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Broadcasting & Cable

The Newsweekly of Television and Radio

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GREG MEIDEL

On the Fast Track in Hollywood

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March 24, 1997

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Broadcasters sweeten DTV pot Broadcasters are upping their digital TV ante, pledging to put at least two DTV signals on the air in the nation's top 10 markets within two years of receiving licenses. / **6**

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Senators want new TV code of ethics Four senators last week unveiled a bill that would exempt the broadcast and cable industries from antitrust laws to allow collaboration on what they hope will be a new version of the National Association of Broadcasters Code of Conduct. Broadcasters fear a new effort to control programming. / **22**



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Fox will offer 16 comedies, nine dramas

Sixteen comedies and nine dramas—involving such talent as Damon Wayans, David E. Kelley, Ivan Reitman, Brillstein/Grey, Danny Jacobson and Shaun Cassidy—highlight Fox's development slate for fall. / **36**



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PolyGram looking toward television

Five years after moving slowly but successfully into the global film business, Dutch-owned music giant PolyGram has turned to television, landing top TV agent Bob Sanitsky to spearhead the launch of a Beverly Hills-based television division. / **39**

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Dramatically expanding its budding programming syndication venture, Jacor Communications last week bought Rush Limbaugh syndicator EFM Media Management for an undisclosed price. / **51**

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Greg Meidel: The Universal Programmer

Universal Television Group Chairman Greg Meidel talks with BROADCASTING & CABLE about his 14-month tenure, which has increased revenue streams while cutting staffing and overhead. / **30**

Cover photo by Dave Teel



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Cable's opportunity is knocking

FCC Chairman Reed Hundt told top cable executives at NCTA that broadcasters risk their "franchise" by dragging their feet on digital transmission and public service. / **52**



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Cable industry leaders discuss what they see as some serious obstacles facing Sky, News Corp.'s and EchoStar's ambitious satellite venture. / **53**

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Rainbow's American Sports Classics plans a July debut, offering movies, documentaries and clips—but promising to be different from competitor Classic Sports Network. / **56**

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MSOs are betting that adopting an interoperability standard could popularize modems in mass markets. / **72**

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In the last of three seller's guides, BROADCASTING & CABLE talks with several broadcasters about their high-tech shopping plans for NAB. New transmission equipment, disk-based playback devices, digital acquisition formats and editing gear look to be popular. / **78**

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TELEVISION SYNDICATION

ABC, NBC,
CBS & FOX

Top of the Week

Broadcasters sweeten DTV pot

Offer plan to provide digital signal to 43% of TV households within two years

By Chris McConnell

WASHINGTON

Broadcasters are upping their digital TV ante, pledging to put at least two DTV signals on the air in the nation's top 10 markets within two years of receiving licenses.

Responding to discussions with FCC Commissioner Susan Ness, representatives of the National Association of Broadcasters and the Association for Maximum Service Television (MSTV) last week offered a digital TV construction plan covering network affiliates and other VHF stations in the nation's top 30 markets.

The plan— assembled from a rapid survey of broadcasters in the markets—calls for providing at least one digital TV signal to 43% of TV households within 18-24 months. DTV coverage would break the 50% mark in 24-30 months.

"Broadcasters are committed to delivering digital TV to consumers faster than the industry transitioned from black-and-white to color television," NAB President Eddie Fritts said. "It really shows a commitment," MSTV Vice President Victor Tawil added of the industry's latest construction plan.

The plan is more aggressive than the one broadcasters floated at the FCC earlier this month in response to FCC Chairman Reed Hundt's push to have 26 network owned-and-operated stations in the top 10 markets on the air with digital signals a year after receiving a license. Broadcasters initially proposed a schedule that would have had 13 of the stations providing DTV within three years.

Last week's schedule would instead require 21 of the 26 O&Os to deliver DTV within three years. The schedule

also involves group owners. Gannett, for example, pledged to provide DTV signals from eight of its stations during the first three years, and A.H. Belo said it would outfit six stations.

"It is a massive improvement," one FCC official said of the proposal. Others at the commission also offered praise. But they voiced expectations of further negotiations before the April 3 target of wrapping up the DTV service rules and channel assignments.

have them," he said. He cited News Corp.'s plans in particular, stating that "the amount that Sky proposes to spend on exploiting the DTV licenses in the next three years is probably less than one month's interest payment on what it is spending on the [DBS] satellite."

Last week, some FCC officials continued to express concern about Fox's interest in sending terrestrial DTV signals and pointed to the network's plans in the top 10 markets. Fox stations or

affiliates would deliver a DTV signal to five of the top 10 markets within three years, under the new industry proposal.

"That is going to hurt adoption of receivers," one official said, stressing the lure of Fox's sports programming. The three other net-

works all would be represented in at least eight of the top 10 markets within three years, with ABC reaching all 10.

Others in the broadcast industry countered that Fox has increased its commitment from the previous schedule. They pointed to the network's plan to outfit three of its owned stations in the top 10 markets within two years.

"They are definitely in there playing now," said one industry source. "It seems like they finally got the message." A Fox source added the network plans to outfit two of its stations within 18 months and that the network is facing antenna site problems in other markets. "There's a sincere commitment here," the source said.

Some set makers also speculated that Fox eventually will have to match its competition.

"I don't think they could afford not to," said Thomson Consumer Electronics' Bruce Allan, who praised the industry's overall DTV schedule.

"I think it pretty much gives us everything we could expect or hope

DTV Implementation Schedule HHs Reached

% of US TV Households reached by the following # of DTV Signals



"It doesn't answer every question," said one official. "We're not there," said another.

Ness, who prompted the industry survey after requesting information on broadcast plans in the top 30 markets, said she welcomed "the increased level of commitment for launching digital TV."

"The plans...move the ball forward in a very substantial manner," Ness said.

