prevue

on the Prevue Interactive issue in federal court in San Jose, Calif. UVSG is seeking to have the venue on that second suit changed to Tulsa.

Yuen's detractors — and there are many — call him greedy, a patent "terrorist" who's not interested in running a company but instead simply wants to build his own fortune on the back of oth-



Starsight's futuristic Website.

ers' hard work. Yuen and Gemstar hold some 60 U.S. patents covering just about everything EPG-related, with 100 more still pending. And Yuen isn't shy about using that leverage in negotiations. In the technology-licensing agreements he's seeking with cable operators, he wants MSOs to sign a "non-stripping" clause. The non-stripping refers to the vertical blanking interval where the signals for Gemstar's EPG for TV—the Guide Plus+ device—are delivered in analog format. Cable operators traditionally have recaptured that VBI for their own uses, and they're loath to give it up. If cable operators were to strip other signals from the VBI, it would mean that the Gemstar EPG in TV sets wouldn't work.

"He's basically trying to hold everyone hostage," one executive says about Yuen.

Yuen understands the MSOs' position "that they like to take possession of the VBI. However, there are [a] few things that make us believe that our consumer electronic guide is not subject to stripping. ... Our CE guide also presents cable programming, which is literally a free exposure for them. They can't find anything as effective to upsell their service. Cable truly gets a free ride. But when they interfere with our data, they're cutting off their nose to spite the face. They also incur the wrath of the consumer."

As important as the VBI is the advertising angle. So long as Yuen uses Gemstar/Starsight patents to con-

trol the guide space, he can dictate what advertising runs where and when on the Gemstar and Starsight guides. He can also mandate how much advertising revenue he'll split with cable operators. The current model is 90-10, and cable operators aren't happy about it. By some estimates, advertising in an EPG could generate more than \$100 million annually.

It's not just the split. "With him selling inventory for advertising, he's sucking dollars out of advertising that could otherwise be going to the cable operator," says one executive familiar with the situation.

Yuen is clearly prepared to exploit Gemstar's intellectual property strengths, either at the negotiating table or in the legal ring.

"Starsight is an excellent example of a company that has taken a pretty ordinary technology and built patents all over it in an attempt to extort money from other companies," says an executive at one top-five MSO. "To my thinking, they've built nothing of great value. It's an example of how patents are misused. Program guides seem very obviously to have grown up in parallel from a lot of sources. It has turned into a sort of a lawsuit festival."



Peter Boylan

But even those on the other side of the negotiating table from Yuen openly acknowledge his entrepreneurial savvy. What Yuen has done is buy companies such as Starsight for their intellectual property, improve the technology, then license it to anyone and everyone willing to agree to his terms. Along with substantial up-front "per-unit" payments—roughly \$8 per set in the TV arena and about \$20 per box in the set-top sector — Yuen also requires cross-licensing rights. In other words, he'll share Gemstar/Starsight's technology only if the door swings both ways and he can have access to any EPG technology that licensees develop.

"It's seriously brilliant," says a senior-level executive at another top MSO. "Henry has made sure that no matter what he develops, he can't be sued, and no matter what anyone else develops, it

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goes back to him." Cable is important to Gemstar/Starsight and Prevue for several reasons: It has roughly 67% of U.S. pay-TV households, its program offerings are steadily increasing, and it's the launch pad for a variety of interactive services that could transform a robust EPG into the TV equivalent of an Internet portal, such as Yahoo!. (It's worth noting that while there are upwards of 40 million PC homes in the U.S., about half with Internet connections, there are an estimated 100 million—plus TV households.)

But as important as cable appears to be for Gemstar, Yuen isn't hanging Gemstar's hat on widespread acceptance in the cable industry. "The cable market represents about 8% of our business potential," says Yuen. And, Yuen adds, deals with set-top makers, including GI and S-A, are an easier, faster path into the cable home than negotiating a bunch of agreements with each MSO.

Those deals are by no means assured, however. S-A is subject to a pre-Gemstar deal with Starsight that lapses in mid-1999. S-A was forced into the arrangement after losing arbitration over a breach of contract. Bob Van Orden, vice president—product marketing for S-A's digital subscriber network, says the company has two options: extend the deal with Gemstar/Starsight or strip the Starsight features from the

guide and continue selling it.

"We don't anticipate we'll have problems supporting customers," Van Orden says. But sources in the cable vendor sector say it's close to inevitable that Yuen will sue S-A if the company doesn't deal with Gemstar.

Amid the legal maneuverings, Gemstar/Starsight is busy making money—third-quarter income was up 37.4%, to \$14.3 million, and revenues jumped

Gemstar's jewels

Gemstar's licensees read like a Who's Who of high-tech telecommunications and consumer electronics firms: Aiwa, Cox, GTE, Hitachi, Hughes Network Systems, JVC, Matsushita (Panasonic, Quasar), Microsoft Corp., Mitsubishi, Philips (Magnavox, Philips), Sanyo, Scientific Atlanta, Sharp, Sony, Southern New England Telephone, Thomson Multimedia (GE, Proscan, RCA, Thomson), Time Warner, Toshiba, Uniden and Zenith.

37%, to \$37 million—but it's hardly making friends in the process. MediaOne recently dropped the basic version of the Starsight EPG in its key Los Angeles-area cluster. It did so after Gemstar refused to make changes in its appearance and certain functions unless MediaOne committed to giving Gemstar MSO-wide exclusivity on both analog and digital platforms for the EPG business.

MediaOne officials declined to comment on the issue.

Cox licensed Starsight's EPG technology before Starsight was acquired

by Gemstar. Cox officials declined to discuss the company's relationship with Gemstar.

Gemstar's licensees may grumble, but they've shown little inclination to fight.

Even the mighty Microsoft has gotten caught in a Yuen squeeze play. Microsoft had licensed the Starsight EPG around the time it purchased WebTV. That deal included the cross-licensing provision that allowed Starsight to tap Microsoft developments in the EPG arena. When Gemstar bought Starsight, Yuen went back to Microsoft and threatened to sue unless Microsoft paid an additional sum—about \$10 million on top of the \$20 million already paid—for access to Gemstar technology.

In a rare instance of Microsoft capitulation, it decided to pay up instead of fighting. "Gates was livid," says a source familiar with the situation. "But he said, 'Screw it, get a deal done.'"

Earlier this year, UVSG—which is majority-controlled by TCI affiliates—attempted a hostile takeover of Gemstar at \$45 a share. It failed, and Gemstar stock is now trading just shy of \$60. Predictably, both Boylan and Yuen are confident of winning the court fight over Prevue Express. Boylan predicts resolution by year end. But cable MSOs, despite their dislike for Yuen's tactics, aren't so sure of the winner. ■

Dueling DBS supplements

EchoStar proposal targets cable ops with small systems in competition with DirecTV

By Price Colman

EchoStar Communications Corp., which has talked to several cable operators about offering a supplemental DBS service, could possibly begin delivering such a service by year-end, sources say.

If EchoStar does pursue the strategy, it will go head-to-head with DirecTV, which earlier this year announced plans to deliver satellite programming feeds that would supplement the primary cable service in select systems owned by Galaxy Cablevision, Classic Cable and Anderson Eliason Cable.

That leaves only the financially

strapped Primestar—the first DBS company to propose a satellite service to supplement cable—without an offering. As recently as July, Primestar was actively pursuing what officials previously called a cable-plus strategy and had shipped equipment to several small cable operators. But in early August, Primestar abruptly called for the equipment to be returned.

"We had already developed a marketing strategy" for the Primestar offering, says an executive at one small cable company.

EchoStar appears to be targeting essentially the same market as DirecTV and Primestar: small cable operators with largely rural systems. EchoStar has

talked to at least two of the systems that are participating in testing the DirecTV service: Galaxy and Classic Cable.

"EchoStar is in discussions with several [smaller] cable operators," confirms a source at the DBS company. "We believe that working with these types of customers, given their geographical location, complements our overall strategy."

That's the strongest acknowledgment thus far from EchoStar that it's actively working on a digital satellite supplement to cable, although it previously has mentioned the possibility. During the SkyForum conference in New York in mid-September, EchoStar discussed the

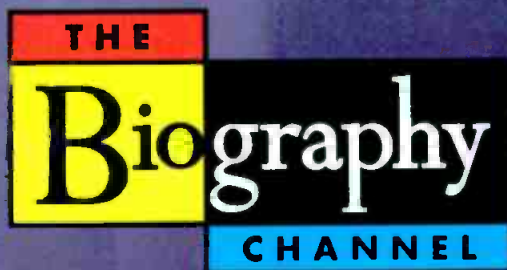
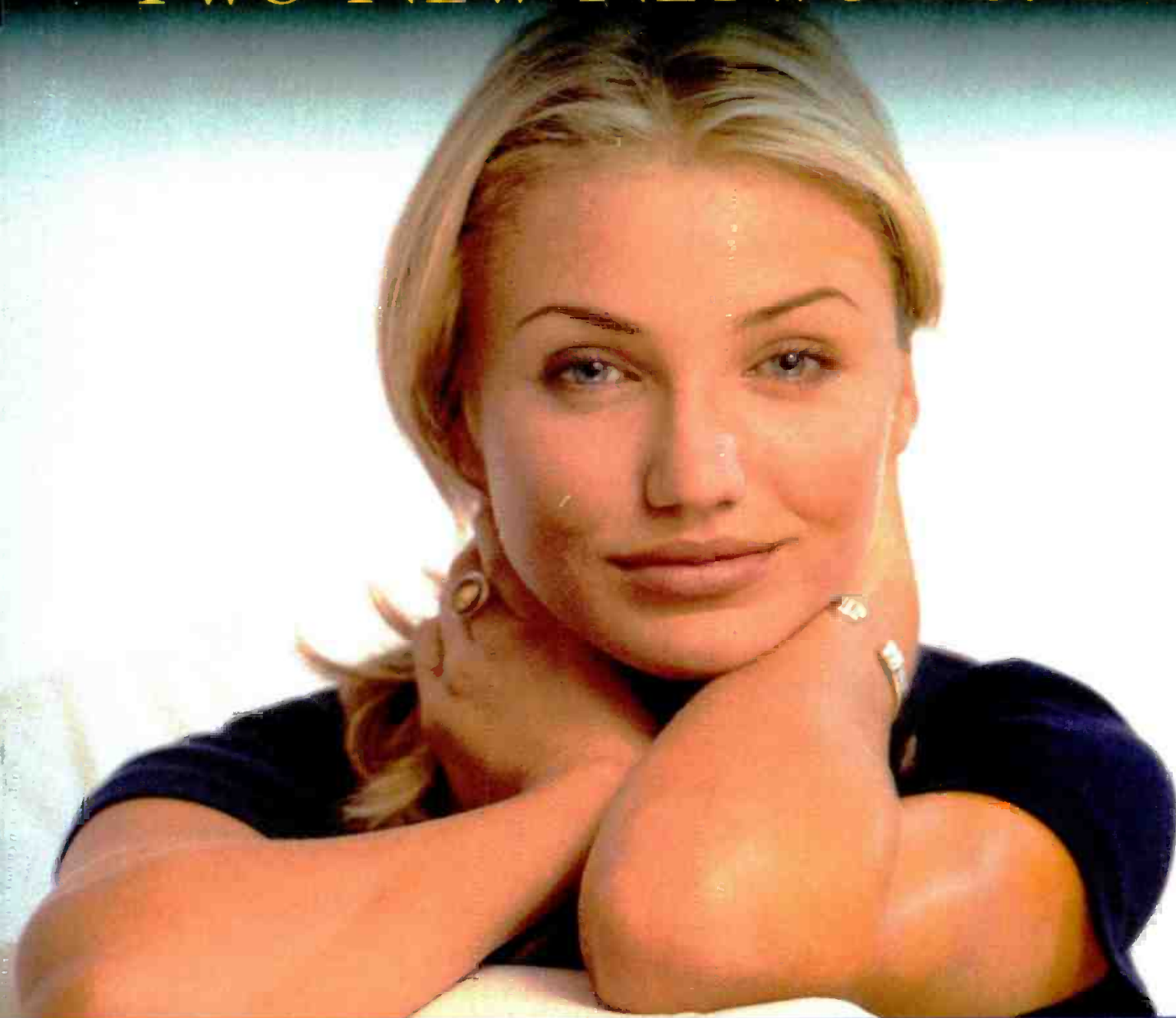
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possibility of offering what it called a digital basic overlay in markets where it was not offering local off-air broadcast signals via satellite. Sources close to the company say EchoStar was developing plans for cable supplement as long as two years ago.

Tommy L. Gleason Jr., Galaxy chairman, confirms that he's had talks with EchoStar and says that chances of a deal are good: "It doesn't have the baggage of DirecTV. The NRTC [National Rural Telecommunications Cooperative] deal is a problem. USSB is a problem."

Some members of the NRTC have exclusive rights to sell DirecTV service in areas where DirecTV distribu-

tor Pegasus Communications hasn't negotiated its own deals. And U.S. Satellite Broadcasting, as part of the digital satellite service consortium that includes DirecTV and various hardware suppliers, has the right to sell premium services to DirecTV customers. Either entity might look at a separate DirecTV deal with cable operators as cutting them out of the equation.

The arrangement DirecTV has with Galaxy, Classic and Anderson Eliason is essentially a beta test to gauge whether the economics of a supplemental DBS service will work.

With small cable operators increasingly signing up with TCI's Headend in the Sky service for their larger sys-

tems, a supplemental satellite service makes sense only for the smallest headends, says Gleason.

"What we're getting from DirecTV is not an overlay," he says. "It's more a replacement service for the tiniest communities. Systems with 100 subs or less is what it's for." That represents slightly less than 2% of Galaxy's total 180,000 subscribers, Gleason says.

Small operators are eager to provide additional programming to their subscribers. A satellite overlay "is a watershed for those of us who have smaller-sized systems," says Steve Seach, president of Austin, Tex.-based Classic Cable. "It's the right thing for our customers." ■



Hindery takes back title

Leo Hindery is back in as president/CEO of TCI Communications (TCIC) as current president/CEO Marvin Jones focuses on preparing cable operations for the merger with AT&T and on product launches in certain markets. Longtime cable executive Jones became Hindery's point man in renovating cable operations when Hindery joined TCI in February 1997 and will continue as adviser to Hindery, who's also chairman of TCIC and president of parent TCI. Jones intends to retire after the AT&T/TCI merger is consummated. TCI also announced that William R. Fitzgerald, currently TCIC executive VP of corporate development and partnership relations, has been named TCIC executive VP/COO. Fitzgerald, who was instrumental in negotiating the various joint ventures and partnerships that

TCIC initiated under Hindery to prune the cable company's far-flung operations, will manage daily cable operations and report to Hindery. Derek Chang, currently assistant to Hindery, will succeed Fitzgerald as executive VP—corporate development and partnership relations. Chang, who was with Hindery's previous company, InterMedia, will report to Fitzgerald.

Ergen Drops dish costs

EchoStar Communications Corp.'s Charlie Ergen, in another guerrilla marketing blitz, says he's freezing some Dish Network programming prices until at least March 1, 2000, and he's challenging cable competitors to do the same. EchoStar also is staying price increases for its America's Top 40 and America's Top 100 CD package at \$19.99 and \$28.99 per month, respectively. The DBS provider also is

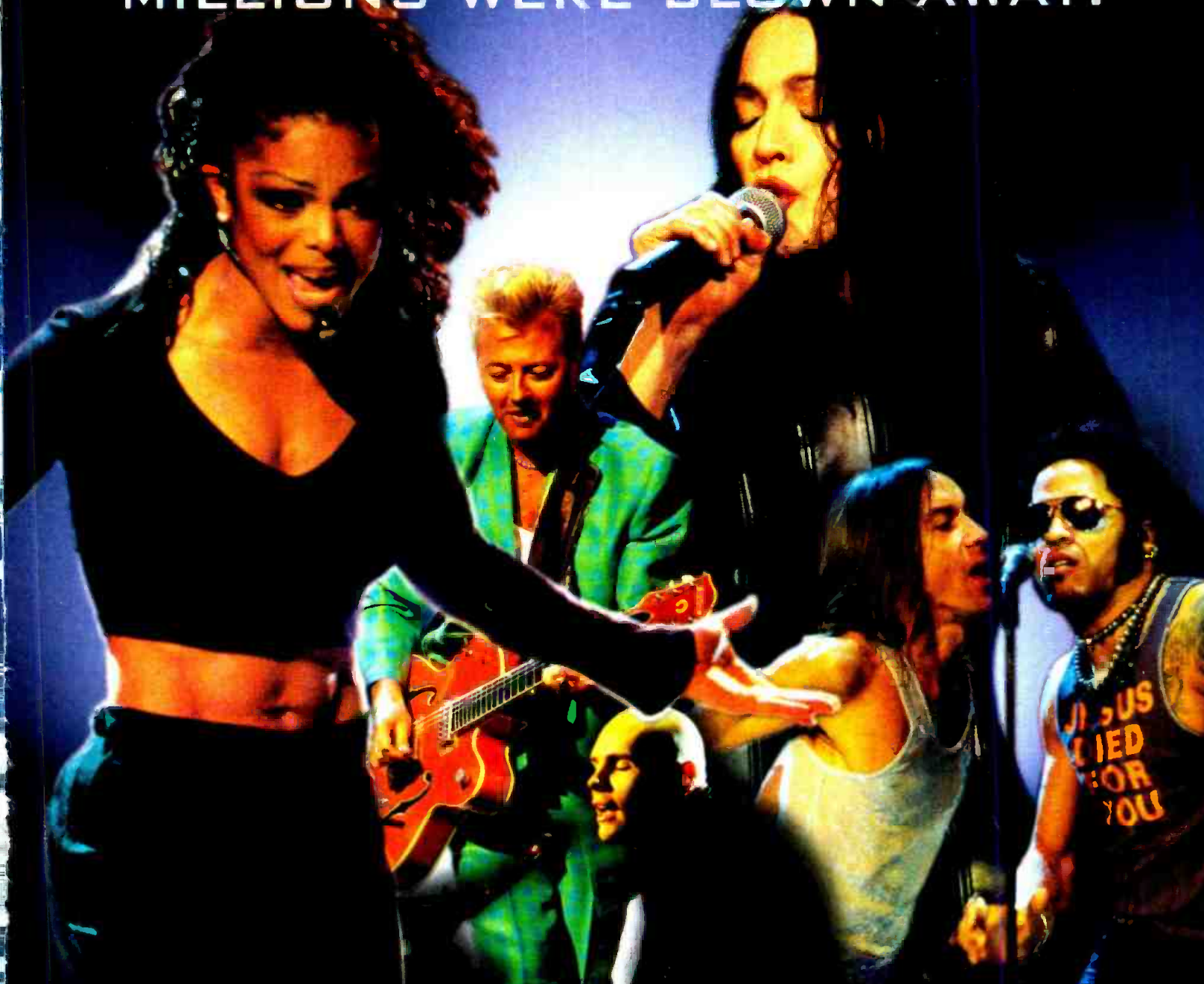
freezing prices for all four premium movie packages, which include HBO The Works, MultiMAX from Cinemax, SHOWTIME Unlimited, and STARZ!/ENCORE. Movie packages are \$10.99 apiece with discounts for multiple packages. Programming unaffected by the freeze includes sports, local, superstations, adult channels and international/ethnic packages. Cable companies are almost certain to ignore Ergen's goading—although several, including Time Warner Cable and TCI, say they intend to keep 1999 rate increases to a minimum. Under provisions in the 1996 Telecommunications Act, federal rate regulation of cable expires on March 31, 1999. Ergen says that by the end of March 2000, Dish will have held the price of its America's Top 40 programming at \$19.99 for more than four years.

@Home, AOL should work together, Armstrong says

Broadband Internet service company @Home will offer a high-speed platform through which

users can access Internet content providers, such as America Online, AT&T Corp. Chairman C. Michael Armstrong told the Washington Metro Cable Club last week. AOL users who want a broadband access provider can get to AOL's content through @Home for \$9.95 extra per week, which would cost subscribers approximately \$40 per month. AOL argues that such a deal would make it lose customers, but Armstrong believes AOL will make up the revenue because affordable and super-fast broadband service will attract more customers and bring AOL more traffic for advertisers. Armstrong also said he was interested in making carriage deals on @Home with any interested content providers. Armstrong was addressing concerns that AOL aired last week to the FCC in comments regarding AT&T's planned merger with cable giant Telecommunications Inc. AOL asked the commission to approve the merger only if it requires AT&T/TCI to offer leased access to Internet service providers.

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Playboy's undercover reporting

Adds show that involves reporters in their sexy stories

By Joe Schlosser

Playboy TV continues to add topical reality-based shows to its lineup. This month, the pay-per-view network is launching a news magazine in which reporters take a hands-on approach to sex and sex-related stories,

SEXCETERA

Sexcetera will feature reports from a band of correspondents covering

such topics as tattoos and body piercing. *Sexcetera* joins relatively recent Playboy TV additions *Sex Court*, *Naughty Amateur Home Videos* and the four-year-old phone-in series *Night Calls*.

"We really felt that we should have a documentary show like HBO's series, *Real Sex*," says Playboy TV's president of worldwide production, Richard Rosetti. "But what we will do differently is have our reporters take part in the story. If there is a story about body piercing, our reporters will take part in that act and all of the other types of stories that we come up with." The correspondents include *Details Magazine* columnist Anka Radakovich, documentary filmmaker Christine Fugate and writer Susannah Breslin. Also filing stories for *Sexcetera* are comedian Travis Dart (MTV's *Buzzkill*), MTV producers Hoyt Christopher and Frank Gianotti and filmmaker Katherine Brooks.

Each episode will be an hour, produced monthly. *Sexcetera* and the other series are available as part of special five-hour pay-per-view Playboy TV packages. ■

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Encore goes original

Will premiere new made-fors monthly

By Donna Petrozello

Encore Media Group plans to introduce original movies and documentaries on its premium movie channels Starz! and Encore this month.

Starz! last week unveiled Starz Pictures, a series of made-fors that will be featured on the channels each month. The first Starz Pictures release, *Let It Be Me*, starring Jennifer Beals and Patrick Stewart, was scheduled to debut on Starz! on Saturday, Nov. 7, at 9:45 p.m. ET/PT.

Starz Pictures will tap a number of producers for new film product. Encore



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Media Group senior vice president of programming. Robert Leighton, says Starz! has deals with Studios USA as well as with other independent studios to premiere their films on Starz!.

Given the Starz! reputation as a movie service featuring first-run theatricals that often boast big names, Leighton says the channel is hoping to attract viewers to Starz Pictures films based on the actors they feature, since the film titles will be new to audiences.

Some Starz Pictures releases: *Curtain Call*, a romantic comedy starring James Spader, Michael Caine and Maggie Smith; *Rhapsody in Bloom*, a love story starring Ron Silver and Penelope Ann Miller, and *Free Money*, starring Marlon Brando, Charlie Sheen, Mira Sorvino and Donald Sutherland.

"It's a double-edged sword, because most likely nobody has ever heard of these movies before, but the names of

the stars resonate with audiences," Leighton says.

Meanwhile, Starz has signed an output deal with October Films for exclusive rights to all first-run theatricals released by the studio for two years, starting with projects planned for a September 2000 release. October, which recently released "The Apostle" and "Breaking the Waves," will release 15-20 films annually, Leighton says.

Encore also will add original documentaries about the history of various film studios starting in January. The first, *The Lady with the Torch*, tells the tale of Columbia Pictures and premieres Friday, Jan. 8 to kick off a weekend of Columbia Pictures films.

Encore also plans to begin packaging its films thematically by showcasing certain film genres or certain actors each month, starting later this month. ■



CABLE'S TOP 25

PEOPLE'S CHOICE

TNT's debut of its original movie 'CHiPs 99,' based on the NBC action hour that ran from 1977 to 1983, was basic cable's top-rated movie, earning a 4.6 rating/6.9 share with 3.4 million households.

Following are the top 25 basic cable programs for the week of Oct. 26-Nov. 1, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 99.4 million TV households. Sources: Nielsen Media Research, Turner Entertainment.

Rank	Program	Network	Day	Time	Duration	Rating Cable	U.S.	HHs (000)	Cable Share
1	NFL: Raiders vs. Seahawks	ESPN	Sun	8:15P	180	7.6	5.7	5,715	11.2
2	WCW Monday Nitro	TNT	Mon	8:00P	60	5.7	4.3	4,257	8.3
3	South Park	COM	Wed	10:00P	30	5.7	3.1	3,107	9.1
4	WCW Monday Nitro	TNT	Mon	9:00P	60	5.2	3.9	3,881	7.4
5	NFL Primetime	ESPN	Sun	7:30P	45	4.9	3.7	3,674	7.4
6	Movie: "CHiPs '99"	TNT	Tue	8:00P	120	4.6	3.5	3,465	6.9
6	WWF War Zone	USA	Mon	10:00P	65	4.6	3.5	3,437	7.5
8	WCW Monday Nitro	TNT	Mon	10:00P	66	4.4	3.3	3,270	7.2
8	WWF Raw	USA	Mon	9:00P	60	4.4	3.3	3,260	6.2
10	Movie: "Pretty Woman"	TBS	Sun	10:36A	152	4.1	3.1	3,085	11.4
11	WCW Thunder	TBS	Thu	9:05P	66	3.8	2.9	2,873	5.8
12	Rugrats	NICK	Mon	7:30P	30	3.7	2.8	2,762	5.8
13	Rugrats	NICK	Tue	7:30P	30	3.6	2.7	2,680	5.9
13	Rugrats	NICK	Wed	7:30P	30	3.6	2.7	2,666	6.0
15	WCW Thunder	TBS	Thu	8:05P	60	3.5	2.7	2,651	5.6
16	Saturday Nicktoons TV	NICK	Sat	10:00A	30	3.4	2.6	2,548	11.2
17	John Glenn: Return to Space	CNN	Thu	1:26P	82	3.3	2.5	2,481	10.0
17	Saturday Nicktoons TV	NICK	Sat	10:30A	30	3.3	2.5	2,476	11.1
17	WWF Sunday Night Heat	USA	Sun	7:00P	60	3.3	2.5	2,467	4.9
17	Saturday Nicktoons TV	NICK	Sat	9:30A	30	3.3	2.5	2,436	10.7
17	Hey Arnold	NICK	Wed	8:00P	30	3.3	2.4	2,406	5.0
22	Rugrats	NICK	Thu	7:30P	30	3.2	2.4	2,392	5.4
22	NASCAR: AC Delco 400	TNN	Sun	12:30P	270	3.2	2.4	2,360	7.0
24	Kenan & Kel	NICK	Thu	8:00P	30	3.1	2.3	2,328	4.8
24	Doug	NICK	Wed	7:00P	30	3.1	2.3	2,262	5.4

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The screenshot shows the website's layout. At the top left is the logo "Broadcasting ONLINE & Cable". Below it is a search bar and a "Subscribers log in here" link. A "TODAY'S UPDATE" section is visible. On the right side of the screenshot, there is a "BREAKING NEWS" section with a "TOP OF THE NEWS" article about Comedy Central's "South Park" winning a personal best 8.2 rating. Below that is a "TODAY'S JOB BANK" section with a "Select a Job" dropdown and a "Submit" button. At the bottom right of the screenshot is a "Stock Watch" section with the text "Get the latest stock information".

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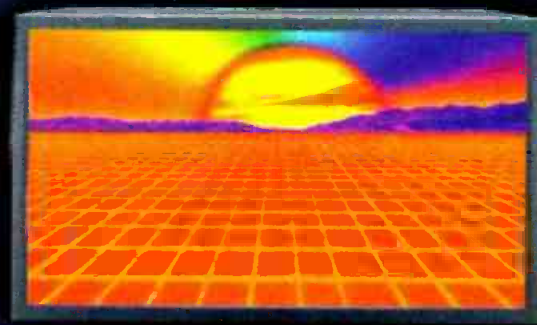
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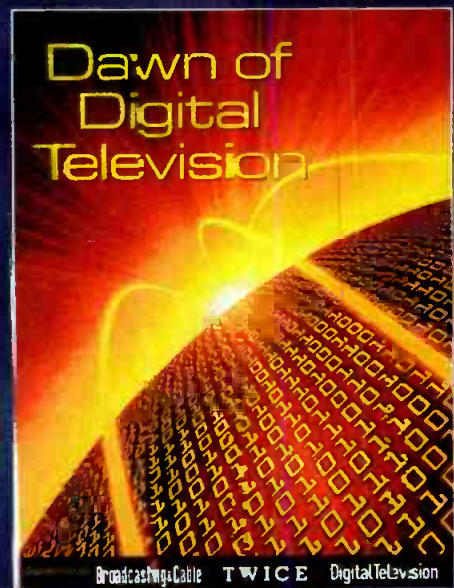
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ABC goes hi-def with '101 Dalmatians'

720P broadcast shown by eight stations

By Glen Dickson and
Karen Anderson

ABC became the first commercial network to deliver a national HDTV broadcast by transmitting a 720-line progressive version of the Disney movie "101 Dalmatians" to its digital O&Os and affiliates on Nov. 1.

For the most part, ABC's first HDTV broadcast was a success. While a few stations ran into technical difficulties, eight of 10 ABC affiliates and O&Os slated to show "101 Dalmatians" in HDTV did just that. The two that didn't were WMUR-DT Manchester, N.H., owned by Imes Communications, and KITV-DT Honolulu, owned by Hearst-Argyle.

WMUR-DT is still testing its digital signal and plans to broadcast HDTV programming by early December, while KITV-DT was held up by equipment delays (at press time, KITV-DT planned to be ready to show "Mission Impossible" in HDTV last Thursday night). ABC affiliate and Allbritton station WJLA-DT Washington also is broadcasting in DTV, but it is only upconverting its NTSC programming to 480P SDTV. WJLA-TV will wait until consumer set penetration rises before spending an estimated \$250,000 on the encoding equipment necessary for HDTV.

Preston Davis, ABC president of broadcast operations and engineering, thought the network's new HDTV Release Center, which was used to distribute the 720P satellite feed, worked well: "We went on air at 7 p.m. as scheduled and the feed was flawless. Then we fed another three hours later for the West Coast feed." The 720P, 45 Mb/s feed included upconverted NTSC commercials and some HDTV spots from Procter & Gamble.

Panasonic did the "bulk of the work"



ABC originated its 720P satellite feed of '101 Dalmatians' from its new HDTV Release Center in New York.

on the Release Center, says Davis, providing systems integration and a bevy of D-5 tape machines. Other equipment in the Release Center includes switchers from Tektronix Grass Valley, infrastructure gear from Leitch, test and measurement equipment from Leader, six-channel audio encoders from Dolby Labs and a Duet character generator from Chyron. In the rest of ABC's HDTV broadcast chain, key components include Tiernan encoders and decoders, Astro Designs all-format converters and Andrew satellite equipment.

"Any time you're dealing with first-generation equipment, there are so many different points of potential failure," Davis says. "Going from the HDTV release facility up to the satellite and down to station, and then feeding the encoder to the transmitter, we expected there would be some technical glitches. But all of them were able to be resolved at the network end."

One preventive measure ABC took was to pre-feed the hi-def "101 Dalmatians" to stations on Oct. 30, both to test their HDTV satellite receive equipment and to allow them to make a tape backup for the Sunday night *Wonderful World of Disney* broadcast. Stations that were still waiting to get their satellite receive equipment were mailed a

D-5 tape instead.

The only station that wound up broadcasting the HD tape was Scripps Howard's WXYZ-DT Detroit. That's because WXYZ-DT was still debugging the HDTV satellite receive equipment that it took delivery of on Oct. 28. The station simply sync-rolled the D-5 tape of the film and was still able to insert upconverted local commercials as planned, says chief engineer Michael Doback.

The broadcast was shown at 13 ABC Warehouse consumer electronics stores throughout the Detroit area. ABC Warehouse (a retail chain unrelated to the ABC network) heavily promoted the "101 Dalmatians" broadcast on WXYZ-TV Detroit and in local newspapers and reopened its stores from 6 to 9 p.m. so consumers could watch it on 65-inch Mitsubishi proto-

type sets.

"It exceeded our expectations," says Marty Hartunian, ABC Warehouse vice president of merchandising and marketing. "Four thousand people came in."

While they say consumers were wowed by the 720P pictures, Doback and Hartunian note that some of the prototype Mitsubishi sets lost their audio lock when WXYZ-DT's local commercials came on, a problem that necessitated unplugging and replugging the sets to "reboot them." The audio problem with the Mitsubishi prototypes also was experienced by WKOW-DT, the Shockley-owned ABC affiliate in Madison, Wis., which broadcast the "101 Dalmatians" HDTV satellite feed live.

Bob Perry, Mitsubishi director of marketing, says that Mitsubishi sets received ABC's 720P signals "flawlessly" in other markets and that Mitsubishi is investigating the problem in Detroit. But he doesn't think the glitch in Detroit was in the sets: "We understand there's a significant performance difference in our televisions and other televisions based on whether a station is broadcasting a live downlink or D-5 tape. We're not sure technically what the differences were."

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PBS creates icons to promote DTV

In an effort to define its identity in the age of digital television, PBS, in conjunction with Lee Hunt Associates advertising design firm, has created graphic icons that will identify PBS digital programming.



Among the elements, a 10-second digital identifier will appear in the bottom right-hand side of the screen to alert viewers that a digital broadcast is taking place, even though they are watching it on NTSC.

"We want to tell people that this [program] is available in DTV and that this is a big deal," says Carole Feld, senior vice president, advertising, promotions and corporate communications for PBS.

Feld says she hopes that PBS's "digital week" programs this week (three shows, two in hi-def), including *Digital TV: A Cringely Crash Course*, combined with the icons, will educate the public and make people aware that DTV is available. "No one has really explained it to the ordinary viewer in a way that's accessible, fun and easy to understand for the non-engineering type," she says.

The icons are being post-produced into the programs and sent out with the network program pass-through signal because at this point, none of the stations has the technology that allows the stations to place graphics or video over video. —Karen Anderson

plan local promotions was ABC O&O WPVI-TV Philadelphia. While WPVI-DT managed to air "101 Dalmatians," engineers had problems with their transmission line and weren't sure they would be able to broadcast until a few hours before airtime. "It was not without considerable consternation," says Jim Gilbert, the station's chief engineer. "It was a struggle."

The station had received its Dielectric antenna and transmission line in early October, a month late. As a result, the construction crew from Skyline Tower Services was set back, and station engineers did not have a chance to test the transmission system until late Saturday, just a day before the broadcast.

Station engineers discovered a "terrible mismatch" between the Dielectric transmission line and the Harris Sigma transmitter, Gilbert says. As a result, the transmission system was causing power to be reflected back from the transmission line to the transmitter.

On Sunday morning Gilbert called in the Skyline tower crew, and by 1 p.m. WPVI-DT started successfully applying 500 kw of power to the antenna. The station sent its upconverted programming until 5 p.m., when part of the transmission line (an elbow) overheated. But the problem was worked out by 6 p.m., in time to air "101 Dalmatians" in HDTV.

"These problems are not unusual, but you usually have weeks to iron them out," Gilbert says. This amounted to "training the team on game day," Gilbert says he doesn't blame Dielectric for the problems, but he believes that if the company had delivered the antenna on the originally scheduled date the station would not have had a "rush job." Gilbert also notes that other manufacturers have been late with deliveries.

Kerry Cozad, Dielectric vice president of broadcast products, says the company has been working with broadcasters to meet on-air dates but has received a glut of orders and requests for modifications to existing orders in the past six weeks. "It was a tight time frame," Cozad says. "Many of these stations were using common groups [of manufacturers]."

One station that felt well prepared for the 720P broadcast was KOMO-TV Seattle. In January 1997, the Fisher Broadcasting-owned station became the third station in the U.S. to broadcast experimental signals, and in

March 1998 it began broadcasting upconverted NTSC programming.

This Sunday's successful first network broadcast was a triumph for KOMO-TV, says Don Wilkinson, vice president and director of engineering for Fisher Broadcasting. KOMO-TV recorded a Friday night pre-feed of the film and aired it from a Panasonic D-5 tape machine at 2 p.m. during prime shopping hours, Wilkinson says. Local residents were able to view the program at Circuit City, Magnolia HiFi and The Good Guys retail stores.