Hundt was more guarded, saying only that the FCC is "checking out the assertions of fact."

"This is a healthy conversation between the networks and the public," he added.

That conversation earlier last week included harsh words from Hundt on the subject of the industry's commitment to DTV. Discussing the previous construction schedule in a speech to the National Cable Television Association convention in New Orleans, Hundt said he was beginning to wonder "if broadcasters really want these DTV licenses."

"A cynic would think that broadcasters just don't want someone else to

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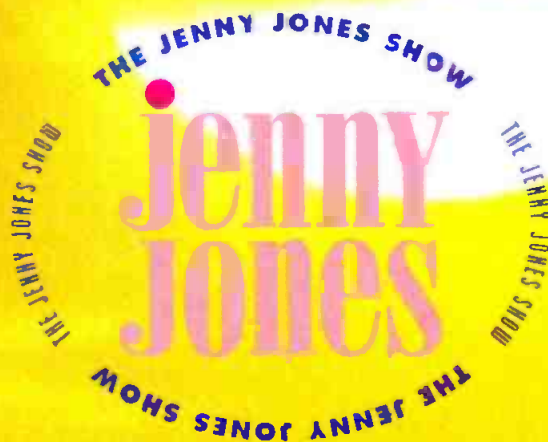
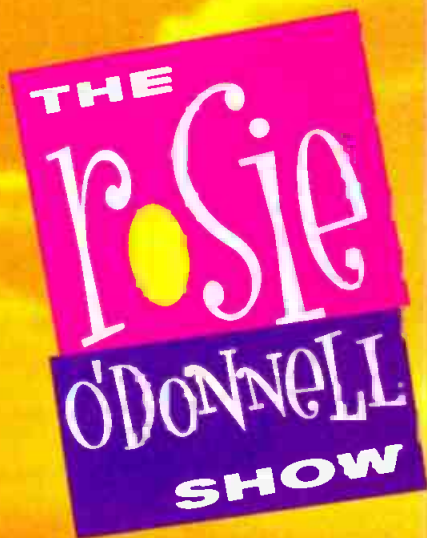
5.0*
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Lake

4.8*
Maury
Povich

4.6
Regis &
Kathie
Lee

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Jerry
Springer

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Maureen
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2.5

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SOURCE: NSI WRAP Feb. '97 Weighted Avg. * Cumulative Ratings

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for," Allan said.

"I was not that worried to begin with," said Werner Wedam of Sharp Laboratories, adding that his company plans to introduce DTV products late next year.

Gary Shapiro, president of the Consumer Electronics Manufacturers Association (CEMA), also said his

group was encouraged by the broadcast proposal. Allan noted that the build-out plan will enable viewers "to look forward to a digital Christmas in 1998."

To that end, Ness last week asked the industry to name the DTV stations that will be ready to roll by Christmas 1998. Ness cited the plans of TV makers to roll

out sets by the end of 1998. "The public will benefit from the current efforts to form a timetable with commitments from as many stations as possible to be on the air by the end of 1998," she said.

Ness also said she still wants to hear from the VHF stations not responding to last week's industry survey. ■

McCain: Cover yourselves

Senator says TV news should report on its own pork

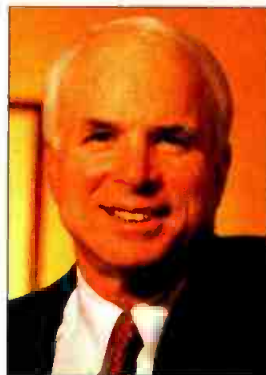
By Heather Fleming

WASHINGTON

Senate Commerce Committee John McCain (R-Ariz.) called on network news to cover the "huge corporate giveaway" he says TV is receiving as it does other corporate pork.

McCain wrote ABC News Chairman Rooney Arledge and NBC News President Andrew Lack, contending that broadcasters are about to receive "a donation of tens of billions of dollars...in the form of free spectrum for digital television broadcasting." McCain said this spectrum has been estimated at \$70 billion—a gift that "takes federal largess to a breathtaking new level."

He targeted ABC and NBC because



Sen. John McCain

both feature special segments in their evening news programs about corporate pork and the waste of taxpayers' money, a spokeswoman said. NBC News' segment is "The Fleecing of America," and ABC News' offers "It's Your Money."

ABC News spokeswoman Eileen Murphy said McCain's perspective on the story was "certainly interesting," but it would be "inappropriate to discuss with the senator or anyone else how we plan to cover any story." Murphy also points out that ABC News has already run stories on the subject of digital TV. NBC had no comment by press time.

McCain opposes giving broadcasters an additional block of spectrum to

make the transition to digital TV, and instead wants them an auction for use of the spectrum. Although such an auction appears unlikely, that has not stopped assaults on broadcasters from the White House, the FCC, Congress, media watchdog groups and the press.

"What else is new?" one broadcast industry source commented.

President Clinton March 11 said that as a quid pro quo for receiving digital channels, broadcasters should give federal candidates free air time. Clinton also set up an industry panel to review and recommend what broadcasters' public interest responsibilities should be in exchange for digital channels.

In a front page "Outlook" piece March 17, *The Wall Street Journal* wrote that the President's appeal for free air time comes too late. "Afraid of alienating TV-news mavens," the newspaper said, "the President stayed out of the fray as broadcasters cut their sweet deal with Congress, and he ignored pleas from FCC Chairman Reed Hundt and economic adviser Joseph Stiglitz, among others, that the spectrum be auctioned off." ■

MCI launching cable, 'Net service

NEW YORK—MCI Corp. is following the path of fellow telecommunications companies by getting into the cable and high-speed Internet access business.