"We're delighted finally after all these years to actually be able to broadcast an [network-originated] HDTV program," he says. "It was pretty awesome."

WFAA-DT, the A.H. Belo station in Dallas, also was pleased with the hi-def "101 Dalmatians."

"There were no quality hits other than one time the audio dropped out," says Wayne Kube, the station's chief engineer. "It was a one- or two-second audio hit." Kube says he is not sure whether the problem originated in New York, Dallas or in the transmission of the program.

WFAA-DT was the only ABC affiliate to show "101 Dalmatians" in 1080-line interlace, the hi-def format Belo prefers. For Sunday night's HDTV broadcast, the station transcoded ABC's 720P satellite feed to 1080i with an Astro Designs all-format converter box.

"Everything we do will be 1080i," says Kube, who adds that ABC has been supportive of the station's choice to broadcast in 1080i. "[The converted 720P material] looks every bit as good as 1080i that I have seen otherwise," he says.

Circuit City showed the "101 Dalmatians" broadcast at 6 p.m., and Kube believes Circuit City will continue to show WFAA-DT's digital broadcasts as well as those from local NBC O&O KXAS-DT.

"Overall, the quality is certainly very good, and I think having some programming available will help sell sets at the stores," he says. ■

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USA launches DTV in Boston

WHSB-TV transmits 480P streams as test for other stations in group

By Glen Dickson

WHSH-TV, the USA-Broadcasting owned station in Boston, has begun digital broadcasting by transmitting two streams of 480P standard-definition programming on digital ch. 23. The station will serve as a DTV test bed for USA Broadcasting, which intends to experiment with other formats—including HDTV—on WHSH-DT.

At press time last week, HSN affiliate WHSH-DT was broadcasting one 480P stream that was a simulcast of WHSH-TV's NTSC programming on ch. 66 and one 480P stream that was a test pattern consisting of color bars. But starting this week, WHSH-DT was to begin broadcasting HSN spinoff channel America's Store on the second 480P stream. The plan is to evenly split the 19.4 Mb/s contained in the digital channel between the two 480P streams,

says Howard Bolter, USA's senior vice president of production.

USA Broadcasting isn't in a rush towards DTV, says Bolter, since its 12 stations don't have to begin digital broadcasts until 2002. Instead, WHSH-TV in Boston was chosen as a test site several years ago when the station needed to replace a rusting broadcast tower.

"While replacing the tower we put up our digital antenna along with the analog, which was the most cost-effective way to do it," Bolter says. "Now we've added a digital transmitter to begin testing digital for other markets." The station is using a Dielectric digital antenna and a Harris DTV transmitter.

Currently WHSH-DT is showing the HSN simulcast in the 4:3 aspect ratio, but the station plans to test converting that picture to the 16:9 aspect ratio in upcoming months. Bolter says that

USA also may experiment with 16:9 production at its all-digital station in Miami, WAMI(TV). "We have 16:9 capability in Miami, so we may do some cross-testing," he says.

USA Broadcasting also plans to do extensive DTV reception tests in Boston, a market with challenging terrain, according to Bolter. WHSH-DT has hooked a DTV converter box to a PC to do preliminary testing on its signal and is looking to buy some consumer-grade DTV receivers to use in further testing.

So far, the jury-rigged PC receiver has been able to receive DTV signals from both WHSH-DT and ABC affiliate WCVB-DT, which broadcasts from a CBS-owned tower east of WHSH-DT's site.

"Everything has worked very well, and our signal reception is greater than anticipated," Bolter says. "It has a greater range than expected." ■



By Glen Dickson

Artel goes mini for HD

Artel Video Systems has introduced its new Utah 1500 high-definition router designed for broadcast and post-production facilities. Scalable from 4x4 to 32x32 inputs/outputs, this enhanced version of the router first introduced at NAB '98 has been shrunk from six rack units (RU) to four and is compatible with Artel's existing line of routing switchers for analog or digital environments. Artel has added two extra outputs per output bus plus an optional internal controller and front control panel. By NAB '99, Artel plans to

add fiber-optic interfaces for fiber-optic or combined fiber-optic/coaxial cable interconnects. Additionally, Artel has added a



Flame gives The History Channel new fire.

new Mini Master Control space-efficient system with a 10-input maximum. "When you use it in conjunction with Utah 1500,

it provides a very cost-effective and simple way of getting into HDTV," says David Haycock, Artel vice president of engineering.

ViewPoint, Heck Yes! redesign 'Modern Marvels'

In their second major collaborative design effort since they formed a creative alliance in January, ViewPoint Studios and Heck Yes! Productions have redesigned

the main title animation package for The History Channel's *Modern Marvels* series, which airs this fall. ViewPoint senior art

director, Michael Mullen, and Heck Yes! director, Gerry Cook, supervised the project.

Harris scores DTV transmitter sales

Harris has racked up more sales for its DTV transmitters. In the first round of a purchase agreement between Fox and Harris, Fox has ordered Harris's SigmaCD UHF DTV transmitters for three of its owned-and-operated stations: KTVI(TV) St. Louis, WFLD(TV) Chicago and KRIV(TV) Houston. Harris has also sold a DiamondCD solid-state UHF DTV transmitter to Los Angeles UPN affiliate KCOP(TV) to support the station's DTV launch this month. The DiamondCD transmitter combines a redundant solid-state architecture with Harris's CD 1A second-generation ATSC 8-VSB exciter.

Battling over 'buy through'

AOL wants FCC to separate @Home high-speed 'Net service from its content offerings

By John M. Higgins

About 50% of Web junkies who sign up with @Home come to the high-speed cable Internet service already armed with an America Online account, according to @Home executives. After about three months, about 80% of those subscribers drop their AOL accounts and satisfy themselves with content provided by @Home or simply with what else is available on the 'Net.

Those numbers—which AOL disputes—frame the fight brewing at the FCC over how @Home and similar service Road Runner handle Internet content.

AOL last week followed through on its threat to seek alterations to AT&T Corp.'s planned takeover of Tele-Communications Inc., At Home Corp.'s largest shareholder. The company and other slow-speed Internet services want the FCC to separate @Home's high-speed access business from its content side, which offers news, games, online shopping and other information. That content—at the least—lessens the compulsion to buy AOL.

George Vradenburg III, AOL general counsel, compares the current controversy to similar disputes over the sale of conventional cable networks. Years ago, some cable operators would force movie fans who wanted Showtime to "buy through" HBO first, meaning that they would have to pay for both even if they wanted only Showtime. In the same way, he contends, subscribers paying \$40 or so per month for @Home or Road Runner are forced to buy through its content to get to AOL.

"They [at Home or Road Runner] are not just offering access service," Vradenburg says. "They have content, they have e-mail, they have other products."

He doesn't argue that @Home should drop out of the content business. He wants a shot to make AOL the first screen that subscribers see, just as subscribers now see an @Home window when they connect to the network. Right now, @Home's cable affiliates are contractually obligated to offer the @Home content.

At Home Chairman Tom Jermoluk

 **Home**

counters that AOL's argument is specious. First, @Home subscribers face no barriers to reaching AOL or anything else available on the 'Net. In fact, they save money because AOL drops its \$21.95 monthly rate by 55%, to just \$9.95, for "bring-your-own-access" subscribers that don't burden the online service's telephone network by dialing up.

Second, @Home's content is an add-on to the data service. The retail cost of @Home wouldn't fall if content was separated, Jermoluk argues. It would rise, because @Home's pricing models account for advertising and transaction revenue from the "free" content.

"We use the revenue that we get from those other activities to support the access," Jermoluk says. "I would actually have to charge more than I do today."

Most AOL customers need 'Net access, not AOL's content, much of which is available free on the Internet, Jermoluk says. Already, the bulk of @Home customers cut off their AOL accounts because they find plenty of other free content. "What AOL has isn't a regulatory problem; what they have is a business model problem," he says.

Vradenburg disputes @Home's estimate of AOL's customer attrition, saying that the company's research hasn't found a material customer loss even among the 300,000 @Home and Road Runner subs.

AT&T Chairman Michael Armstrong says that the ability to offer online content is part of the payback for having invested in the broadband systems to begin with.

"If those companies want to move up into broadband, terrific. But getting a free ride on someone else's investment and risk is not the way to do it," Armstrong said in a speech to the

Washington Metro Cable Club last Monday. He added: "The fact is, there is a wealth of opportunity for ISPs and AT&T to work together and enrich our offer to customers."

While acknowledging that the AT&T/TCI deal does not directly affect @Home, or the unaffiliated Road Runner, business plans, AOL's

Vradenburg says the FCC's review of the deal makes it opportune to raise the issue about the operations of the cable industry's nascent

Internet business.

@Home and Road Runner don't prevent subscribers from using AOL. Anyone on either service—or for that matter, an office computer network or some dial-up 'Net provider—can simply crank up AOL's software, point it to surf over rather than dial a phone number, and type away in AOL's chat rooms or read other exclusive content.

Indeed, the high-speed services follow a business model similar to AOL's own policies. Anyone dialing in to another access provider who simply wants to cruise in for AOL's newsgroups and other features gets a 55% discount.

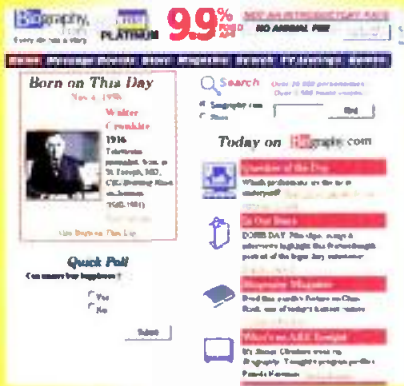
But AOL won't sell the reverse option—dial-up access without the front-end screens filled with Barnes & Noble ads or that familiar refrain "You've Got Mail." That's because AOL and free Internet services like search engine Yahoo! have proved that Web surfers' eyeballs are becoming incredibly valuable to advertisers or online retailers.

Vradenburg says AOL shouldn't have to separate its products. Cable largely has a monopoly on residential high-speed, broadband Internet service but there are dozens of choices for AOL's conventional dial-up access.

The open access argument has hooked the FCC, which said it is one of the select issues it will study heavily during its review of the \$48 billion AT&T/TCI deal. ■



SITE OF THE WEEK www.biography.com



'Biography' A&E Networks New York

Site features: Biography Bites, one-minute documentaries about a dozen famous figures available for streaming in RealVideo; Born on this Day, daily feature including text and still photo of subject; current month's calendar of the *Biography* series schedule with RealVideo clips from each bio accessible; sale of *Biography* videos

Site launched: July 1996; relaunched late last month

Site director: Todd Tarpley, A&E director of new media

Number of employees: 6

Design: Interactive 8, New York
Streaming technology: RealVideo

Traffic generated: 1.5 million page views monthly

Advertising: Banner ads

Revenue: Figures not available, but video sales exceed ad sales

Highlights: Streaming provides diverting vignettes about *Biography* subjects, taking this beyond the range of a promotional program site; archive of Bio Bites will expand, as will overall use of multimedia on the site

—Richard Tedesco

'Net players making music in Web deals

By Richard Tedesco

The online music business resonated last week in a chorus of deals to deliver more music content in a range of free and pay format, and at higher access speeds.

In the deal with the most potential, MTV and @Home will co-develop an MTV Online area on @Home's Pop Arts channel to provide high-speed versions of MTV.com features, such as its *Top 20 Music Videos* and *Beavis and Butt-head* clips. PC users plugged into @Home can also link to MTV.com when the area goes live early next year, according to Matt Farber, MTV senior vice president of programming and new business.

Farber says the object is to use the speed of cable modems to "create a true entertainment experience" online. @Home expects to make similar deals with other video programmers, according to Ragil Kapoor, @Home manager of media development. CNN enjoys a similar premier position on @Home's news channel.

Live events could be included as part of a new content makeup that MTV plans to announce shortly. But the pioneer music video programmer initially wants to optimize the quality of its online content: custom-tailored content for high-speed surfers is the goal.

The online sector assessing various business models as it simultaneously sorts out some sticky copyright issues in the face of advancing technology that could sabotage it. Diamond Multimedia Systems' new Rio PMP300 portable music player—a \$200 PC peripheral enabling downloading and storage of 60 minutes of digitized music—is the latest high-tech gewgaw to gum up those issues. But last week Diamond moved toward extricating its technology from

the copyright controversy, making a deal with Liquid Audio to incorporate support for downloading secure content into the Rio players.

In a deal that suggests reasons for major music labels' copyright concerns, Sony Music Online is creating a pay-per-listen "jukebox," using RealNetworks' streaming technology. The Jukebox, now in beta release, will enable PC users to pay for 24 hours of access to a selection of tunes by Sony Music artists. They'll be able to access 10 songs for \$2.50, 22 for \$5 and 50 for \$10. USWeb is helping Sony to create the site.

One of TCI Music's likely co-tenants, the Jam TV/Rolling Stone Network, introduced 12 channels of music content on its Rolling Stone Radio site.

Meanwhile, Capitol Records and Broadcast.com are co-branding a music channel to carry free audio and video content from Capitol. PC users will use RealNetworks' RealPlayer or Microsoft's Windows Media Player to see streamed music videos and tune in for CD "listening parties" and "CD-ettes" of four

tunes from a particular CD. It's an extension of a promotional relationship between the two companies that's already paid off for Capitol.

"The Web is just another distribution vehicle," says David Lalich, senior vice president of Playboy Online, explaining Playboy's deal with K-tel International to create the Playboy/K-tel Music Store as an additional outlet for K-tel's 250,000 music titles, along with custom-tailored CD compilations.

Optimized reach is what SonicNet will gain by becoming an anchor tenant on America Online's music area next month. The deal, involving an upfront payment of an undisclosed amount from SonicNet parent TCI Music, also will provide PC users with links to SonicNet's related sites.

The move also is a prelude to services that TCI Music plans to deliver via set-top boxes.

CHANGING HANDS

The week's tabulation of station sales

PROPOSED STATION TRADES

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

THIS WEEK

TVs □ \$39,000,000 □ 1
 Combos □ \$475,000 □ 1
 FMs □ \$4,666,667 □ 2
 AMs □ \$29,250,000 □ 1
 Total □ \$73,391,667 □ 5

SO FAR IN 1998

TVs □ \$8,903,207,610 □ 74
 Combos □ \$2,194,392,992 □ 239
 FMs □ \$981,481,004 □ 304
 AMs □ \$568,076,040 □ 223
 Total □ \$12,647,157,646 □ 840

SAME PERIOD IN 1997

TVs □ \$6,576,128,684 □ 100
 Combos □ \$7,665,942,551 □ 287
 FMs □ \$1,867,320,564 □ 361
 AMs □ \$331,581,608 □ 205
 Total □ \$16,415,963,407 □ 953

SOURCE: BROADCASTING & CABLE

TVS

WNPA(TV) Jeannette, Pa.

Price: \$39 million

Buyer: Paramount Stations Group of Pittsburgh Inc., Washington (Anthony Cassara, president); also owns 16 TVs

Seller: Venture Technologies Group of Pennsylvania LLC, Los Angeles (Lawrence H. Rogow, president); no other broadcast interests

Facilities: ch 19, 1,660 kw, ant. 1,191 ft.

Affiliation: UPN

COMBOS

WEIR(AM) Weirton, W.Va. and WCDK (FM) Cadiz-Steubenville, Ohio

Price: \$475,000

Buyer: Priority Communications Ohio LLC, DuBois, Pa. (Jay Phillipone, president); also owns LEM(AM)-WQKY (FM) Emporium and WDSN(FM) Reynoldsville, all Pa.

Seller: McGraw Broadcasting Corp., Elkins, W.Va. (Richard McGraw, president); also owns one AM and four FMs

Facilities: AM: 1430 khz, 1 kw; FM: 106.3 mhz, 6 kw, ant. 360 ft.

Formats: AM: adult standards; FM: oldies

Broker: Media Services Group Inc.

FMS

KPXI(FM) Mount Pleasant, Tex.

Price: \$3,866,667

Buyer: Sunburst Media LP, Dallas (John Borders, president); also owns nine FMs and two AMs

Seller: East Texas Broadcasting Inc., Mount Pleasant, Tex. (John Mitchell, president); also owns/is buying five FMs and one AM

Facilities: 100.7 mhz, 100 kw, ant. 984 ft.

Format: Contemporary country

Broker: Whitley Media Inc.

KWRL(FM) La Grande, Ore.

Price: \$800,000

Buyer: KSRV Inc., Baker City, Ore. (David Capps, president); Capps and his wife also own three AMs and four FMs

Seller: Grande Ronde Broadcasting Inc., La Grande, Ore. (Richard Freeman, president); no other broadcast interests

Facilities: 99.9 mhz, 60 kw, ant. 377 ft.
Format: AC

AMS

KAHZ(AM) Dallas, Tex., WBAH(AM) and WJDM(AM) both New York and KIDR(AM) Phoenix

Price: \$29.25 million

Buyer: Radio Unica Corp., Miami (Joaquin Blaya, CEO); also owns six AMs

Seller: Children's Broadcasting Corp., Minneapolis (Christopher T. Dahl, president); no other broadcast interests

Facilities: KAHZ: 1360 khz, 5 kw day, 1 kw night; WBAH: 1660 khz, 10 kw; WJDM: 1530 khz, 1 kw day; KIDR: 740 khz, 1 kw day, 292 w night

Formats: KAHZ: children's and family programming; WBAH: children's programming; WJDM: just the good songs/children; KIDR: children's programming

Brokers: For buyer: The Ted Hepburn Co.; for seller: Star Media Group Inc.

—Compiled by Alisa Holmes

BY THE NUMBERS

BROADCAST STATIONS

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

CABLE

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

*Based on TV household universe of 99.4 million
 Sources: FCC, Nielsen, Paul Kagan Associates
 GRAPHIC BY BROADCASTING & CABLE

Call for authors

BROADCASTING & CABLE and Focal Press are seeking authors for a series of books written by and for broadcast and cable professionals, addressing topics essential to their needs.

The books are sponsored by BROADCASTING & CABLE and published internationally by Focal Press, a leading publisher of books and videos about media topics.

Areas of interest include, but are not limited to: telco entry, new distribution technologies, high-definition television, ratings, interactive programming and management issues. Books that cover innovative ideas and practical solutions are encouraged.

For more information or to submit a proposal, please contact Marie Lee, publisher, Focal Press, 225 Wildwood Avenue, Woburn, Mass. 01801.

RADIO

HELP WANTED MANAGEMENT

Radio General Manager/General Sales Manager. This is the perfect opportunity to grow with dynamic organization in Midwest with group of stations. Company is looking for GM's or GSM's with solid sales experience who will take young team to new heights, develop direct business, create sales promotions, and generate revenue while overseeing operations of stations. Great staff and formats in place; needs leader. Must have at least 3 years GSM experience. Reply to Box 01456 EOE.

General Manager/General Sales Manager. Burbach Broadcasting Company is seeking qualified candidates for management positions in its Pennsylvania, Ohio and West Virginia Radio station operations. Qualifications: prior GM or strong GSM, extensive sales background and leadership abilities. Multipart compensation and benefits package. Excellent opportunity for the right individual. Please forward your resume and references to: Nicholas A. Galli, President, Burbach Broadcasting Company, 104 Broadway Ave., Carnegie, PA 15106. EEOC.

PROGRAMMING SERVICES

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

SUBCARRIER LEASE

Subcarrier available. WNYE-FM, New York. 91.5 Mhz. 20 KW. Data/Paging Services only. Contact: Frank Sobrino (718) 250-5829.

TELEVISION

HELP WANTED MANAGEMENT

Director of Broadcasting/Station Manager. WVIZ-TV, Cleveland, Ohio. WVIZ-TV, Cleveland's public television station, seeks qualified candidates for the position of Director of Broadcasting/Station Manager. This executive level position reports directly to the President and CEO and serves on the senior management team. The position has responsibility for Programming, Production and Engineering activities. Duties include: determine program development strategy and guide production management; lead technical facility planning activities to determine short and long term technical requirements; assure compliance with all government regulations regarding broadcast operations; keep abreast of current political/social trends, technological innovations and industry directions. Qualified candidates will bring more than five years of senior level media management experience. Public Television management experience in one or more on the disciplines to be supervised is highly desirable. A minimum of a bachelors degree is required with a major in Communications or a related field and a masters degree is a plus. Competitive compensation and benefits. Please send cover letter with salary requirements and resume to Dan Novinc, HR Director, WVIZ-TV, 4300 Brookpark Road, Cleveland, Ohio 44134. Email to dnovinc@wviz.org or fax to 216-749-2560. Equal Opportunity Employer.

birschbach media sales & recruiting. Over 125 Media Sales positions nationwide. 20 Sales Management. Over 60 Sales positions. 55 Traffic-Production-Technical. Ph:303-368-5900. fax:303-368-9675. E-mail:jbirsch@birschbachmedia.com.

Station Manager. Managerial knowledge in all aspects of operational and administrative activities of a broadcast station. Knowledge of technical regulations, policies, and procedures pertaining to FCC requirements. Ability to manage on an operating budget. Should have heavy local sales background and be willing to become "involved" in the community. Send resume to: KOB-TV, Job #39-98, 4 Broadcast Plaza, SW, Albuquerque, NM 87104. EOE/M-F.

Group owner has an immediate opening for a General Manager in a top 30 Southeastern market. Station is a big four affiliate. Candidates must have a successful record of accomplishment through strong leadership, especially in Sales and News. We are looking for a leader who can and will take us to the next level. Reply to Box 01454 EOE.

HELP WANTED SALES

LOCAL SALES MANAGER

KGO-TV/ABC7 is seeking an outstanding Local Sales Manager with a minimum of 5 years of broadcast sales experience and the ability to hire, train, motivate and manage sales personnel. Must have successful experience in inventory control, sales promotions and new business development. A thorough knowledge of all available research tools is mandatory. Application deadline is November 20, 1998.

Please send resume and cover letter to:

**KGO-TV
900 Front Street
San Francisco, CA
94111**



*KGO-TV is an
Equal Opportunity Employer*

WTTA in Tampa, FL is looking for a GSM. Responsibilities include overseeing both local and national sales, strategic planning, sales and marketing promotions and putting together a sales management team. WTTA will be Tampa's Warner Brothers affiliate next year, and we're looking for a leader. If you're interested in competing in the nation's 14th largest market, then please send your resume to WTTA-TV 38, 5510 W. Gray St., Suite 38, Tampa, FL 33609-1016. Attn: Steve Marks.

**LOCAL SALES
ACCOUNT EXECUTIVE**

WBDC-TV 50, Washington DC's WB affiliate, managed by Tribune Broadcasting, is seeking a Local Sales Account Executive for established billing list. Candidates should have advertising sales background, new business development experience and excellent relationship building skills. Familiarity with DC market a plus. Self-motivation, creativity and working knowledge of industry research tools a plus. No phone calls.

**Please fax your resume to:
202-965-7304**

Or mail to:

WBDC-TV 50, Attn: Personnel, 2121 Wisconsin Avenue, NW, Suite 350, Washington, DC 20007

EOE

WCBD-TV Account Executive. WCBD-TV in Charleston, SC is seeking an Account Executive to work with advertising agencies and direct clients selling commercial time. The candidate will also prospect and develop new business within the Charleston market. Position requires excellent written, verbal, and math skills. Candidate must have previous media sales experience with a clear record of growth and achievement. Four year college degree preferred with personal computer experience. Driver's license required. M/F EOE. Final applicant's drug screened. No phone calls. Please send or fax resume to WCBD-TV Personnel Department, 210 West Coleman Blvd., Mt. Pleasant, SC 29464.

Traffic Manager. San Francisco TV station seeks motivated individual for team. Responsibilities: daily logs, Avails maint., inv. maximization, spot clearance, report generation. Must have knowledge of FCC rules/regs. Windows 95 and 3-5 years traffic exp. Exc. bens. Send resume to: HR10-9824, 100 Valley Dr., Brisbane, CA 94005. Fax 415-467-3839. EOE. No calls. Deadline: 11/20/98.

Traffic Manager. Hearst-Argyle Television Station and #1 affiliate in Monterey/Salinas market is seeking a Traffic Manager to direct and administer all functions of a department of three. Accuracy and efficiency is imperative! Columbine AS400 is in place. Must have strong analytical skills and be detail oriented with solid communication skills. Three to five years experience required. Send resume to: Wendy Hillan, GSM, Attn: BC, KSBW, PO Box 81651, Salinas, CA 93912. EOE.

WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?

Send resume/tape to: Box _____

245 West 17th St., New York, New York 10011

Traffic Assistant. KTXL FOX 40, a Tribune Broadcasting Station, is seeking an experienced television Traffic Assistant (a strong #2). Minimum two years experience. Previous Enterprise system software experience. Please send/fax your resume to: HR Department, KTXL FOX40, 4655 Fruitridge Road, Sacramento, CA 95820. Fax 916-739-1079. Please indicate source from which you are applying. EOE.

NBC affiliate in Waco-Temple-Bryan, TX market has immediate opening for Local Sales Person to handle established list with both local, direct, and regional agency accounts. Must possess excellent sales, communication, presentation, and computer skills. Applications accepted through November 10, 1998. Submit resume to: KCEN-TV, Personnel Dept. 24, PO Box 6103, Temple, TX 76503. Equal Opportunity Employer.

Local Sales Manager. Must see TV and a must take job! NBC6/WCNC-TV (28th market), an A.H. Belo subsidiary located in Charlotte, is currently recruiting for a highly motivated, aggressive and energetic individual to be one of our Local Sales Managers. Charlotte is one of the fastest growing markets in the SE and AH Belo is one of the strongest and largest companies in the industry. Position requires a minimum of 3 years of experience in television sales and previous LSM experience is preferred. Must be able to plan, execute and forecast sales plan. Will be supervising, training, developing and motivating a second sales team with an emphasis on New Business Development, Projects and Non-Traditional Sales. Ability to quickly form and develop relationships with buyers and agency decision-makers is needed. Must have the ability to apply creative thinking skills in the development of new sales initiatives. Bias Traffic experience is helpful. Qualified applicants need to send your resume and salary history to: (No phone calls please): NBC6, Human Resources Department, RE: 98-37, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE/M/F/V/H.

Local Sales Manager: KLJB-TV FOX 18 in the Quad Cities seeks a high-energy, strong, creative leader who will motivate, teach and close. Successful media sales experience required for this top 10 rated FOX affiliate! Good pay, quality of life, opportunity for growth and advancement. EOE. Send resume to: Human Resource Manager, KLJB-TV, 937 East 53rd Street, Davenport, IA 52807 or www.kljb.com

Local Sales Manager. CBS O&O in Miami (WFOR-TV) is currently seeking an experienced (2-5 years) Sales Manager to direct and oversee our Local Sales staff. This person will manage one of our "Two-Team" Sales forces. This individual must be able to train newly hired sales people as well as positively motivate the experienced Account Executives. He or she must have excellent presentation, negotiating, proposal writing, and communication skills. Candidate must be familiar with all sales research tools i.e. TvScan, Qualitap, CMR etc. Excellent opportunity to become part of an exciting and growing station. Please fax resume to: Human Resources 305-471-7843. EOE/MF. No phone calls please.

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

Local Account Executive (Job #187-200): WBNS-10TV, the CBS affiliate in Columbus, is seeking an Account Executive to join our successful sales staff. Candidate must have experience in handling agency business and proven success in new business development. Position requires strong computer, negotiation and presentation skills. A minimum of three years of TV sales required. Equivalent combination of education and experience will be considered. Qualified candidates should send resume to WBNS-TV, Attn: Human Resources, Job #187-200, 770 Twin Rivers Drive, Columbus, Ohio 43215. Equal Opportunity Employer. We are a smoke and drug free workplace.

KXTX-TV 39, home of the Texas Rangers has an immediate opening for a LSM. Position requires an individual with excellent leadership ability, strong research and organization skills and a proven ability to train and motivate a sales force. A leader, whose goal is to outperform the competition! Must have a minimum of 3 years television management experience. No phone calls, send cover letter and resume to: Carla Smith, Personnel, KXTX-TV 39, 3900 Harry Hines Blvd., Dallas, TX. 75219

KWCH-TV, of Spartan Communications, Inc., Wichita, Kansas has an opening for the position of Local Sales Manager. Successful candidate must have the ability to work with, and lead an experienced local sales team, demonstrate working knowledge of the Nielsen rating book and negotiating large television advertising schedules. Experience with Marshall Marketing qualitative research and the Columbine traffic system are definite advantages. An undergraduate degree with computer literacy skills preferred. Experienced women and minorities are encouraged to apply. KWCH-TV is a drug free workplace. Any offer of employment is contingent upon applicant passing a substance abuse test. Successful applicant must also have a valid driver's license and a clean driving record. Interested persons should send a cover letter and resume to General Sales Manager, KWCH-TV, PO Box 12, Wichita, KS 67201. KWCH-TV is an EOE.

KSTU FOX 13, a FOX O&O station in Salt Lake City, UT, is looking for a National Sales Manager. Essential functions of the position include national sales development; establishing and meeting national sales objectives; maintaining proper inventory control; direct contact with national advertisers; coordinating communication with all FOX national sales offices; developing national sales presentations. Applicants must have a bachelors degree or equivalent work experience, plus three to five years experience in television sales. Rep experience a plus. Must have a working knowledge of NSI ratings and research, be highly motivated, computer literate, and team-oriented with polished presentation skills to professionally represent KSTU. Please fax resume to Human Resources, KSTU FOX 13 Television, Phone: 801-532-1300; Fax: 801-536-1315. Equal Opportunity Employer.

Business Development Specialist. Must be able to develop and sell marketing concepts to businesses in order to create new revenue for the station. Minimum three years sales experience required. Responsibilities include achieving/overachieving budgets, ability to conceptually sell, proficiency in proposal writing, strong organizational skills, adequate computer skills and capacity to prospect creatively. Send resume or call: Anna Rice, Business Development Manager, WSOC-TV, Dept. 95, 1901 N. Tryon Street, Charlotte, NC 28206. 704-335-4903. EOE M/F.

Account Executive. KNVA-TV, the WB affiliate in Austin, TX has an immediate opening for an aggressive, highly motivated local account executive. Must be a high achiever with outstanding communication and presentation skills. The ability to develop significant new business is a must. Preferred applicants will have 2-3 years TV sales experience and computer proficiency. Familiarity with Bias/Salesline, TvScan and Marshall Marketing a plus. EOE. Please, no phone calls. Send resumes to: Local Sales Manager, KNVA-TV, P.O. Box 490, Austin, TX 78767.

HELP WANTED MARKETING

Local Marketing Specialist. WFFT FOX has an immediate opening for a Local Marketing Specialist to manage a major agency list. This is the perfect position for a mid level salesperson looking to become a heavy hitter and will work smart to make \$\$\$\$. The right candidate must possess excellent communication and negotiating skills, be a team player, have an outgoing personality, is driven to succeed and have a successful sales track record. 1-3 years experience in electronic media sales is a prerequisite. Experienced buyers wanting to move into sales are encouraged to apply. Must have excellent presentation skills. Must be computer literate efficient in MS Office, Excel and PowerPoint. This is not an entry level position. WFFT offers a complete benefits plan. A drug screen is required. Send resume and references to: Personnel Dept., WFFT-FOX, PO Box 8655, Fort Wayne, IN 46898-8655. EOE.

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

HELP WANTED TECHNICAL

**WE PLACE ENGINEERS
TV, POST, SATELLITE, VIDEO**



KEYSTONE INT'L., INC.
Dime Bank Bldg., 49 S. Main St.
Pittston, PA 18640, USA
Phone (717) 655-7143
Fax/Resume (717) 654-5765

**FOR DAILY
CLASSIFIED
UPDATES...**

**VISIT BROADCASTING
& CABLE ONLINE**
www.broadcastingcable.com

TV Network Engineer. America One Television is looking for a candidate to oversee broadcast engineering operations. The candidate should be experienced with studio system maintenance, satellite distribution, project planning, and TV operations. Please send resume and salary history to America One Television, Attn: Human Resources- TE, 100 East Royal Lane, Suite 100, Irving, TX 75039 or fax 972-969-1607. EOE.

Assistant Chief Engineer. WTTA-TV in Tampa, FL is seeking an ACE with sound digital experience. Our buildout and conversion to an all digital plant will require experience with the analog world, and a future with the digital. The successful candidate will have experience with installation, operation and maintenance of video servers, automation and LAN administration. In addition, the candidate will need to be able to assist the Chief Engineer with training and supervision of master control technicians, and will need to assist with component level repair on studio and UHF transmitter equipment - as well as have knowledge of FCC rules and regulations. Please send resume to: WTTA-TV, 5510 W. Gray St., Suite 38, Tampa, FL 33609. No phone calls please.

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

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

DTV Master Control Assistant Supervisor: Join us as we sign on the air Winter 1998 with our new digital/HDTV transmitter. Responsibilities include development of digital/HDTV production facility, training, preparing schedules, quality control and daily operations. Qualified candidates must have a minimum of five (5) years master control switching experience, demonstrated leadership abilities and experience with automation. Bachelor's degree in related field preferred. Be an integral part in our move to digital television. Send your resume to: Position #00217, Human Resources Manager, WNDU-TV, PO Box 1616, South Bend, IN 46634. Or email your resume to JOBS@WNDU.COM. The WNDU Stations is an Equal Opportunity Employer.

Chief Engineer. WBTW-TV13, the CBS affiliate in Florence/Myrtle Beach, SC and the dominant news operation in the market, has an immediate opening for a Chief Engineer. The individual chosen will have experience as Chief or Assistant Chief, be familiar with studio and transmitter maintenance, and know the administrative aspects of running an engineering department, including project management and capital. The ideal candidate will have a degree in electronics (BSEE preferred, ASEE or ASEET acceptable) and/or military electronics experience and hold SBE certification. Mail or fax letter of application with resume to: Bob Richardson, Dir. of Engineering, Spartan Communications, Inc., PO Box 1717, Spartanburg, SC 29304. Fax 864-595-4605. Spartan Communications is an EOE and encourages minority and female applicants.

Chief Engineer. WTSP-TV is seeking a Chief Engineer to direct all of the technical operations of the television station reporting directly to the General Manager. Candidate must have experience in all aspects of broadcast engineering, including in-depth knowledge in the transition to digital technology. As technology and industry demands develop, the duties of this position will grow to meet those challenges. Responsibilities will also include all aspects of capital planning and expenditures. Advanced computer skills are desirable. FCC license/SBE certification are preferred. Favorable candidates will have five or more years of technical management experience in a broadcast environment and proven ability to manage a large talented technical staff. WTSP is an Equal Opportunity Employer and encourages women and minorities to apply. Send resume to: Noreen Parker, Vice President and General Manager, WTSP-TV, PO Box 10,000, St. Petersburg, Florida 33733.

Maintenance Engineer. WIAT is seeking a maintenance engineer to perform maintenance on television broadcast equipment and computers. Must be proficient in troubleshooting techniques to repair to the component level. Applicant must be skilled in computer operations. SBE certification or General Class License is a plus. 1-3 years in a related field preferred. Send resume, references and salary requirements to: WIAT-TV, Human Resources, P.O. Box 59496, Birmingham, AL 35259. EEO; M/F; Pre-employment drug testing required. No phone calls please.

HELP WANTED NEWS

KGO Television, the ABC owned station in the fifth largest market has two excellent opportunities for the right candidate.

GREAT OPPORTUNITIES.

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MANAGING EDITOR:

Oversees reporters and assignment editors and is responsible for the editorial content of reporter packages. Supervises day-to-day newsgathering logistics as well as planning for major event coverage. Works closely with Executive Producers to ensure all ABC 7 newscasts are competitive, aggressive, strategic and relevant. Must have passion for enterprise journalism and have the ability to craft a compelling story under extreme pressure. Must embrace diversity and understand how to motivate a large staff spread among a central newsroom and several bureaus. Major market television news management experience is required. Internet and computer-assisted reporting skills is preferred. Knowledge of the Bay Area is a plus.