MCI says it is negotiating with Phoenix-based MSO Post-Newsweek Cable and other operators in an effort to provide cable services in several Midwest states. The company announced its plans during a press conference last week, where it unveiled partnerships with local telephone and power companies to provide Internet access, wireless communications and long-distance services through local distributors in Iowa. MCI is trying to set up such local relationships in a reported 270 Midwest towns in an effort to save money on building new fiber-optic networks in rural areas.

"As we do with MCI's wireless strategy, we have arrangements with other service providers, where we can leverage the buying power and strength of the combined resources of these various partnerships and bring additional services to these towns," says Whitey Bluestein, MCI vice president for local business development. "To

the extent that we have arrangements with cable companies in the partnership who are in the video business, we will take the services they offer. We ourselves are not in the cable industry and don't have plans to enter into it."

MCI officials say they are negotiating with other operators but would not comment further. Post-Newsweek officials did not return phone calls.

Two months ago, MCI unveiled new technology to allow its customers to use their personal computers to surf the Internet and make telephone calls on the same line. Through the local arrangements, MCI officials say rural customers will be able to take advantage of innovations more quickly.

Ameritech Corp., Southern New England Telephone (SNET) and BellSouth Corp. have also entered the cable and Internet businesses in recent years. Ameritech now counts 700,000 subscribers in 35 franchises in Michigan and other Midwest states. Ameritech officials say they are negotiating with a number of other municipalities in the region. —JS

Hindery talks tough to turn TCI around

New president's tack is getting some approval from analysts

By Price Colman

NEW ORLEANS

With Tele-Communications Inc.'s first-quarter subscriber count likely to be flat to down and cable's seasonal doldrums ahead, Leo J. Hindery Jr. knows he faces a formidable task in turning around the ocean-liner that is TCI. TCI's new president figures it will be the third quarter, at best, before he has positive subscriber numbers for the folks saying "show me."

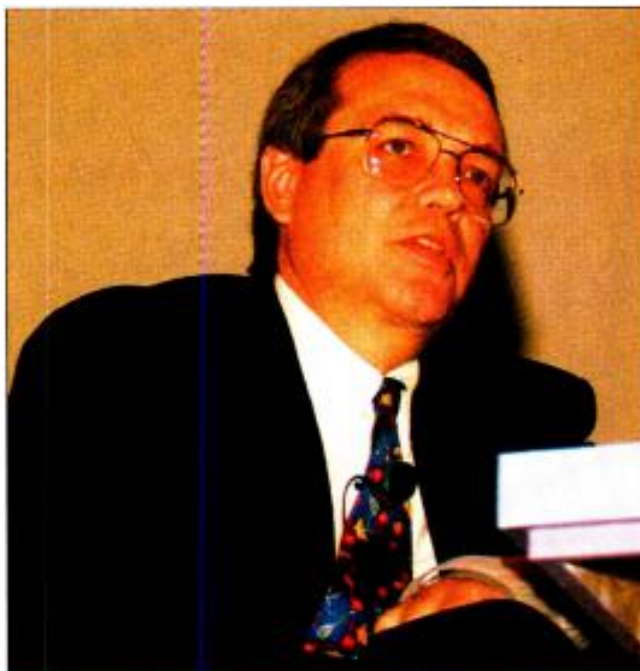
That's hardly good news, given that cable typically has its strongest growth periods in the fourth and first quarters. At the same time, Hindery's candor about the downbeat outlook is getting good reviews from cable analysts. That's not to say there isn't still plenty of skepticism, but even the skeptics are beginning to give Hindery the benefit of the doubt.

"I liked the way he managed expectations," said Mark Todtfeld of Montgomery Securities, who met with Hindery and other TCI executives at the '97 National Cable Television Association Show in New Orleans. "Having Leo there is definitely a positive for TCI."

What makes Todtfeld's comments noteworthy is that he and John Tinker, also of Montgomery, have been among the most bearish on TCI. While other buy-side analysts have focused on TCI's stock being undervalued, and thus a buy opportunity, Tinker and Todtfeld have persistently questioned the upside potential for the stock, given nagging questions about the company's performance.

In a wide-ranging interview with *BROADCASTING & CABLE*, Hindery addressed key issues for the company, including how the financial community measures TCI's performance, programming negotiations, the pace of digital cable introduction and whether he's dressing up TCI's cable systems for sale.

"I think we will meet everybody's



"I am not—I'll swear on a stack of Bibles—I am not positioning this company to dispose of assets. Nor is John [Malone]."

—TCI's Leo Hindery

financial expectations," Hindery said of first-quarter numbers, which are due out in late April. "But I am very realistic that the vitality of a cable operator is measured by his ability to acquire and retain subscribers.... I don't want to [just] make financial targets because I don't believe financial results measure the vitality of a cable company."

Like his boss, TCI Chairman John Malone, Hindery has hit hard on programming costs. TCI recently reiterated plans to increase rates to two-thirds of its 14 million subscribers by about 7%, roughly \$1.72, in June. As much as 65% of that is the result of programming cost increases, Hindery said. At the same time, he said he's focusing on negotiations, not rhetoric.

"I don't need to send any more messages," he said. "If they have not gotten the message by now, they're not going

to get the message. It's time to go do some deals.... If they haven't gotten the message by now, they'll be the last guys I talk to."

In a post-must-carry world, cable programming changes are inevitable, but he suggested that such changes would be deliberate and not dramatic: "I don't think that must carry [going away] will have much effect on our marketplace. We take seriously trying to give these people the programming they want. I am no less inclined to drop a cable programmer who doesn't fit our market than I am to drop a broadcaster who doesn't fit our market.... The day any one of these programmers isn't responsive to its market, either defined locally or nationally, I'll drop 'em."

In perhaps his most sweeping change at TCI, Hindery intends to put the brunt of carriage decisions—for cable networks and broadcast channels alike—in the hands of local system managers.