EXECUTIVE PRODUCER:

Responsible for overall editorial content and production of newscasts. Supervises producers and writers. Ensures all scripts are accurate, balanced and conversational. Works with producers, graphic artists and production crews to create compelling, relevant and engaging newscasts. Must have solid understanding of audience flow, demographic targeting and metered-market strategy. Must have an excellent knowledge of contemporary production techniques and be able to enterprise stories in a highly competitive market. Major market producing and management experience is required.

Please send resume and cover letter to:

KGO-TV
900 Front Street
San Francisco, CA 94111

KGO-TV is an Equal Opportunity Employer



KGOTELEVISION

Weekend Morning Show Producer. KSDK-TV, St. Louis' #1 NBC affiliate is looking for a weekend morning show producer. We want someone with energy, intelligence and news sense to keep the momentum going on a well crafted, locally driven, highly produced newscast. Candidate should work well in groups, bring lots of ideas to the table and be willing to pitch in even when the "job description" doesn't warrant it. Computer literacy and college degree required. Three years of solid producing experience preferred. Send resume, tape with critique and news philosophy to KSDK-TV, Human Resources Administrator, 1000 Market Street, St. Louis, MO 63101. No calls please. EOE.

Weekend Co-Anchor/Reporter: WIAT-TV, Birmingham's CBS Affiliate is looking for an upbeat, experienced, creative, self-starter as a weekend co-anchor/reporter. 2-4 years television anchoring and reporting experience required. Looking for someone with solid news judgement, excellent storytelling abilities and a team player. Send tape, resume, references and salary history to: WIAT-TV, Human Resources, P.O. Box 59496, Birmingham, AL 35259. No phone calls please. EEO, M/F. Pre-employment drug testing required.

Television Director: The International Broadcasting Bureau an international TV/Radio service of the U.S. government, is seeking candidates for full-time employment as a TV Production Specialist at WORLDNET TV & Film Service in Washington D.C. Extensive experience as a director of news and information programs in a major television commercial market is required. Starting salaries range from \$55,969 to \$72,758. *Candidates must be fluent in English and Mandarin.* Call 202-619-3117 for a complete listings of the qualifications requirements, including special rating factors that *must be addressed* and instructions on how to apply. Send a completed application and a non-returnable aircheck with directors track by the close of business or postmarked by December 4, 1998 to: International Broadcasting Bureau, Office of Personnel, Room 1543, Attn: Susan King, 330 Independence Ave., SW, Washington D.C. 20547.

TV News Reporter. Midwest news powerhouse needs a reporter who will make us even better. We do lots of news and have four microwave trucks, a helicopter and satellite truck. If you know how to make the most out of all those toys, and if you have at least one year of experience, we want to hear from you. Apply in person by filling out an application at the KCRG Studios, 501 Second Avenue, SE, Cedar Rapids or send tape/resume or both to Personnel Coordinator, KCRG-TV, Box 816, Cedar Rapids, Iowa 52406. EOE.

TV News Photographer. Midwest ABC affiliate that thinks big is looking for an experienced photojournalist. We have four microwave trucks, a helicopter and a satellite truck. Now we need a photographer who can tell great stories with great pictures. If you have at least one year of experience, we'd like to hear from you. Send resume to PO Box 816, c/o Sales Manager. Apply in person by filling out an application at the KCRG Studios, 501 Second Avenue, SE, Cedar Rapids, IA 52406. EOE.

Special Projects Reporter. WDAF-TV, FOX 4 in Kansas City, is seeking a creative reporter to join its Special Projects Team. Will report on stories/issues that are of high interest to our viewers. The qualified applicant must have a minimum of 2 years television news reporting experience and strong journalistic skills. Must also be a good researcher, story teller and able to look beyond the obvious. A college degree is required. For immediate consideration, send resume and VHS tape to WDAF-TV, Human Resources Department, 3030 Summit, Kansas City, MO 64108. EOE M/F/V/D.

Producers: Top 10 Network affiliate is recruiting newscast producers for anticipated future openings. Successful candidates will be outstanding writers with at least 4 years program producing experience. If you are now producing a show which each day creates truly memorable moments, please send your tape and resume to Box 01450 EOE.

Producer. WNEP-TV, the New York Times ABC affiliate serving the Wilkes-Barre/Scranton market (ADI #47) is looking for a news producer. If communicating is your passion, writing is your art, and storytelling is your craft...and if you can make use of all our tools (SNG, helicopter, state of the art graphics, remote bureau, etc.) we want to hear from you. Send your tape, resume and a brief summary of your news philosophy to Kevin Howell, Executive Producer, WNEP-TV, 16 Montage Mountain Road, Moosic, PA 18507.

Producer. Midwest news giant is looking for a producer to help us get even better. We don't want a show stacker. We want someone who loves to write and think creatively. If this describes you, please rush us a resume. Please send information to Box 01457 EOE.

Photographer for FOX news operation. Need two years experience, street savvy and FOX style. Live experience helpful. Non-returnable tape and resume to Jim DePury, News Director, WPMT FOX 43, 2005 S. Queen Street, York, PA 17403. A Tribune Broadcasting Station. EOE. Drug test. No calls.

Number One ranked NBC affiliate in Rochester, MN has an immediate opening for a full time weather anchor. The winning candidate plays team ball, wants to lead the pack, and knows how to boil it down to info people need to know. Thorough knowledge of weather science important as is one year previous experience. Please send a VHS tape and resume to News Director, KTTC, 601 First Avenue SW, Rochester, MN 55902. EOE.

News Producer. NBC affiliate, WNDU-TV is looking for an energetic, hardworking news producer who knows how to craft a great newscast. We need someone who can write well and be responsible for everything in his/her newscast. We require one to two years experience in a television newsroom, and experience with satellite and microwave live shots. If you love to be part of winning team send your resume and non-returnable reel to: WNDU-TV, Attention: Human Resources, Position #00225, PO Box 1616, South Bend, IN 46634. Or email your resume to JOBS@WNDU.COM. WNDU-TV is an Equal Opportunity Employer.

News Co-Anchor. For Noon and 5 o'clock newscasts. At least three years experience full-time news reporting and/or anchoring required. Good writing, personable on-air manner, and community involvement are all important in this newsroom. Send non-returnable VHS tape and resume to: Personnel, WWSB-TV, 5725 Lawton Drive, Sarasota, FL 34233. EOE. No phone calls please!

News Co Anchor. For 6 and 10pm newscasts. At least two years experience full time reporting and anchoring. Candidate will compliment our male co anchor. Excellent writing, personable on-air manner, and commitment to community are all of equal value. Send a non-returnable VHS tape to: News Director, KTTC-TV, Rochester, MN 55902. No phone calls please. EOE.

Meteorologist. Wanted to join one of the best news departments on the Gulf Coast. We have our own doppler radar and a well-equipped storm-center. Send non-returnable tape and resume to Veronica Bilbo, EEO Officer, KPLC-TV, PO Box 1490, Lake Charles, LA 70602. EOE.

KFDX-TV is looking for a General Assignments Reporter. If you have a strong work ethic, one year's reporting experience and a college degree, this is the job for you. Send a non-refundable VHS tape, resume and cover letter to: Scott Coppenbarger, News Director, KFDX-TV, 4500 Seymour Hwy., Wichita Falls, TX 76309. Telephone inquiries are not acceptable. KFDX-TV is an Equal Opportunity Employer.

General Assignment Reporter. Candidate must have a minimum of six months reporting experience with a broadcast TV news operation. Candidate must be able to work in a competitive newsroom and meet strict deadlines. Live shot experience helpful. Reporting skills must be demonstrated on VHS tape. Send tapes and resumes to Bob Lenertz, News Director, CBS 7 KOSA TV, 1211 N. Whitaker, Odessa, Texas 79763. Absolutely no phone calls. CBS 7 KOSA TV is an Equal Opportunity Employer.

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.

Executive Producer. CBS 5 News, a Meredith Broadcasting Station, seeks a solid Executive Producer who knows how to win. Must be a leader who's aggressive, creative and decisive. Must be able to take producers to the next level with compelling writing skills, high production standards and enterprising ideas. Responsible for overall production and execution of all newscasts. Must have a minimum 5 years experience as a newscast producer. Rush resume, news and management philosophy (1 page each) and recent newscast to KPHO-TV, Human Resources, 4016 N. Black Canyon Hwy., Phoenix, AZ 85017. No phone calls please. EOE.

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

HELP WANTED MISCELLANEOUS

Executive Producer: W*USA in Washington, DC is recruiting for an Executive Producer for its three hour block of morning news. Supervise a large staff which produces this highly-rated hard news broadcast. Previous morning producing and/or EP experience a real plus. Send tape, resume and a page on your philosophy of morning news to: Mike Cavender, VP/News, W*USA, 4100 Wisconsin Ave., Washington, DC 20016. EOE

Coordinating Producer for Good Day Atlanta. FOX5, the #1 FOX O&O, is seeking a Coordinating Producer for early morning show, *Good Day Atlanta*. Individual supervises production, works with the assignment desk in determining news coverage and live reports, and collaborates with show producers on formats. Reads and approves all broadcast copy; assists executive producer in appraising the work performance of program producers and associate producers; develops, implements and maintains standards of performance in writing, photography, editing, and use of graphics. Directs producers and associate producers in approaches and techniques to be used in writing, covering and presenting news stories. Must have minimum 3 years experience in producing television newscasts for broadcast on commercial television; entertainment news experience preferred. College degree or equivalent experience. EOE. If qualified, please send resume to Human Resources, FOX5, 1551 Briarcliff Road, Atlanta, GA 30306.

anchors, Reporters. Must have 1-3 years experience. Looking to move up? We are looking to media America's best! Send rtr&r to: American Media Management, 54 S. 9th, Suite 337, Minneapolis, MN 55402-3102. www.AMMmanagement.com.

5:00 Newscast Producer. Candidate must have 6 months producing experience in a broadcast TV News operation. Candidate must be able to work under strict deadlines and write quick, clear and clean news copy. Candidate must be able to edit Beta format video tapes. Send tapes and resumes to Bob Lenertz, News Director, CBS 7 KOSA TV, 1211 N. Whitaker, Odessa, Texas 79763. Absolutely no phone calls. CBS 7 is an Equal Opportunity Employer.

HELP WANTED PROMOTION

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

Creative Services Writer/Producer. KFOR-TV, Oklahoma's NewsChannel 4 is searching for a Creative Services writer/producer. If you're a highly creative, team player who can produce and edit promos (knowledge of non-linear editing a plus) and you have at least 2 years promotion experience send your resume and tape to Personnel, KFOR-TV, PO Box 14068, Oklahoma City, OK 73113. No phone calls. EOE.

Promotion Producer/Editor. Excellent opportunity for experienced Promotion Producer/Editor in beautiful Charleston, South Carolina. Minimum of two years television station experience and highly skilled with editing equipment (especially non-linear experience). Candidates should have strong writing/producing skills ranging from image to topical promotion. College degree preferred. Team work a necessity. Send demo tape and resume to: WCBD-TV, Attn: Personnel Director, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. EOE. M/F. pre-employment drug test required.

Promotion Manager. The CBS affiliate in Phoenix is looking for a dynamic and creative individual with at least two years experience in management to head up our Promotion Department. The successful candidate will be responsible for the station's entire branding process and brand identity, creative direction, on-air graphics, promotion and outside media advertising. If you've got what it takes to supervise a highly competitive market, send your resume to KPHO-TV/Meredith Corporation, Human Resources, 4016 N. Black Canyon Hwy., Phoenix, AZ 85017. No phone calls please. EOE.

News Promotion Writer/Producer. Can you create television with impact? Can you create top of mind awareness in a growing, educated market? Do you have what it takes to drive the numbers with topical and image promotion? If you do, then KCPQ-TV wants you! We have a new product in a FOX atmosphere that's screaming for innovative marketing. Non-linear editing experience a plus. IBEW Union. If you want to know more, send a non-returnable tape (VHS or Beta) to: KCPQ-TV, Attn: Promc-150, 1813 Westlake Avenue North, Seattle, WA 98109-2706. Please, no calls! Any offer of employment is contingent upon passing a medical test for drug/alcohol use. Application closing date: Fri, 12/4/98. EOE. M/F/ADA.

HELP WANTED CREATIVE SERVICES

Design Director. KPIX-TV CBS O&O. San Francisco. Are you an experienced pro and veteran of the news wars? Are you known for your outstanding creativity and leadership? Are you ready for the 5th market and the country's best city? Then this is your opportunity to join the best team in the business. Rush your tape and resume to: Brian Blum, Marketing Director, KPIX-TV, 855 Battery St., San Francisco, CA 94111.

HELP WANTED ANNOUNCER

Sr. Foreign Language Sportscaster. Bristol, CT. Multiple openings; serve as foreign sports announcer for live play-by-play, news & background color in Portuguese language sportscasts to Brazil; supervise & schedule other foreign sportscasters; liaison w/ broadcasters & foreign affiliate stations. Flexible schedule, \$60K to \$118.8k/yr DOE. Must have Bachelor's or equivalent in Journalism, Communications or related area plus 2 yrs. related experience in sports journalism/broadcasting. Fluency in English and Brazilian Portuguese w/ good accent, including specialized sports vocabulary, general knowledge of soccer and variety of other popular telecast sports, and good on-air language skills. Send resume and cover letter documenting qualifications to Attn: Job order #3224666, Program Support, 3rd Fl., CT Dept. of Labor, 200 Folly Brook Blvd., Wethersfield, CT 06109. Applicants will be required to present pro-legal authority to work in the United States.



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

• **Birmingham-WTTO-TV/WB National Sales Manager**
Immediate opening for a qualified NSM in an exciting television marketplace. We are looking for an energetic, enthusiastic, aggressive individual with strong New York and Atlanta relationships and minimum of two years National TV Sales experience. Candidate must possess knowledge and experience in inventory control, forecasting revenue and selling sports. Send resume. BC#212

• **Buffalo-WUTV/FOX National Sales Manager**
Candidates must possess knowledge and experience in inventory control, forecasting and selling sports. Minimum 2 years of national experience with good organizational, communications and computer skills. FOX and Independent television experience is a real plus. This position will be selling 2 stations in the Buffalo market with growth opportunity. Send resume. BC#213

• **Las Vegas-KVWB/KFBI-TV-WB/IND Staff Accountant**
Knowledge of general ledger and monthly closing. Experience in all accounting practices and procedures. Must have at least 3 years experience in accounting. Accounting degree preferred. Send resume. BC#214

• **Milwaukee-WCGV/WVTV-TV-UPN/WB Local Sales Managers**
WCGV and WVTV WB18 each have immediate openings for a detail oriented, aggressive, highly motivated manager to maximize revenue and lead its sales team. Candidates must have minimum 3 years experience in broadcast sales and management and possess great communication and leadership skills. Knowledge of Columbine and MS Office a must. College degree. Send resume. BC#215

• **Milwaukee-WCGV/WVTV-TV-UPN/WB Promotion Manager**
Seeking a detail-oriented, self-motivated, extremely creative person who thinks "out of the box." Must be able to execute numerous projects simultaneously. Ideal candidate will have working knowledge of the Columbine Traffic System, MS Office and the Nielsen Ratings Book. Minimum 3 years media promotions experience and a related college degree required. Send resume. BC#216

• **Pensacola-WEAR-TV/ABC Weekend Meteorologist/General Assignments Reporter**
Immediate opening for degreed meteorologist with 1-2 years experience doing TV weather. Will also do general assignment reporting with emphasis on environmental issues. Send resume and tape. BC#217

• **Raleigh-WFLI/WRDC-TV/WB/UPN Research Director**
If you are currently a Research Director or have the skills to be one in the Raleigh-Durham market you'll want to talk to us. We're 2 hours from the beach and 3 from the mountains in one of the hottest markets in the country. Working knowledge of Nielsen, Scarborough and meters required. Send resume. BC#218

• **San Antonio-KABB/KRRT-TV-FOX/WB Assistant Business Manager**
Candidate should have a strong financial background that includes 3-5 years of financial reporting and analysis experience. CPA not required. Send resume. BC#219

• **Sinclair Radio of New Orleans-WWL 870 AM Reporter/Anchor**
WWL Radio seeks an aggressive, enthusiastic and versatile Reporter/Anchor. Minimum two years experience. Strong writing and communication skills. Driver's license, personal car and good driving record. Send tape, resume, cover letter and references. Deadline Nov. 30, 1998. BC#220

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

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HELP WANTED PRODUCTION

Producer. KTRK-TV has an immediate opening for a producer for our new local one-hour talk show. *Debra Duncan*. Qualified applicant must be a creative genius who can consistently recognize and generate compelling and promotable show segments. Must be well read and possess the following: Excellent people skills, exceptional control-room demeanor, superb writing and production skills plus the ability to work under pressure and tight deadlines. Three years of producing experience preferred. Qualified candidates should send tapes and resumes to: Karen Melamed, Executive Producer, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. *No phone calls please.* Equal Opportunity Employer. M/F/V/D.

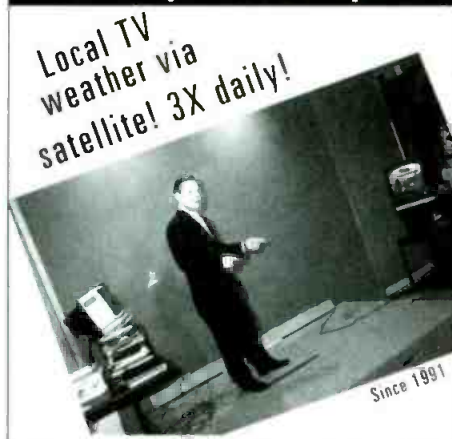
Producer. Nationally Syndicated Talk Show looking for Producer. Talk Show experience a must. Requires strong people skills, writing skills, and some field producing skills. Fax resume to Traci at 312-836-9473.

Commercial Producer: CBS affiliate seeks a Commercial Producer. Must be able to write, shoot, and edit three-quarter inch and DV-Cam video for broadcast. Must be organized, able to meet strict deadlines, possess people skills, and have a good driving record. Degree and experience preferred. Avid experience helpful. Send resume and tape to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE

Associate Producer- Nationally Syndicated Talk Show looking for Associate Producer. Requires strong booking and people skills. Must be resourceful and work well under pressure. Fax resume to Traci at 312-836-9473.

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CABLE

HELP WANTED SALES

National Sales- 2+ years experience. Huge growth potential. Travel required. Resume to: Human Resources, TCI Media Services, 2700 Mill St., Suite 400, Reno, NV 89502. Drug test and interview required of successful applicant. E.O.E.

HELP WANTED NEWS

FIELD PRODUCER

Fox News Channel, a 24-hour national news network is looking for an aggressive and creative Field Producer. Successful candidate must have strong writing skills, willingness to travel extensively and at least 2 years experience in national news coverage. Responsibilities include covering breaking news, finding stories, gathering the elements, and packaging stories. Individual must be able to deal with the technical demons to get breaking stories on first and accurately.

Fox News Channel offers competitive salary and benefits package. Please send resumes and tapes to:



Fox News Channel

401 N. Wabash Avenue #636

Chicago, IL 60611

JOB# 1023

We are an equal opportunity employer

HELP WANTED TECHNICAL

Technical Support Supervisor: KING 5 TV, the number one station in the Pacific Northwest and a subsidiary of the A.H. Belo Corporation, is seeking a Technical Support Supervisor. Responsible for supervising the installation, maintenance, and repair of TV production and broadcast systems; project assignments; schedules; and project design. Must have minimum 10 years broadcast maintenance experience with 3 years in a supervisory role preferred; strong leadership skills; well organized; excellent written and oral communication skills; ability to prioritize projects; and a FCC General Class or SBE Certification preferred. If qualified, send 2 copies of your resume to: KING 5 TV, Attn: HR Dept. #K98R71, 333 Dexter Ave. N., Seattle, WA 98109. EOE-M/F/D/V.

HELP WANTED ALL POSITIONS

The MSG Metro Traffic & Weather Channel has the following positions available:

PRODUCERS

Responsible for helping to design and create a continuously updated and evolving on-air look, help design and create new graphics and animations, insure that all reports are formatted correctly, that graphics are laid out correctly, and act as a liaison with associates at Metro Networks. Must possess strong computer skills, including Microsoft Office, Photoshop, and Netscape Navigator; strong graphic creation skills, writing skills, and creative visualization skills needed.

METEOROLOGIST

Responsible for communicating weather information in a computer generated environment, and possible fill-in roles in a traditional newscaster anchor environment. Will develop graphic weather forecasts with sophisticated weather service provider. Will use developed reporting skills in the field and in the studio. Must possess on-air reporting experience, excellent writing, reading, and speaking skills, and a flexible schedule.

VIDEO ENGINEER

Responsible for doing systems level to board level diagnosis, repair and maintenance on DVCPRO VTRs, HP MediaStream disk recorders, Louth automation, Probel routers and control systems. Must possess strong computer skills (PC/Windows, Mac, Unix) and LAN experience, and be a self-directed individual able to work independently. Valid driver's license and clean driving record required.

Please send cover letter & resume to: P.O. Box 999-JB, Woodbury, NY 11797. EOE

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HELP WANTED RESEARCH



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TBS Superstation, the leader in innovative media and consumer research, welcomes qualified, creative professionals to apply for the position of:

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As manager of series and sports research you will be an active network team member, providing TBS Management, Programming, Marketing, Public Relations and Strategic Planning with information and expertise, and participating in decision making practices. Responsibilities include the analysis and interpretation of data obtained from a variety of sources, including Nielsen Media Research and syndicated studies, as well as development of primary research studies.

Qualified applicants will have 5+ years experience in cable, broadcast or syndicated television research, a solid understanding of television programming and marketing strategy, as well as advertising and affiliate sales principles. The ideal candidate will possess strong communication skills and the ability to interact comfortably and confidently with network clients.

For consideration, please send resume and salary requirements to:

Nancy Lucas, Vice President
TBS Superstation Research
1050 Techwood Dr., N.W.
Atlanta, GA 30318



*Equal Opportunity Employer
Minorities and Women are Encouraged to Apply*

ALLIED FIELDS

HELP WANTED INSTRUCTION

Graduate assistantships available for Spring 1999 in both radio and TV leading to an M.A. in communication and preparing students for media-related careers, including college teaching. Stipend, health insurance, plus out-of-state tuition waiver. Admission requirements include bachelors degree in a communication field, 2.8 GPA, and GRE exam. Contact Dr. Joe Oliver, Graduate Program Coordinator, Department of Communication, Stephen F. Austin State University, Nacogdoches, TX 75962. 409-468-4001 (tel.), 409-468-1331 (fax), joliver@sfasu.edu (e-mail), www.sfasu.edu (website).

University of Kentucky's School of Journalism and Telecommunications is seeking applicants for a tenure-track position at the assistant or associate level. Primary area will be broadcast journalism (news writing, radio/TV news reporting, helping to supervise student TV newscast) with secondary interest in new media production (Web design, multimedia production). Involvement in First Amendment issues or organizations, or experience in health or science reporting, considered a plus. Likely course load will be three classes per semester. Required qualifications: M.A., and professional media experience. Preferred qualifications: Ph.D., college-level teaching, Web design and multimedia experience. Applications will be reviewed beginning December 15, 1998, with the position to start August 16, 1999. Send letter, and a resume/vita (including a list of three references) to: Professor Richard Labunski, Broadcast Search Committee Chair, School of Journalism and Telecommunications, 144 Grehan Building, University of Kentucky, Lexington, KY, 40506-0042. E-mail inquiries: labunsk@pop.uky.edu. Do not send audio/videotapes, publications or letters of recommendation until asked to do so. Women and minorities are encouraged to apply. AA/EOE.

Mass Media Department, Marietta College, Assistant Professor. Nine month, full-time, tenure-track faculty position beginning August 15, 1999. The Mass Media Department is one of the largest at Marietta College, offering majors in radio/television, journalism, advertising/public relations and corporate communication. The department operates two FM radio stations and Channel 2 of the TCI cable system. The successful candidate will teach broadcast editing and production and broadcast journalism, plus assume a leadership role in bringing new technology to our curriculum with courses in multimedia production, on-line journalism and data base analysis/computer-assisted reporting. Additional responsibilities would include conducting media research and/or providing professional services to the profession, providing academic advising, and supervising internships. Other areas of interest such as broadcast sales, desktop publishing and international communication would be welcomed. Qualifications include Ph.D. or ABD and at least five years of professional broadcast experience. Teaching experience is a plus. Send letter of application, curriculum vitae, teaching evaluations, if available, and 4 letters of reference to Dr. Charles Fair, Chair, Department of Mass Media, Marietta College, Marietta, OH 45750. Visit the Marietta College home page at <http://www.marietta.edu>. Review of applications begins December 1, 1998. Marietta College is an equal opportunity educator and employer which values diversity. Women, minorities, and persons with disabilities are encouraged to apply.

Cowles Chair of Media Management and Economics. The University of Minnesota School of Journalism and Mass Communication seeks applications and nominations for a nationally-known media scholar or senior-level media manager or economist to assume the endowed Cowles Chair of Media Management and Economics. This is a full-time, nine-month tenured position at the rank of professor, beginning fall term, 1999. The Cowles Chair will be an integral part of a major new initiative that will use an infusion of new legislative funds, private funds, and redirected college resources to revitalize this highly-respected School. The successful candidate must have a record of outstanding scholarship in media management or media economics research and teaching, or substantial (at least 5 years) senior management experience and innovative national leadership in a media industry. Bachelors degree is required. Send letter of application, current resume or curriculum vitae, samples of research and/or a narrative statement on research goals and plans, and an evaluation of teaching performance if available. In addition, please provide names and addresses of three references who would be willing to write letters of recommendation. Applications will be reviewed beginning February 1, 1999. Position is open until filled. Submit application to: Mary Achartz, staff to Cowles Search Committee, School of Journalism and Mass Communication, University of Minnesota, 111 Murphy Hall, 206 Church St. SE, Minneapolis, MN 55455. The University of Minnesota is an equal opportunity educator and employer.

HELP WANTED TECHNICAL

Technology Director, Media Sports Partnership, Ltd., a management company for Interactive Sports and Broadcasting companies is looking for a candidate to oversee all IS technology and broadcast engineering operations. The candidate should be experienced with project planning, business operations, NT networking, internet & e-commerce operations, radio & TV studio operations, and satellite distribution. Please send resume and salary history to Media Sports Partnership, Ltd., Attn: Human Resources- TD, 100 East Royal Lane, Suite 100, Irving, TX 75039 or fax 972-969-1607

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Director of Communication and Information Services. Bachelors degree or equivalent in Data Processing, Computer science, Public/Business Administration or a related field and eight (8) years experience in information systems or data processing, including four (4) years at a management level. Must have thorough knowledge in systems/network planning and acquisition, telecommunications hardware and systems, budget development/administration, and policy development/implementation. Responsible for planning and directing data processing encompassing technical computer system design, systems analysis, applications programming, the centralized computer facility operation for all major citywide systems, and all data communications including in-house and inter-building fiber optic networks to ensure effective operation. Also responsible for the citywide telephone system (7000+ lines); all citywide radio communication systems; the installation, maintenance, and continuous operation of the 911 emergency system/police/fire emergency dispatch systems. Salary DOQ + benefits. Interested individuals must submit an application, salary history, and the names and addresses of three (3) professional references by Friday, December 11, 1998. City of Dallas, Department of Human Resources, 1500 Marilla, Suite 6AN, Dallas, TX 75201. Fax: 214-670-3764. EOE/MFD.

DTV Electronics Maintenance Engineer. Nebraska Educational Telecommunications. Diagnose and repair digital computer graphics systems and digital still store systems/equipment for University Television. Analyze, isolate and replace defective digital and analog broadcast system components. Solve computer hardware/software problems and assist with computer network expansion. Associate's in a related computer/electronics field plus four years relevant experience required; equivalency considered. Background must include broadcast maintenance or electronic diagnostics/repair experience. Ability to read/create schematic diagrams essential. Excellent verbal/written communication skills necessary. Familiarity with PC's/PC operation systems and programming skills in Basic, Visual Basic or C++ preferred. Experience with 601 serial digital systems desirable. Excellent benefits. Review of applications will begin November 20. Position will remain open until a suitable candidate is found. Submit cover letter and resume to Personnel Coordinator, University Television, P.O. Box 83111, Lincoln, NE 68501. UNL is committed to AA/EEO and ADA/504. If you require an accommodation, please call (402) 472-3611.

Broadcast TV Engineer needed by nationwide video equipment rental company. Seeking highly motivated individual to maintain and repair inventory and provide technical support to customers and sales staff. Fax Resume (718) 433-3899.

HELP WANTED SALES

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HELP WANTED PRODUCTION

Ducks Unlimited, World Leader in Wetlands Conservation, is searching for an experienced "director-videographer-editor" for its expanding communications department. The person we are looking for will be able to handle any video assignment from conception to completion. This is not a beginners position. A thorough understanding and love of the out-of-doors and willingness to travel is a necessity. For more detailed information please contact: Chris Dorsey, Ducks Unlimited, One Waterfowl Way, Memphis, TN 38120 or email at:cdorsey@ducks.org. No phone calls please.

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Broadcasting/Journalism. Augusta State University's Department of Languages, Literature and Communications invites applications for a temporary full-time position to begin January 1999. The successful candidate will be eligible to compete for a unique tenure-track position at the level of assistant or associate professor to start August 1999. Candidate should hold a Master's degree or higher and should possess outstanding professional experience in print and broadcast journalism and production aspects of radio and television. Candidate's vita should show evidence of leadership in converging electronic media and other forms of mass communication. A minimum of five years of professional experience in newspapers, broadcasting and other venues of mass communications required. University teaching experience preferred. Duties include teaching undergraduate courses in Mass Media and Society, Broadcast Journalism, newswriting (print) and radio and Television Production. Successful applicant will advise students and participate in a range of university and community service projects. Tracing its roots to 1783, Augusta State University maintains tradition while on the cutting edge of the technology that continues to shape communications into the next century. ASU is nestled in the heart of Augusta's historic Summerville community with a mix of charming buildings dating from the mid-1800's to present and an ambitious program of building planning and construction to bring new-century facilities to the campus as early as 1999. Evaluation of applications will begin immediately and continue through December 1, 1998. Applicants should send a letter of application, a detailed vita and a list of professional and academic references to Lillie B. Johnson, Chair, Department of Languages, Literature and Communications; Augusta State University; 2500 Walton Way, Augusta, Georgia, 30904. Augusta State University is an equal Opportunity/Affirmative Action Employer.

HELP WANTED FACULTY

Medill School of Journalism, Northwestern University, seeks superior television journalist of national stature, achievement and intellect for expanding school's leading-edge broadcast program. High level news and executive experience required. Teaching experience desired. Candidate should fit as comfortably into the classroom as the boardroom. Expect to teach both at the graduate and undergraduate level and play a major role in developing Medill's new multi-million dollar state-of-the-art production facility. Ability to lead research projects and obtain funding is an advantage. Ability to lead research projects and obtain funding is an advantage. Advanced academic degree desired. This is a full-time position as an associate or full professor. Applicant with sufficient stature and credentials could be hired with tenure. Northwestern University is an Affirmative Action, Equal Opportunity employer. Hiring is contingent of eligibility to work in the United States. In order to receive full consideration, applications must be received by Dec. 31, 1998. Anticipated start date is Sept. 1, 1999, but earlier employment is a possibility. Send letter and C.V. or resume to Prof. David Nelson, Chair, Search Committee, Medill School of Journalism, Northwestern University, 680 N. Lake Shore Drive, Suite 818, Chicago, IL 60611-4402.

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DATEBOOK

MAJOR MEETINGS

Nov. 9—**BROADCASTING & CABLE** 1998 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Cahners Business Information, (212) 337-7158.

Dec. 1-4—The Western Show, conference and exhibition presented by the **California Cable Television Association**. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 428-2225.

Jan. 25-28, 1999—35th annual **National Association of Television Programming Executives** conference and exhibition. Ernest Morial Convention Center, New Orleans. Contact: (310) 453-4440.

April 19-20—**Television Bureau of Advertising** annual marketing conference. Las Vegas Convention Center, Las Vegas. Contact: (212) 486-1111.

April 19-22, 1999—**National Association of Broadcasters** annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

June 13-16, 1999—48th annual **National Cable Television Association** convention and exposition. McCormick Place, Chicago. Contact: Bobbie Boyd, (202) 775-3669.

THIS WEEK

Nov. 9—**BROADCASTING & CABLE** 1998 Hall of Fame Dinner. See "Major Meetings," above.

Nov. 9-11—CBA 98, **Community Broadcasters Association** LPTV convention. Tropicana Hotel, Las Vegas. Contact: Mike Sullivan, (320) 255-5276.

Nov. 9-13—"Harris/PBS DTV Express," DTV dual seminar series featuring technical and business operations seminars presented by **Harris Corp.** and **PBS**. Orlando, Fla. Contact: (888) 733-3883.

Nov. 10—1998 **Broadcast Advertising Club of Chicago** Person of the Year Luncheon honoring John R. Gehron. Hyatt Regency Hotel, Chicago. Contact: (312) 440-0540.

Nov. 11—"Conquer Your Competition: Achieving Superior Sales Performance," seminar presented by the Washington/Baltimore chapter of **CTAM**. Greenbelt Marriott, Greenbelt, Md. Contact: Sara Pangallo, (301) 771-5602.

Nov. 11-15—**National Association of Farm Broadcasters** 54th annual convention. Westin Crown Center, Kansas City, Mo. Contact: (612) 224-0508.

Nov. 12—"NFL at a Crossroads," **International Radio & Television Society Foundation** sports seminar. Official All-Star Cafe, New York City. Contact: John Kienker, (212) 867-6650.

Nov. 12-13—"Internet and the Law: Legal Fundamentals for the Internet User," seminar presented by **Government Institutes**. The Latham Hotel, Washington. Contact: (301) 921-2345.

Nov. 14—**Television News Center** reporter training seminar, conducted by CBS News correspondent Sharyl Attkisson and TNC President Herb Brubaker. Ventana Productions, Washington. Contact: Herb Brubaker, (301) 340-6160.

Nov. 15-17—**National Association of Broadcasters** 1998 European Radio Conference. The Palace Hotel, Madrid. Contact: Mark Rebholz, (202) 429-3191.

NOVEMBER

Nov. 16-20—"Harris/PBS DTV Express," DTV dual seminar series featuring technical and business operations seminars presented by **Harris Corp.** and **PBS**. Miami. Contact: (888) 733-3883.

Nov. 17—"Covering Television: The Reporters Who Write About Television," **Hollywood Radio and Television Society** newsmaker luncheon. Beverly Hilton Hotel, Los Angeles. Contact: (818) 789-1182.

Nov. 18—"Kids TV: Around the World in a Day," screening of innovative children's television from around the world presented by the **American Center for Children's Television**. Goethe House, New York. Contact: David Kleeman, (847) 390-6499.

Nov. 18—**Cabletelevision Advertising Bureau** traffic and billing/sales automation business interest group regional workshop. Atlanta Marriott Suites Midtown, Atlanta. Contact: Nancy Lagos, (212) 508-1229.

Nov. 19—"Gender Differences: Leadership and Influence," seminar presented by **Women in Cable & Telecommunications**. Westin Tabor Center, Denver. Contact: Laurie Empen, (312) 634-2353.

Nov. 19—**Federal Communications Bar Association** Ninth Annual Charity Auction to benefit See Forever/The Maya Angelou Public Charter School. Grand Hyatt Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

Nov. 19—"Career Transitions," **International Radio & Television Society Foundation** under-30s seminar. NBC, 30 Rockefeller Plaza, New York City. Contact: Jim Cronin, (212) 867-6650.

Nov. 19-20—**Arizona Broadcasters Association** 46th annual convention and SBE exhibition. Tempe Mission Palms Hotel, Tempe, Ariz. Contact: Art Brooks, 602-274-1418.

Nov. 19-20—IDATE 98, **Institut de l'Audiovisuel et des Télécommunications en Europe** international conference. Le Corum, Montpellier, France. Contact: +33 (0)4 67 14 44 44.