"He said this company in the past has had an arrogance problem and anybody who is insensitive to customers or municip-

alities will be fired," said one analyst who met with Hindery at the NCTA show. "That shouldn't be terribly huge news, but coming from [TCI] it is."

TCI's digital cable product, ALL TV, is an important defensive strategy. Hindery projects the service could pass 10 million of 32 million homes TCI passes (including affiliations) by the end of this year and 24 million by September 1998. That's up from the planned rollout to 5 million homes this year.

Finally, on speculation that TCI is setting the stage for the sale of some or all of its cable assets, Hindery said he will look for partnerships or joint ventures where they make sense, but cable operations aren't for sale: "I am not—I'll swear on a stack of Bibles—I am not positioning this company to dispose of assets. Nor is John [Malone]."

Copyright Office advises Sky to proceed with caution

Arbitration panel could provide faster track to final retransmission approval

By Heather Fleming
NEW ORLEANS

Sky says the U.S. Copyright Office gave it a green light to move forward with plans to retransmit local network signals. But Copyright Office attorney Bill Roberts says it's more like a "blinking yellow light."

Last summer ASkyB asked the Copyright Office—which administers satellite and cable compulsory licenses—for a declaratory ruling on whether it could retransmit local network signals under the Satellite Home Viewer Act. Lacking the jurisdiction to make such a ruling, however, the Copyright Office merely said it would be willing to accept Sky's statements of account and royalty payments, Roberts said during an NCTA conference panel.

Roberts said the issue could be re-

solved definitively only through the federal courts or through legislation. However, a copyright arbitration royalty panel (CARP) setting new royalty rates for DBS carriage of broadcast signals could provide the quickest resolution for Sky.

Sky is asking the CARP to permit it to retransmit the local network signals for no fee, since Sky is not extending the reach of the signals. Approval of a zero rate by the CARP could be considered "an acknowledgment that it is permissible," Roberts said.

The ruling, scheduled to come out in August, could then be challenged in a federal appeals court—a faster track than a copyright infringement suit against Sky. Such a lawsuit could be filed only after Sky begins its service later this year or early next.

"Before you see Rupert Murdoch's plans come to fruition, people are tak-

ing a close look at whether this is in the national interest," Stephen Effros, president, Cable Television Association, said about Sky's plans.

On Capitol Hill, no movement is expected on local retransmission issues or on other changes to the satellite and cable compulsory licenses until fall.

At the request of Senate Judiciary Committee Chairman Orrin Hatch (R-Utah), the Copyright Office will examine the compulsory licenses and submit a report to the committee by Aug. 1. Beginning May 6, the Copyright Office will begin hearing testimony from all interested parties.

The Copyright Office may also submit draft legislation to the Senate Judiciary Committee that could be introduced after Congress's August recess, Roberts said.

A notice of public meetings and request for comments ran in the *Federal Register* Thursday, March 20. Interested parties may submit written testimony addressing more than 50 questions on the satellite and cable compulsory licenses, including whether compulsory licenses are still needed; whether they should be expanded; the structure of the rates; and whether the white-area satellite license restriction is still necessary. ■

Tauzin calls for programing hearings

By Paige Albiniaik
NEW ORLEANS

Representative Billy Tauzin (R-La.) plans hearings this year on the rising costs of programing, he said at an NCTA luncheon here last week.

"We are going to focus on two issues: concentration of ownership and whether that makes higher programing prices inevitable," Tauzin said. "We also are going to look at how independent programing producers are faring."

Tauzin, chairman of the House Telecommunications Subcommittee, suggested that the public loses from rising programing prices because operators either stop carrying higher-priced channels or move them to a more expensive tier. Sources say that licensing fees



Representative Tauzin wants to investigate the high costs of programs.

for ESPN, one of the most expensive networks, have run approximately 70-80 cents per subscriber and that the network has started asking for nearly \$1.

"I asked a number of cable operators if they felt like they were able to provide consumers better packages at lower prices," Tauzin said. "They said that to some extent—and some of the answer depends on what producers of programing are charging—pro-

gramers keep ramping up prices and operators have to pass those costs on."

Tauzin said he will look specifically at whether "consumers [are] going to get better prices out of the telecommunications bill. At some point we have to ask if consumers are getting better prices, and if not, then why not?"

The Senate does not plan to look at

programing specifically, but Commerce Committee Chairman Senator John McCain (R-Ariz.) will cover the issue when he holds hearings on multichannel video competition April 10.