Nov. 19-20—Third U.N. Television Forum, presented by the **International Council of NATAS, NHK** and **RAI**. United Nations Bldg., New York City. Contact: Linda Alexander, (212) 489-6969.

Nov. 20—19th annual **Broadcast Pioneers of the Washington Area** Awards Banquet. Kenwood Country Club, Bethesda, Md. Contact: Vince Curtis, (703) 812-0420.

Nov. 23—26th annual International Emmy Awards, presented by the **International Council of NATAS**. New York Hilton Hotel, New York City. Contact: Linda Alexander, (212) 489-6969.

Nov. 24—8th annual International Press Freedom Awards Dinner to benefit the **Committee to Protect Journalists**. Waldorf-Astoria, New York City. Contact: (212) 465-9344.

Nov. 24—**International Radio & Television Society Foundation** newsmaker luncheon featuring Wall Street media analysts. Waldorf-Astoria Hotel, New York City. Contact: Marilyn Ellis, (212) 867-6650.

Nov. 30-Dec. 1—"New Tools for the New Rules: Targeting Customers in a Competitive World," pre-Western Show workshop presented by **CTAM**. Anaheim Marriott Hotel, Anaheim, Calif. Contact: (703) 549-4200.

Nov. 30-Dec. 4—"Harris/PBS DTV Express," DTV dual seminar series featuring technical and business operations seminars presented by **Harris Corp.** and **PBS**. Norfolk, Va. Contact: (888) 733-3883.

DECEMBER

Dec. 1—**Cabletelevision Advertising Bureau** traffic and billing/sales automation business interest group regional workshop. Wyndham Los Angeles Airport, Los Angeles. Contact: Nancy Lagos, (212) 508-1229.

Dec. 1-3—"DTV4," digital TV forum and conference presented by **World Research Group**. Hotel Inter Continental, Los Angeles. Contact: (800) 647-7600.

Dec. 2—**Cabletelevision Advertising Bureau** local sales workshop. Anaheim Marriott, Anaheim, Calif. Contact: Pam Pearlman, (212) 508-1237.

Dec. 2-4—"Exploring Telecom Opportunities in Brazil," conference presented by **IBC USA Conferences Inc.** Westin Resort Miami Beach, Miami. Contact: (508) 481-6400.

Dec. 4—**Associated Press TV-Radio Association** station crawl. KGO Radio, San Francisco. Contact: Rachel Ambrose, (213) 626-1200.

Dec. 5—**Associated Press TV-Radio Association** station crawl. KDTV, San Francisco. Contact: Rachel Ambrose, (213) 626-1200.

Dec. 9—**CTAM** Washington-Baltimore chapter annual holiday party to benefit Ronald McDonald House Charities. Sequoia Restaurant, Washington. Contact: Anne Wolek, (703) 790-8107.

Dec. 10—**Hollywood Radio and Television Society** Holiday Party Benefit. Beverly Hilton Hotel, Los Angeles. Contact: (818) 789-1182.

Dec. 10-11—16th annual Telecommunications Policy and Regulation Conference, sponsored by the **Federal Communications Bar Association** and the **Practising Law Institute**. Washington Hilton

Hotel, Washington. Contact: (800) 260-4754.

Dec. 16—**International Radio & Television Society Foundation** Christmas benefit. Waldorf-Astoria Hotel, New York City. Contact: John Kienker, (212) 867-6650.

JANUARY 1999

Jan. 21-23—**Cabletelevision Advertising Bureau** cable sales management school. Mission Inn, Orlando, Fla. Contact: Nancy Lagos, (212) 508-1229.

Jan. 23-28—12th annual **International Teleproduction Society** president's retreat and management conference. Hilton Jalousies Resort and Spa, St. Lucia, W.I. Contact: (703) 319-0800.

Jan. 25-26—**West Virginia Broadcasters Association** winter meeting and legislative reception. Charleston Marriott Town Center, Charleston, W.Va. Contact: (304) 744-2143.

Jan. 30-Feb. 2—56th annual **National Religious Broadcasters** convention and exposition. Opryland Hotel Convention Center, Nashville. Contact: (703) 330-7000.

FEBRUARY 1999

Feb. 4-6—**Eckstein, Summers & Co.** annual conference on new business development for the television industry. Don CeSar Beach Resort, St. Pete Beach, Fla. Contact: Roland Eckstein, (732) 530-1996.

Feb. 4-7—RAB '99, 19th annual **Radio Advertising Bureau** international conference. Hyatt Regency Hotel, Atlanta. Contact: Wayne Cornils, (800) 722-7355.

Feb. 8-10—16th annual **CTAM** Research Conference. Hilton San Diego Resort, San Diego. Contact: (703) 549-4200.

Feb. 9-12—**Milla**, the international content market for interactive media. Palais de Festivals, Cannes, France. Contact: Patrick Lynch, (212) 689-4220.

Feb. 10—"The Cable Presidents," **Hollywood Radio and Television Society** newsmaker luncheon. Beverly Hilton Hotel, Los Angeles. Contact: (818) 789-1182.

Feb. 16-17—"DBS: The Five Burning Questions," presented by **The Carmel Group**. Sheraton Gateway Hotel, Los Angeles. Contact: (831) 643-2222.

Feb. 22-24—**North American National Broadcasters Association** annual general meeting. The Freedom Forum, Washington. Contact: Paul Ferreira, (416) 598-9877.

Feb. 21-24—21st **Monte Carlo TV Market** conference and exposition. Loews Hotel, Monte Carlo, Monaco. Contact: (201) 869-4022.

Feb. 24-26—Texas Show '99, cable convention and exhibition presented by the **Texas Cable & Telecommunications Association**. San Antonio Convention Center, San Antonio, Tex. Contact: (512) 474-2082.

MARCH 1999

March 3-5—**CTAM** digital and pay-per-view conference. New Orleans Marriott Hotel, New Orleans. Contact: (703) 549-4200.

March 4—**Cabletelevision Advertising Bureau** 17th annual Cable Advertising Conference. New York Marriott Marquis, New York City. Contact: (212) 508-1214.

March 10-13—30th annual **Country Radio Seminar**, presented by **Country Radio Broadcasters Inc.** Nashville Convention Center, Nashville. Contact: (615) 327-4487.

—Compiled by Kenneth Ray
(ken.ray@cahners.com)

Daniels' dramatic touch builds The WB

When Susanne Daniels joined the WB Television Network as head of prime time series four years ago, she expected duties similar to those of her previous job as director of comedy development at Fox Broadcasting: listening to plenty of pitches from directors and writers eager to see their shows on the new network. She was wrong.

"It didn't take me more than a few days to realize that [the telephone] wasn't going to ring," Daniels says. "I had to start calling and acting as if I were a buyer and trying to convince both agents and studios to bring projects here." Eventually, her hard work paid off: she convinced Hollywood talent to create the shows that have put the network on the map, including *Buffy, the Vampire Slayer*, *Dawson's Creek* and this year's freshman show, *Felicity*.

Daniels offered talented writer/directors like *Buffy* executive producer Joss Whedon ("Toy Story," "Speed" and "Alien Resurrection") and *Dawson's Creek* executive producer Kevin Williamson ("Scream" and "I Know What You Did Last Summer") something they couldn't get at bigger networks: full freedom to develop their ideas and run their shows.

"One thing I credit our success [to] was our general lack of knowledge about drama development," she says. "We weren't coming to [the process] with any preconceived notions."

This year, The WB is enjoying its best season ever: it is the only broadcast network to show significant year-to-year growth in household ratings. *Dawson's Creek* has built strongly on last year's hit status and has offered a solid platform for the launch of the new Aaron Spelling drama, *Charmed*. *Buffy* is off to another strong season, and *Felicity* has performed solidly, although below some original predictions.

Daniels hopes to build on this year's success with a crowded development slate for the 1999-2000 season. She's working with Tommy O'Haler, the writer behind the independent film "Billy's Hollywood Screen Kiss," on a drama reminiscent of *The Wonder Years*. And with producers Dick Wolf and John August, she's developing a drama for next fall about congressional interns in Washington.

She's also developing material with "Lonesome Dove" author Larry McMurtry, "Mrs. Doubtfire" writer Randy Singer and "Batman" writer Akiva Goldman.



"If we had the affiliate lineup that any of these networks do, we would be winning the ratings game."

Susanne Daniels

Executive vice president, programming, WB Television Network, Burbank, Calif.; b. May 7, 1965, Montclair, N.J.; BA, English and American history, Harvard University, Cambridge, Mass., 1987; assistant to *Saturday Night Live* producer Lorne Michaels, Broadway Video Entertainment, New York, 1988-89; director of development, Broadway Video Entertainment, 1989-90; director of variety, reality and specials, ABC, Los Angeles, 1990-92; director of comedy development, Fox Broadcasting Co., Los Angeles, 1992-94; current position since 1994; m. Greg Daniels; two children

If Daniels favors writers and directors from the film world, it's because they don't have preconceived notions about how a TV show should look.

"Sometimes, you get locked into a certain way of doing things," she says. "It goes back to the theory of drama development by people who don't know what they're doing. Curiously, we haven't had as much success in comedy, and that's where [The WB's program-development team] had the most experience."

The network's best shot at a comedy breakout in the current season, in Daniels' estimation, is freshman *Zoe Bean*. The network may be young, but it knows good writing when it sees it.

Witness Kevin Williamson's script [for *Dawson's Creek*]. "We said, 'It can't be possible that this script is actually available to us.' We actually tempered our reaction to [producer] Sony. We said, 'We can't let them know it's so fantastic, because they'll charge us too much for the script.'"

While The WB's greatest success has been in its core 18-34 demographic, Daniels resists the notion that the programs she has developed wouldn't have worked on networks that cater to a broader age range.

Felicity, for example, wasn't developed with a target age range in mind, Daniels says. "It turned out to be a show that teenagers like as much as my parents."

"I wouldn't develop any differently if I were at ABC, NBC or Fox," she says. "If we had the affiliate lineup that any of these other networks do, we would be winning the ratings game."

It's been a fast ride for Daniels, 33. She earned a degree in English and American history from Harvard University in 1987 and then landed a job as an assistant to *Saturday Night Live*'s Lorne Michaels. She left after two years to become director of variety, reality and specials at ABC and then director of comedy development at Fox. At Fox, she developed the comedy *Living Single* and oversaw production on the comedy *Martin*.

With two years left in her WB contract, Daniels doesn't appear likely to go anywhere for the moment. The same may not be true for her boss, Garth Ancier, whose contract is up in June and who has been the subject of rumors that he might move to another network, perhaps NBC.

—Michael Stroud

Ask, tell

EDITOR: I was troubled by the impression left by your Oct. 26 editorial, "Don't ask, don't tell." You assert that it is inappropriate for the FCC to require TV and radio station owners to report their race and gender and that the need for such information is negated by the Commerce Department's annual report on minority broadcast ownership, which provides a "close-enough" count. I disagree. Information concerning race and gender often is reported to federal, state and local governments for a variety of important public purposes. And the new data requested by the commission would greatly augment National Telecommunications and Information Administration's efforts to accurately report broadcast ownership trends in this area.

Currently, the information presented in NTIA's annual report on minority broadcast ownership reflects several months of telephone surveying, researching and analyzing that produce results that do not ensure total accuracy or completeness, or the inclusion of invaluable gender-based data. The deficiencies in this data limit NTIA's ability to develop policies and programs that might assist to increase the size, stature and profitability of minority-owned and female-owned broadcast businesses.

NTIA applauds the FCC's decision to create and implement an enforceable standardized process for collecting identifying data on minority broadcast owners. In light of our nation's historical commitment to diversity, we should strive for the greatest level of accuracy when it comes to race and gender ownership of the public airwaves.—*Larry Irving, assistant secretary for communications and information, United States Department of Commerce, Washington*

EDITOR: We profoundly appreciate BROADCASTING & CABLE's generous editorial support for [FCC] Chairman Kennard's effort to restore the minority ownership policies. Thus, we were surprised that you opposed the FCC's census of minority and female ownership [in the Oct. 26 editorial, "Don't ask, don't tell"].

Proponents and opponents of ownership diversity agree that any new poli-



cies must be narrowly tailored. An occasional head count, even given the minor imperfections associated with any census, will help the FCC appreciate how far we have come and how far we have to go. No evidence supports your prediction that "even minority" and other broadcasters might feel "uncomfortable" identifying their race or gender. Fortunately, the Census Bureau has gathered this kind of data since 1790 without incident. For most of us, race and gender are visibly obvious. Americans do not find these subjects offensive or intrusive.

Your fear that "nobody can be sure how [the information] will be used" is unwarranted. The FCC will use the information for only one purpose: tailoring the scope of any new policies to promote diversity. In this and any other worthy endeavor, accurate information beats ignorance any day.—*David Earl Honig, executive director, Minority Media and Telecommunications Council, Washington*

In defense of land mobile

EDITOR: Jonathan Blake's Oct. 26 "Monday Memo"—defending the broadcast industry's motives for HDTV and its long-standing opposition to releasing spectrum for UHF land mobile use—misses several critical points.

Most seriously, Mr. Blake grossly mischaracterizes and trivializes private land mobile radio by citing "pizza delivery trucks" and "diaper services"

as typical users. Far more typical of private land mobile users are public safety agencies, such as police, fire, emergency medical, forestry or highway departments that are charged with the protection of life, health and property. Other common private radio licensees include utilities, railroads, pipelines and other critical infrastructure industries. These and other vital private radio services face severe shortages of spectrum for their operations, and thus have long argued that unused UHF frequencies be reallocated for their use.

The thrust of Mr. Blake's column is that HDTV was more than merely a scheme by broadcasters to hold on to their spectrum. However, motives are irrelevant at this point. The fact is that HDTV did stall consideration of UHF spectrum reallocation for years, during which public safety agencies and other land mobile users suffered from inadequate radio spectrum. If anything, the HDTV plan finally adopted by the FCC vindicates the claims of the land mobile community that broadcasters have far more spectrum than they need, as it allows for the reallocation of at least channels 60-69. Even then, broadcasters will still have more than enough spectrum left for HDTV as well as other forms of digital television, including transmitting multiple programming within a single 6 mhz channel.—*Jack Keating, president, Association of Public-Safety Communications Officials International Inc., Washington*

Singin' the blues

EDITOR: If I were an ABC Television affiliate I'd be disappointed that Disney is using Hank Williams Jr.'s *Monday Night Football* anthem, "Are You Ready For Some Football," as its opening for *ESPN Sunday Night Football*. My background is small-market radio, so I'm a little over my head when it comes to the weighty issue of network viewership erosion. But it seems to me that Hank's opening is one of the most memorable and identifiable promos that ABC has come up with in recent years. Why diminish its value to the over-the-air network and its affiliates by letting your cable network use a resung version of it? Reminds me of a Hank Sr. song, "Your Cheatin' Heart."—*Mark Hedberg, Hedberg Broadcasting Group, Mason City, Iowa*

FATES & FORTUNES

BROADCAST TV

Suzanne McCoy, regional sales manager. KPXX-TV Phoenix. named local sales manager.

Jeff Newpher, news director. KJAC-TV Beaumont, Tex., joins KAUZ (TV) Wichita Falls, Tex. as news director.

Ken Frierson, Jr., local sales manager. WEYI-TV Flint, Mich., named national sales manager.

Jean C. Chase, director of early childhood national programming at South Carolina Educational Television. joins PBS. Alexandria, Va., as director of The Ready to Learn Service.

Steve Volstad, manager, customer communications. Carolina Power and Light. joins UNC-TV. North Carolina. as manager of communications.

Jody Bajor, local sales manager. WMVP(AM) Chicago. joins WMAQ-TV. Greenwood, Miss., as manager, business development.

Ron Grisham, national sales manager. KTRV(TV) Boise, Idaho. is retiring at the end of December after 11 years with the station and 28 in broadcasting.

PROGRAMMING



Ferguson

Ken Ferguson, CFO. National Geographic Television. Washington. named chief operating officer.

Appointments at King World Productions. New York: **Moirá Farrell**, senior VP. research. named executive VP. research; **Michael Stornello**, VP. sales. named senior VP. sales.

Appointments at Columbia Tristar Television Distribution. Los Angeles: **Amy Jones-Demar**, director of cable marketing. entertainment marketing group. joins CTTD as director. advertising and promotion; **Richard Roberts** named director. advertising and promotion; **James Petretti**, research manager. King World Productions. Los Angeles. named director. syndication research.

Victoria Valius, sales executive. ChumCity International. Toronto. named sales manager.

Pamela Jones, counsel. NBC. named VP. business and legal affairs. Unipax Entertainment Inc.

Louis Abitabilo, VP/general sales manager. WNYW-TV. New York. named director of national sales. Fox-Net there.

Stuart Baxter, commercial director. EBN/CNBC. joins Warner Bros. International Television Distribution. London. as director. business development. Europe.

JOURNALISM

Appointments at WNBC (TV) New York:

Lynda Baquero, weekend co-anchor. *Today in New York* named co-anchor weekend editions *NewsChannel 4*; **Felicia Taylor**, business reporter. *Today in New York*. named weekend co-anchor *Today in New York*.



Bailey

Appointments at WAGA (TV). Atlanta: **Nancy Loveland**, weekend weathercaster. named weathercaster. *Good Day Atlanta*; **Marc Bailey**, anchor. KNXV-TV Phoenix. joins *Good Day Atlanta* as anchor.

Jim Moore, meteorologist. KJRH (TV) Tulsa, Okla., has received the seal of approval from the American Meteorological Society.

RADIO

Appointments at Citadel Communications. Albuquerque, N. M., and Salt Lake City: **D. Robert Proffitt**, president. Central region. named president and chief operating officer; **Pete Benedetti**, VP and general manager of the Salt Lake City group named president. Central region.

Ralph Modugno, VP of finance and CFO. ABC Radio Networks. New York. named senior VP. information technology and information. CFO.

Scott Keith, program director. WSNE (FM) Providence, R. I., joins KFSO-FM/KALF-FM Fresno, Calif., as program director.

Paula Schneider, general manager. WPLJ (FM) New York. joins Theater Radio Network. Clearwater, Fla., as national sales manager. Theater Radio Network provides audio programming to movie

theaters nationwide.