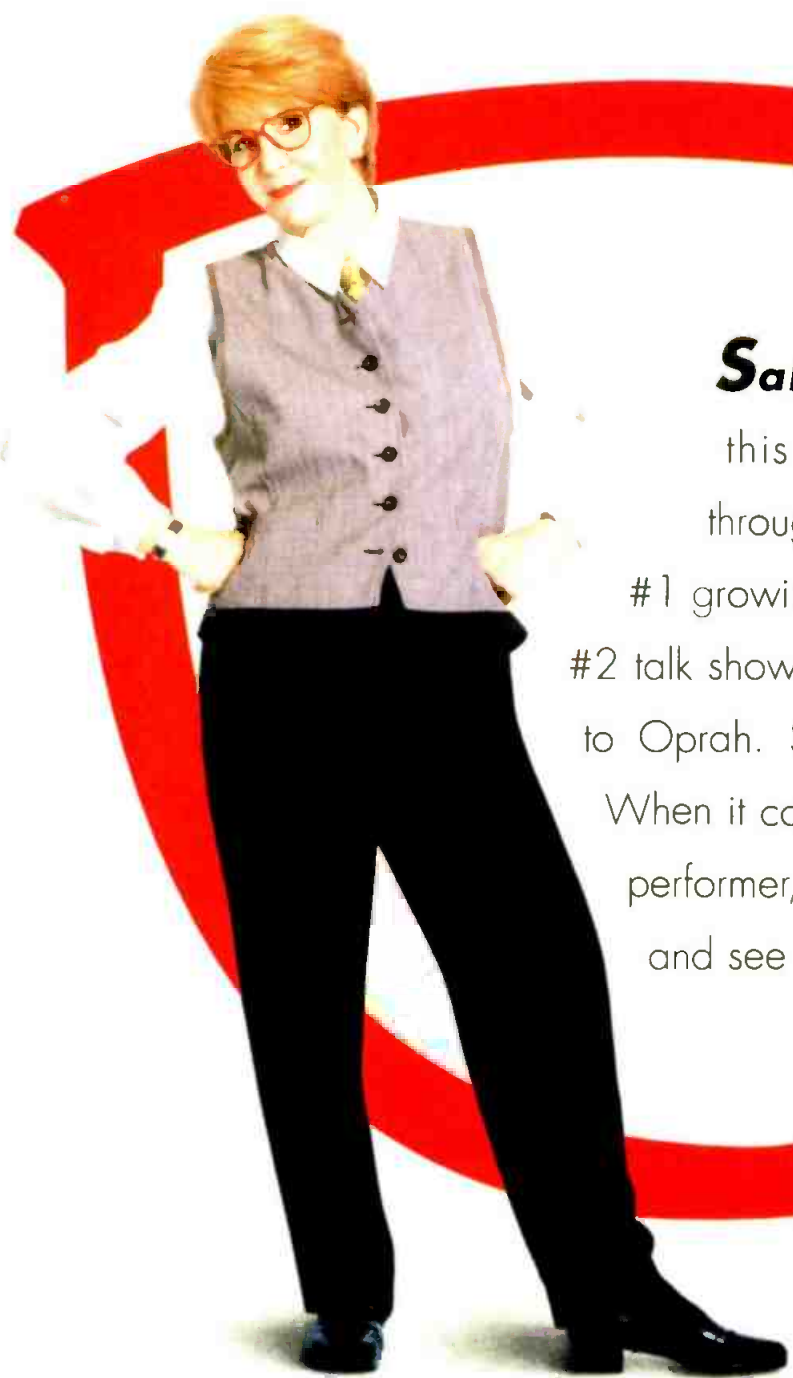
The FCC says the solution to the problem is competition. So far, the FCC has not received any complaints about programing. The agency will continue to watch the issue but does not plan any action, says John Logan, deputy bureau chief of the FCC's Cable Services Bureau.

"[FCC Chairman Reed] Hundt isn't concerned [as long as] a competitive environment evolves," Logan says. "You can then debate what competition is."

Number-one MSO Tele-Communications Inc. has been the most vocal about the rising cost of programing, but spokesman Bob Thomson says TCI does not seek a legislative solution. "We do think that Congress needs to start paying attention to this, but it is certainly much too early to start talking about legislative solutions," he says. ■

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NBC stations get effective agreement on exclusivity

Network promises them year to themselves before entertainment programing can be 'repurposed'

By Lynette Rice
HOLLYWOOD

Station group heads met with NBC top brass last week in what one affiliate described as a "very productive" discussion about the use of network programing on the network's cable outlets.

"We agreed, in effect, to a year exclusivity on entertainment programing," said Ken J. Elkins, president of the Pulitzer Broadcasting Co. "It's a work in progress. We also agreed to work collectively and collaborate in

making MSNBC a success for NBC and the affiliates."

The handful of station heads—primarily representing the non-O&Os—also agreed Thursday to reconvene to discuss cross-promotion, as well as the use of news footage on the cable outlets. Representing the network were CEO Bob Wright, network President Neil Braun and Senior Vice President of Affiliate Relations John Damiano.

"All the participants in [Thursday's] meeting concur that the tactics for achieving mutual goals necessitate exploration, assessment and discussion

and made a commitment to meet immediately to do so," according to an NBC statement. "Neil Braun and the NBC affiliate relations team will work closely with affiliate representatives to insure that the issues addressed in the meeting will be followed up and moved forward."

"Repurposing" of programing has been the biggest issue affiliates have dealt with in the last 30 years, group heads say. Thursday's meeting in New York was scheduled after station heads expressed concern about network sports promos that beckoned viewers to CNBC and MSNBC—which, in turn, affected viewership of local news programs.

This month, excerpts from the previous week's *Dateline NBC* also begin airing on *Dateline This Week* on MSNBC. In protest, Post-Newsweek stations in Detroit and Houston preempted an episode of *Dateline NBC*.

"We will probably rewrite the contract for the news channel," Elkins said. ■

'ET' locks up slots through 2000

Strip renewed in prime access in major markets

By Cynthia Littleton
HOLLYWOOD

Entertainment Tonight has reserved prime TV real estate in crucial markets through the 1999-2000 season.

Syndication's top-rated magazine strip has been renewed for prime access on CBS-owned stations in the top five markets plus Miami, Baltimore and Salt Lake City. Paramount Domestic Television's first-run workhorse notched its 16th anniversary and 4,000th show this season.

Hard Copy, *ET*'s companion strip for most of the 1990s, is moving out of access to early fringe in some CBS markets. Paramount's freshman reality/magazine strip *Real TV* is rising to stronger stations and better time slots in its markets, including the 7 p.m. *ET* lead-in slot on WCBS-TV New York.

Hard Copy's ratings are off and its image problem with some advertisers and celebrities persists, but Paramount says it still has a lot of faith in the franchise. With a new effort to add lifestyle segments and consumer

news, the fast-paced half-hour has been slotted as a local news lead-in in New York, Baltimore and other major markets.

Paramount's long-expected renewals with the CBS-owned stations prompted renewed speculation about the prospects for new first-run contenders in fall 1998. But there may not be as much turnover in TV's most lucrative non-prime time day-part as forecasters predicted before January's NATPE syndication sales convention.

ET is renewed through 2000 in about 50% of the country. King World grabbed headlines at NATPE '97 with three-year renewals for its *Wheel of Fortune* and *Jeopardy!* on ABC-owned stations and other key groups. By the fall of next year, the hit sitcoms *Frasier* and *Friends* will take over more prime access turf.

King World's news magazine *Inside Edition* and Warner Bros.' *Extra* rebounded in some markets in February after falling off in recent



'ET' celebrated its 16 years with major renewals.

sweeps. *Inside Edition*'s momentum has been fueled in part by unprecedented critical acclaim. The show recently became the first syndicated magazine to receive the prestigious George A. Polk journalism award and the first to win a National Press Club honor for investigative reporting.

In ratings, King World's *American Journal* and Fox/NBC's *Access Hollywood* are the most vulnerable programs with some presence in access. At present, the wild cards in any fall 1998 programing forecast are Bryant Gumbel, Connie Chung and Maury Povich. ■

Buyers aplenty for Heritage

Brokers say everyone is interested in 29 stations News Corp. will spin off

By Elizabeth A. Rathbun

WASHINGTON

So who wants to buy Heritage Media Corp.'s five network TV affiliates and 24 radio stations from News Corp.?

Who doesn't?

That's the answer given by brokers and even Heritage when asked who might be interested in making such a deal. "Everybody. And that's not much of an exaggeration," says Paul W. Fiddick, president of Heritage's Radio Group.

News Corp. last Monday announced plans to buy Heritage for \$1.35 billion. At the same time, News Corp. said it will sell Heritage's TV and radio stations, retaining only its in-store and direct marketing companies. Those companies, Actmedia and Dimac, provide more than 80% of Heritage's annual revenue. However, the broadcast properties supply more than 30% of its cash flow, Fiddick notes.

Brokers, analysts and insiders estimate that the entire TV-radio group could sell for up to \$600 million. One says the TV group itself is worth as much as \$240 million, while yet another estimates that the radio group alone could go for at least \$300 million.

Federal law is forcing News Corp.'s hand when it comes to selling Heritage's TV stations. The company already reaches 34.83% of the nation's TV households, just shy of the limit of 35%.

With up to 20 competitors lined up, broker Brian Cobb of Media Venture Partners expects the bidding for the TV stations to be fast and furious. He predicts a group sale price of \$180 million-\$240 million, or about 12 times cash flow.

"There will be above-average interest," particularly for Heritage's TV stations in Alabama, Oklahoma and West Virginia, Cobb predicts. "It's not a bad group" and it's "very well run," with long-term expansion possibilities, he says.

Cobb declined to speculate on possible buyers. The list is just too long, he says.

Heritage's largest TV market is Oklahoma City, where it owns Fox affiliate KOKH-TV (ch. 25). Heritage also owns ABC affiliates WCHS-TV Charleston,

W.Va. (ch. 8), and WEAR-TV Mobile, Ala./Pensacola, Fla. (ch. 3). Heritage also has an LMA with an option to buy WB affiliate WFGX-TV (ch. 35) Fort Walton Beach, Fla./Mobile, Ala./Pensacola.

Its smallest market is in New England, with NBC affiliates WPTZ-TV Plattsburgh, N.Y./Burlington, Vt. (ch. 5), and satellite WNNE-TV Hartford, Vt./Hanover, N.H. (ch. 31), and it is building ch. 44 in Burlington.

"There is a waiting list for properties like that," says TV broker Ted Hepburn. Asked to name potential buyers, he said, "You just go down the list [of group owners] and there's just one after the other."

Investment banker Steve Pruett of Communications Equity Associates Inc. wonders if the stations might be spun off to a Fox-friendly owner or owners. "There's always a little bit more to it...with [News Corp. Chairman Rupert] Murdoch," Pruett says. "There are a couple of desirable sta-

tions here" that Murdoch might want to see as Fox affiliates.

As for radio, News Corp. has no experience in running stations, says broker Gary Stevens. "They're not in the radio business."

But Heritage's radio group is attractive to those who are. "They're in good markets and it's all one piece," Stevens says. "Just about anybody might be interested in it. It would fit a lot of different [buyers]," particularly the ever-growing Jacor Communications Inc., Stevens says. Jacor CEO Randy Michaels declined comment.

Heritage owns at least three stations—including an FM duopoly—in all its markets, which include Kansas City, Mo.; Portland, Ore.; Seattle, and Milwaukee.

Stevens speculates that the radio group might sell for 12 to 14 times cash flow: "In an overheated market like this, [the price] easily goes over 10 [times]."

Acme making TV debut in Oregon

WASHINGTON—WB Network supporters, led by network chief Jamie Kellner, will pay \$17.6 million for KWBP-TV Salem/Portland, Ore. With WB steering clear of actually owning KWBP—and up to \$400 million worth of other TVs that the group wants to buy—FCC documents list the buyers as Kellner consultant Tom Allen and Douglas Gealy, who likewise is working on WB distribution plans. Their company has been dubbed Acme Television Holdings, a reference to Warner Bros.' "Road Runner" cartoons, which feature "Acme" products.

Acme's investors, who include Kellner, "understand the value [that] a successful network brings to stations," Allen says. The names of Acme's other investors and its financing are expected to be made public in the next two to four weeks, he says. The group is being steered by investment banker Communications Equity Associates. WB can't buy its own TV stations outright because its parent, Time Warner, owns cable systems in many large markets.