Stephen Hobbs, general manager. WKLB (FM) Boston. named general manager. WRCN (FM) Long Island. N. Y.

H. Robert Muzac, account executive. WQHT (FM) New York. named national sales manager.

CABLE



Mideleer

Michael Mideleer, director. West Coast creative services. HBO. joins FX. Los Angeles. as VP. on-air promotions.

Tom Wszalek, senior VP. Disney Channel UK. named senior VP. digital television

development. Walt Disney Television International.

Tom Barreca, director. ITT Corp. retail development. joins American Movie Classics. Woodbury, N.Y., as VP. new business development.

Larry Barlow, director. business planning and analysis. Showtime Networks Inc., New York. named VP. sales operations and affiliate events.

Appointments at Court TV. New York: **Dan Levinson**, senior VP. marketing. named executive VP. marketing; **Bob Rose**, VP. network distribution. named executive VP. affiliate relations.



Manning

Appointments at Prevue Networks. Tulsa, Okla.:

Christopher Manning, New York sales manager. The Weather Channel. named VP. national advertising sales; **Gayle A. Allen**, VP. creative services.

East Coast. King World Productions. Inc., named director. creative services.

Evelyn Cruise, manager. marketing. Bravo International. New York. named director. marketing and public relations.

Daniel Scutari, programming research analyst. A&E Television Networks. joins Fox Family Channel. New York. as senior research analyst. advertising sales.

Appointments at Comcast, Union, N. J.: **Robert M. Smith** named general sales manager; **Dina Galeotafiore** named VP, human resources, Northeast region; **Don Gould** named area director of engineering.

Bill Munk, account executive, TCI Media Services, Dallas, named local sales manager.



Risinger

John Risinger named director of affiliate sales and marketing, South Central region, Discovery Networks, U. S.

Appointments at Dow Jones & Co. and CNBC, New York: **Stephen Harvey**, deputy direc-

tor, Dow Jones International Marketing Services, named managing director; **Dan Lovinger**, VP, sales and business development, CNN International, joins CNBC as VP and director CNBC International.

Appointments at @Home Network, Redwood City, Calif.: **Kim Aldrich**, senior consultant, The McKenna Group, named senior manager, strategic marketing; **Kiyoshi Hamai**, director of sales, Creative Wonders and Purple Moon, named national retail sales manager.

ADVERTISING/MARKETING/ PUBLIC RELATIONS



Cooper

Nancy Cooper, financial consultant, Lee Hunt Associates, New York, named CFO.

Virginia Egan, manager of program operations, Cable Ready Corp., named VP, program operations.

Sallie Olmsted, VP of corporate communications, MetaCreations, Santa Barbara, Calif., joins Rogers & Cowan/Shandwick Public Relations, Los Angeles, as VP of Rogers & Cowan's corporate and consumer marketing group and executive VP of Shandwick Public Relations.

Henry Momeault, CFO of Allbritton Communications Co., Washington, joins Bank Boston as division executive, media and communications.

Bob Trow, 1926-1998

Bob Trow, 72, veteran TV and radio actor who played three roles on *Mr. Rogers' Neighborhood* for 30 years, died of a heart attack Nov. 2 at his home in New Alexandria, Pa., a week after he completed taping episodes of the show that will air in February. In addition to his TV work, Trow was a long-time Pittsburgh radio comedian and morning personality on wwsW(AM) and KDKA(AM) as part of *Cordic and Co.* and later as morning drive anchor. He also was a writer, producer, voice actor, artist and musician.

According to David Newell, who plays Mr. McFeeley on *Mr. Rogers*, Fred Rogers saw Trow in a cabaret review in which he performed some double-talk patter. Recognizing children's love of playing with the language Rogers tapped Trow to play Robert Troll, a double-talking character inhabiting the land of make-believe. Bob was soon wearing three hats (or two hats and a tail) as Robert, the lovably timid Bob Dog and himself. Trow is survived by his wife, Lois, and sons Eric, creative director for ad agency Brabender Cox, and Rob, a voiceover talent and vocalist.



Trow as Robert Troll

—John Eggerton

ALLIED FIELDS

Geoffrey Moore, senior VP, strategic communications, Dow Jones Markets, Dow Jones & Co., joins Knowledge Universe, Burlingame, Calif., as senior VP, corporate communications.

Peggy Polito, production manager, Media General Productions, Fairfax, Va., joins Henninger 1150 Post, Arlington, Va., as facility manager.

Anne Maroon, free-lance artist/designer, New York, joins Realtime Video there as design chief.

Brent Bullock, VP sales/marketing, Avitel Electronics, joins Vela Broadcast, Salt Lake City, as regional sales manager.

Appointments to the TeraLogic sales team, Mountain View,

Calif.: **Jonathan Zierk**, director, worldwide automotive sales, OneTouch Systems, named VP, sales; **Cliff Huckdeberry**, regional manager, LSI Logic, now director of sales, North America; **Dr. Sinan Othman**, chief liaison to Digital Video Broadcasting, Geneva, sales director.

Paul Mears, chief engineer, Microwave Filter Co., East Syracuse, N.Y., named VP, engineering.



Bullock

TECHNOLOGY

Dan Moliterno, project manager, Systems Management Group, Kalamazoo, Mich., joins Pacific Research & Engineering, San Diego, as VP of operations

The person **you describe**
is the person **we deliver.**



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ABC, CBS and NBC together posted a 5.4% net revenue gain in the third quarter, to \$1.9 billion, according to figures released by the Broadcast Financial Management Association and compiled by Ernst & Young. Through the first nine months, Big Three net revenue is up 11%, to \$7.1 billion. For the third quarter, prime time sales were up 2.8%, to \$917 million; late night was up 7.5%, to \$118 million; early morning was up 7%, to \$88 million; daytime was up 7%, to \$254 million; Saturday morning (kids) was up 23%, to \$20 million; sports was up 11%, to \$286 million; evening news up 5.6%, to \$213 million. For nine months the comparable figures are: prime time down .7%, to \$3.1 billion; late night up 8%, to \$381 million; early morning up 8%, to \$299 million; daytime up 4.4%, to \$804 million; Saturday morning up 5.3%, to \$54 million; sports

High praise
Bob Wright (l), president of NBC, was honored by the National Academy of Television Arts & Sciences last week with its annual Trustees' Award. NATAS describes the Trustees' Award as "the single most distinguished of all Emmy Awards. It has been given to the very greatest leaders of our industry. This year's selection of Bob Wright is a total fulfillment of the definition of this award." Wright is accepting the award from Stanley Hubbard, CEO of United States Satellite Broadcasting.



up 51%, to 1.7 billion; news up 9%, to \$671 million.
At press time, CBS planned to distribute its high-definition coverage of Sunday's New York Jets/Buffalo Bills NFL game to six digital O&Os and affiliates besides WCBS-DT New York, which was the only station originally slated to carry the game. The additional stations scheduled to broadcast CBS's HDTV satellite feed of the game were: WUSA-DT Washington; KYW-

DT Philadelphia; WBTW-DT Charlotte, N.C.; WRAL-DT Raleigh, N.C.; WKRC-DT Cincinnati, and WBNS-DT Columbus, Ohio. CBS decided to distribute the game on a regional basis because the Bills/Jets contest had become a more important game than anticipated and because a number of affiliates and O&Os made their Nov. 1 goal for launching DTV broadcasts, a CBS spokesperson said.
Rep. Barney Frank (D-Mass.) returns to Con-

gress for his 10th term but will no longer serve as the highest-ranking Democrat on the Judiciary subcommittee that focuses on copyright legislation. Frank says that with this year's passage of laws that protect copyrighted material online, extend copyrights by 20 years and ratify international digital copyright treaties, the Intellectual Property and Courts subcommittee's most important work is complete for a while. Instead, Frank plans to be the ranking member on the Banking Committee's housing subcommittee. Housing always has been an important issue to him, Frank says, and the retirement of Rep. Joe Kennedy (D-Mass.) has left the opening.

Revenue, broadcast cash flow and net income all were up about 20% in the third quarter for Heftel Broadcasting Corp., compared with the third quarter of 1997. Revenue rose to \$44.2 million, cash flow topped \$19 million and income was \$7.1 million. The numbers are good considering operating losses at start-up radio stations in New York, Houston and San Diego, President Mac Tichenor said last Thursday in a statement. The company also said it intends to exercise its option to acquire KSCA(FM) Glendale, Calif. The option was exercisable upon the death of owner Gene Autry, who died Oct. 2. Heftel, which is 29% owned by Clear Channel Communications Inc., owns or operates 39 radio stations. Last Tuesday, Salem Communications Corp. said its revenue was up 13.6% in the third quarter, to \$19.2 million. Broadcast cash flow rose 23%, to \$9.1 million.

Palmer out at MediaOne

Jedd Palmer, widely considered one of cable's toughest programming contract negotiators, is out at MediaOne as the result of changes in upper management. Palmer, whose departure from MediaOne was effective last Friday, was essentially being moved down one rank as the company reorganized its corporate marketing department. MediaOne named former Century Communications marketing and programming executive Judi Allen senior vice president—video. With that promotion, she'll oversee all aspects of video product management, including programming and content acquisition. As senior vice president—programming, Palmer had been the company's top programming executive, reporting directly to Julie Dexter Berg, executive vice president—marketing. Under the realignment, Palmer would have reported to Allen. Sources said the senior vice president—programming position was not eliminated as a result of the restructuring but that the position will not be filled in the wake of Palmer's departure. Palmer, who had been at MediaOne since January, left TCI Communications in late 1997 after Leo Hindery brought in Tracy Wagner to share some of his responsibilities. Tom Cullen, vice president—Internet services; Greg Braden, vice president—digital telephone services, and Ed Dunbar, vice president—advertising sales will continue reporting to Berg. Also reporting to Berg are Mina Bush, vice president—business marketing, and Dan Hillen, director—sales and channel strategy. Berg continues reporting directly to MediaOne President Jan Peters, as does Ron Cooper, executive vice president—operations.

—Price Colman

NATAS photo/Darleen Rubin

Drug czar praises TV

The White House drug czar came to Hollywood last week to stress the importance of accurately portraying drug abuse on the small screen.

Gen. Barry McCaffrey, the director of the White House Office of National Drug Control Policy (NDCP), met with executives of Fox, The WB and the National Academy of Television Arts & Sciences and says he is scheduled to meet with NBC executives early next year. He already has had conversations with CBS executives and representatives of a number of top Hollywood studios.

"What we are trying to do here is conduct seminars for the creative people in the entertainment industry—the producers, the writers and the directors—to show them what we know about drug abuse and about the tools available for them to show the effects accurately in their work," McCaffrey said just before heading into a closed-door meeting with Fox executives.

It's no surprise that McCaffrey has found attentive audiences. He heads the government's \$1 billion, five-

year anti-drug media campaign directed to children. The NDCP is spending close to \$200 million this year on TV, radio and print advertising. McCaffrey, who says he was invited by Fox executives to speak to the studio's creative personnel, pointed to a number of statistics that show drug abuse is up among America's youth.

The TV industry is doing "a very good job" portraying drug abuse, McCaffrey says, but he also says that more can be done. He cited NBC's top drama, *ER*, as providing one of the most accurate portrayals of the consequences of drug abuse, and he praised The WB's treatment of drugs in its teen-targeted dramas. While acknowledging Fox's track record on drug abuse messages, he wasn't pleased with the premiere episode of the network's new sitcom, *That '70s Show*, in which teens were shown enjoying marijuana.

That notwithstanding, McCaffrey says "TV is not part of the problem, it's part of the solution.... [Children] watch this ferociously creative media, and they learn from it."

—Joe Schlosser

Salem owns or operates 44 radio stations and the Salem Radio Network.

NBC is likely to give two struggling shows, *Encore! Encore!* and *Conrad Bloom*, the rest of the season to prove themselves, sources say. *Encore! Encore!*, on hiatus during the November sweeps, is slated to return in December, and NBC executives are searching for new spots on the schedule where the show will have a better chance of success than on the competitive Tuesday night. NBC executives were playing with scenarios at press time, including one that moved *Encore! Encore!* to Wednesday at 8:30 and *Dateline* to 9 p.m. *NewsRadio*, which now also appears likely to last the season, is one of several candidates for *Encore! Encore!*'s spot on Tuesday night. NBC executives

are also more satisfied with the performance of Monday night's *Conrad Bloom* as plot changes in the comedy appear to be working. An NBC spokesperson declined comment beyond reaffirming the network's previous statement that *Encore! Encore!* would return in December.

More than 61% of voters think broadcasters should not have to offer free airtime to politicians, a survey commissioned by the NAB found last week. Voters also think broadcasters spend too much or just enough time on campaign coverage, the poll of 1,008

voters conducted by Wirthlin Worldwide found. Out of those surveyed, 45% said radio and TV stations provide "just the right amount of time," 38% said they offer "too much time" and 15% said they offer "too little time." Wirthlin says its poll had a margin of error of 3.1%.

NBC gets hip with 'Gravity Games'

It's not the NFL, but NBC hopes the *Gravity Games* can give it a ratings lift on Sunday afternoons next fall. The *Gravity Games*, NBC's answer to ESPN's *X-Games*, will cover the same so-called extreme sports of wakeboarding, skateboarding, in-line skating and street luge, with rock bands and merchandising mixed in to make it a "lifestyle" event. The games will be staged in the summer and aired on five consecutive Sundays in October and November 1999.

NBC, which wants *Gravity* to rule among 15-to-24-year-old males who participate in the sports and aren't fixated on football, hopes for ratings in the 2-3 range. "It's not intended to compete with football. It's an alternative," says Jon Miller, NBC senior vice president of sports programming.

NBC has signed a three-year pact on *Gravity* with Petersen Publishing—which publishes *Slam*, *Dirt Rider* and *Gravity*—to attract what Dick Ebersol, NBC Sports chairman, calls a "lost generation" of young viewers. Michael "Biker" Sherlock, star street luger and skateboarder, is a consultant.

NBC plans to promote the inaugural *Gravity Games* during baseball playoff coverage, including two World Series on preceding Saturday evenings, according to Miller, who says it hopes *Gravity* will draw audience to NBC's prime time shows.—Richard Tedesco

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COMMITTED TO THE FIRST AMENDMENT AND THE FIFTH ESTATE

Hanging together

Broadcasters are to be congratulated for failing to take the digital must-carry bait being dangled before them by the Gore commission. That group is meeting today to finish a draft of its recommendations for a new public service scheme in the digital world. No new scheme is needed or justified, but the creation of commissions is a cottage industry inside the Beltway, and this one provides a golden opportunity for special interests to push their agendas.

The draft is said to contain recommendations for mandatory, quantifiable minimum standards of public interest performance that would constitute the quid pro quo for keeping that all-important digital channel at renewal time—and, in a new twist, for securing carriage of those digital channels on cable systems. The addition of digital must carry is calculated to make it an offer that broadcasters can't refuse. Those "unconstitutional carrots," as one broadcaster characterized them, are tempting indeed to broadcasters whose livelihoods depend on making the expensive and difficult transition to digital while avoiding the big stick also wielded by Washington. That is why we were encouraged by word last week that broadcasters will not roll over in the face of this attempt to turn the First Amendment into digital road kill.

General principle

The White House point man on drugs paid a visit to Hollywood last week at the invitation of Fox. Gen. Barry McCaffrey is a man obviously passionate about his mission. And his mission is a worthwhile one: to combat drug abuse in this country. As we make clear above, we are wary of the combination of government and content, but these informational get-togethers (he already has visited with CBS and some studios) strike us as a responsible approach in several

respects. One is that the government is putting its money where its mouth is. Rather than simply asking for programs that serve as de facto PSAs, McCaffrey's office is providing up to \$1 billion over the next five years to air real PSAs. For another, the general seemed to recognize the power that some programming has had in showing the real consequences of drug abuse. He cited *ER* and *The WB* for their responsible portrayals. The visit also demonstrated that a government official can be critical of programming—he nailed Fox's *That '70s Show* for trivializing marijuana use—without being threatening.

Rather than beat up the industry, Gen. McCaffrey was mostly giving credit where it was due last week, saying that broadcasters had generally done a "very good job" in discouraging drug use and urging them to do more. "TV is not part of the problem," he said, "but of the solution."

A night to remember

Whether clear skies or cloudy, the stars will shine brightly in New York tonight (Nov. 9) as BROADCASTING & CABLE honors the newest members of its Hall of Fame: Joseph Collins, Casey Kasem, Fred Friendly, David Kelley, Agnes Nixon, Mike Wallace, Jane Pauley, Shari Lewis, Charles Kuralt, Terry Lee and Lawrence Welk. All have made important contributions to their industry, whether before the camera and microphone or behind them. The class of '98 (in both senses of that word) is an eclectic group, whose credits range from *See It Now* to soaps to champagne music, from helping pave the infohighway to building its *Picket Fences* to celebrating the roads less traveled. The ceremony to mark its induction, now in its eighth year, has become a night that mixes equal parts nostalgia, affection and pride (and maybe just a little envy at the accomplishments being recognized). To paraphrase one of the 1998 honorees, it has become a wunnerful, wunnerful time.

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131 CONGRESSIONAL AND GOVERNORS' DEBATES

8,100 MINUTES OF "FREE AIR TIME" FOR CANDIDATES

COURTESY OF CABLE TV AND C-SPAN

This fall, with help from local television stations across the country, C-SPAN aired 131 political debates—in prime time. In some cities, C-SPAN was the only place where people could watch local candidates sound out the issues during prime time.

131 debates. 8,100 minutes of “free air time” for political candidates and their issues. That’s exactly the kind of public service the cable industry had in mind when it created C-SPAN more than 20 years ago.



“Thanks to C-SPAN, we are able to watch how nominees to the Senate and for governorships handled themselves.... That is an enormous public service.”

Mark Shields, *The Washington Post*, Nov. 2, 1998
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Wednesday and Sunday at 9:00 p.m. et/pt



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the hand that
feeds them.

"Animal Planet is not what a viewer might expect ...
(it's) a lively mix that borrows from the genres and
formats of network television, simply replacing the
human element with animals." *The New York Times*



The "All animals, All the time"
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animalplanet.com