If FCC and Justice Department approval is granted, Allen and Gealy each will own 40% of KWBP. Seller Peregrine Communications Ltd. will retain 20%, the documents say (see "Changing Hands," page 46). Portland is the nation's 24th-largest TV market; Acme is concentrating on buying stations in markets 20-80, Allen says. Specifically, it is looking for "undercapitalized, undermanaged or start-up" stations. Unbuilt and single-owner stations like KWBP also are attractive, he says. Other network affiliates, such as those to be sold by News Corp. (see story, above), are not. "We're not going to buy a Fox affiliate and convert it to a WB affiliate," Allen says.

—EAR



Kellner leads the new Acme into TV ownership.

Cochran takes over at RTNDA

By Harry A. Jessell

CBS News's Barbara Cochran will become the new president of the Radio-Television News Directors Association. She succeeds David Bartlett, who resigned last December after losing the confidence of the RTNDA board.

Cochran, who takes charge April 28, has been executive producer for politics at CBS News in Washington since July 1995. In that role, she helped supervise political coverage for all CBS News programs. From 1989 to 1995 she ran the CBS News Washington bureau.

Cochran, who will also head the Radio-Television News Directors Foundation, the nonprofit training and research arm, signed a three-year contract.

Neither she nor RTNDA Chairman Mike Cavender, of WTSP(TV) Tampa-St. Petersburg, Fla., would divulge her salary, although Cochran allowed that it is close to the \$160,000 Bartlett had been receiving. "It's in that range," she said.

RTNDA and RTNDF together have a staff of 28 people and a combined operating budget of \$4.8 million.

Coming in, Cochran said, she hopes to improve the public's perception of the media. "It's important to define our standards, know what they are and make sure the public understands what they are."

Cochran, 51, has been involved in broadcast journalism since leaving the now-defunct *Washington Star* in 1979. As head of news for National Public Radio in the early 1980s, she helped create *Morning Edition*. In 1983 she joined NBC News as political editor, becoming executive producer of *Meet the Press* after the 1984 elections. She joined CBS News in 1989.

She is married to John Cochran, the chief congressional correspondent for ABC News.



Cochran

Closed Circuit

WASHINGTON

Shades of the Maytag repairman

National Association of Broadcasters President Eddie Fritts and National Cable Television Association President Decker Anstrom have assured Senate Commerce Committee Chairman John McCain (R-Ariz.) that they would renew talks on TV ratings with parental and children's advocacy groups. But those groups say their phones aren't ringing. And some sources say the industry is putting out feelers to see if any "weak links" exist in the advocacy groups' seemingly unified push for a ratings system that identifies the level of sex, violence and language in each program. The current system rates programs based on age-appropriateness rather than specific content.

HOLLYWOOD

DBS going south?

How do you say "orbital slot" in Spanish? Mucho dinero, probably. At least one DBS player—DIRECTV—is interested in Mexico's DBS slots, but whether it will bid for any of them later this year is uncertain. "It's premature—we don't know what the conditions are yet," says a DIRECTV spokesperson. Among the conditions that may discourage U.S. bidders are requirements that they bring in Mexican partners. Also, the government has talked about program content restrictions.

What's sweeps got to do with it

The *Oprah Winfrey Show* is tentatively planning to accompany R&B siren Tina Turner on part of her U.S. concert tour later this spring for at least one special episode during the May sweeps. Details are still being worked out, but Winfrey plans to be in Houston for the May 3 start of the tour. Turner is also set to give a private concert June 4 for attendees of the Pro-max & BDA conference in Chicago, which boasts Winfrey as its keynote speaker this year.

NEW YORK

Classic question

Is American Sports Classics—the new network unveiled by Cablevision at NCTA in New Orleans—a genuine contender? There was some skepticism among convention attendees about whether the network would go forward. Sources say Cablevision and its subsidiary Rainbow Programming have yet to talk with operators about the network, although that would seem unlikely, given the number of operators on hand in New Orleans. Analysts attending a meeting with Cablevision last week said no mention was made of the movie/nostalgic sports network. Rainbow executives, however, maintain it is for real.

D&R pickups

A handful of radio stations once repped by Katz Radio Group's recently disbanded Banner Radio sales division have taken their business to KRG's competitor, Interep Radio Sales. Four stations in Syracuse, N.Y., owned by Pilot Communications and SFX Broadcasting's WWYZ(FM) Waterbury, Conn., moved to Interep's D&R Radio division last week, according to D&R director of sales Andy Lipsett. Lipsett says D&R is "talking to other stations that may be coming over." Meanwhile, KRG President Stu Olds says that "95 percent of stations repped by Banner were moved to KRG divisions." KRG owns six other rep firms. "The major clients made the decision to move into other existing KRG divisions," he says.

ATLANTA

Fore!

Turner Broadcasting Systems officials say they will announce new deals with NBC Sports in the coming weeks. Turner will add Thursday and Friday coverage of PGA events in conjunction with the NBC's weekend coverage, much as ESPN has done with ABC and USA with CBS. Turner already carries a variety of PGA packages on its TBS network.



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Senators want to bring back TV code of ethics

NAB says effort attempts to control programing

By Chris McConnell

WASHINGTON

Senators are prodding the TV industry to bring back a code of conduct for TV programing.

Four senators last week unveiled a bill that would exempt the broadcast and cable industries from antitrust laws to allow collaboration on programing guidelines. The senators voiced hopes their bill would result in a new version of the National Association of Broadcasters Code of Conduct.

The NAB dropped its code about 15 years ago after the Justice Department charged that it violated antitrust laws.

"What we are doing is trying to encourage the industry to do what it did prior to 1983—broadcast less programing that harms our kids and more programing that helps us raise our kids," said Senator Sam Brownback (R-Kan.).

Others backing the bill were senators Mike DeWine (R-Ohio), Herbert

Kohl (D-Wis.) and Joseph Lieberman (D-Conn.).

Lieberman cited language in the old code that discouraged the "graphic portrayal of sexual acts by sight or sound."

"It's a long way from what network executives are saying today," Lieberman said. "The old soap operas have really become sex operas."

The NAB called the new bill "another troubling development in the escalating efforts by Washington to limit speech."

"This legislation...appears to cross into territory that represents a government attempt to control programing," the association said.

The senators said their antitrust measure is not intended to resolve the debate over televised liquor advertising. FCC Chairman Reed Hundt has suggested that broadcasters revive their code of conduct as a means of discouraging televised ads for hard liquor.

But the senators say their antitrust exemption would not cover limits by

"This legislation... appears to cross into territory that represents a government attempt to control programing."

—National Association of Broadcasters

the industry on the types of products to be advertised on television. "It wouldn't limit what you could advertise," says Brownback, stressing the sponsors' intention to focus on TV programing content.

Brownback and the other senators added that they have no plans to back off the bill if the TV industry revamps its ratings system. Lieberman compared the ratings system to a "sign next to shark-infested waters that says 'be careful when swimming.'"

"The real key to improvement is to get the sharks out of the water," he said. ■

Markey seeks new foreign ownership cap

WASHINGTON—Representative Edward Markey (D-Mass.) wants to make sure the new international telecommunications pact does not open the door to foreign ownership of U.S. TV stations.

Markey last week said he is introducing a bill to cap foreign investment in U.S. broadcast licenses at 25%. The limitation already exists in law, but Markey is worried that the World Trade Organization treaty, struck last month, eventually could allow foreign investors to get around the existing law.

"Congress certainly did not envision that the Communications Act could be read in a way that would wind up allowing 100 percent foreign ownership of U.S. television and radio stations," Markey said. "Yet if a future FCC interprets the statute for broadcast licenses the way it is doing now for common carriers..., this



Representative Markey

could happen."

The current trade deal allows foreign companies to exceed the 25% limit on indirect foreign investment in common carriers. Because that limit comes from the same law that caps foreign investment in U.S. broadcast licenses, Markey is worried that waiving the common carrier investment limit could set a precedent for waivers of the broadcast limitations.

"The law should treat broadcasting as separate and distinct from common carrier issues," he said.

Markey discussed his bill last week at a House hearing on the WTO agreement. FCC Chairman

Reed Hundt, who testified at the hearing, said he thought the new law would be a good idea.

"The law is not as clear-cut on this issue," Hundt said. "Legislation...would be very wise and prudent." —CM



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No static, please

88 AM stations may use spectrum reserve under FCC plan

By Chris McConnell

WASHINGTON

The FCC is reviving its five-year-old effort to clear up interference in the AM band.

The commission last week issued a new plan allowing 88 stations to migrate to the expanded AM band, a spectrum reserve extending from 1605 khz to 1705 khz. The FCC also invited the stations to apply for permission to operate on the new channels.

Stations cleared for the move into the expanded AM territory will have until June 16 to apply for construction permits to use the new channels.

Last week's allotment plan is the commission's third attempt to pick stations to move into the new AM spectrum. The FCC has sought stations that will most improve the existing AM band by mov-

ing to the new channels. More than 700 stations have asked for a spot in the expanded territory, which promises to deliver clearer signals to radio listeners.

"These should be very clean, interference-free signals," says Peter Doyle, assistant chief of the commission's Audio Services Division.

The FCC in 1994 picked 79 stations to deliver the cleaner signals, but threw out the list after broadcasters pointed to flaws in the database that the commission used to generate it. Commission officials last year proposed a new list of 87 stations and encountered a new round of objections.

The officials agreed with one petition charging that the FCC's computer used the wrong interference standards in compiling the second allotment table. The commission also found that some of its calculations did not conform to interna-

tional treaties on radio interference.

"It created a whole new task for the allotment plan," Doyle says of the recalculation.

As a result of the recalculation, nine stations from last year's expanded AM allotment plan have fallen off the list, while 10 new stations have been added. Another 19 stations from last year's list have been assigned different channels in the expanded band.

Stations objecting to the new outcome can still ask the FCC to reconsider the list or even take their objections to court. But this time the FCC is inviting construction permit applications for the expanded band before waiting for another round of objections to run their course.

Doyle says that the commission plans to revisit the allotment plan later to fill in any unclaimed channels. Toms River, N.J.'s WJRZ(AM), for instance, made the FCC's latest list but currently has no construction permit for its existing channel. The FCC last September canceled the station's permit, but said it will leave WJRZ on the expanded band

Revised Expanded AM Band Allotment Plan

Channel			Channel			Channel		
Call	Location	Old New	Call	Location	Old New	Call	Location	Old New
KALT	Atlanta, Tex.	900 1610	KWHN	Fort Smith, Ark.	1320 1650	KSTR	Grand Junction, Colo.	620 1680
WGYY	Atmore, Ala.	1590 1620	KOJY	Costa Mesa, Calif.	540 1650	WXTO	Winter Garden, Fla.	1600 1680
KAHI	Auburn, Calif.	950 1620	KRKS	Denver	990 1650	KJCK	Junction City, Kan.	1420 1680
KECN	Blackfoot, Idaho	690 1620	WAOK	Atlanta	1380 1650	KMLB	Monroe, La.	1440 1680
WAMJ	South Bend, Ind.	1580 1620	KCFI	Cedar Falls, Iowa	1250 1650	WSFN	Muskegon, Mich.	1600 1680
KHRT	Minot, N.D.	1320 1620	KTMT	Phoenix, Ore.	880 1650	KBRF	Fergus Falls, Minn.	1250 1680
KKAR	Bellevue, Neb.	1180 1620	KSVE	El Paso	1150 1650	WHWH	Princeton, N.J.	1350 1680
WJRZ	Toms River, N.J.	1550 1620	WPMH	Portsmouth, Va.	1010 1650	WKTP	Jonesborough, Tenn.	1590 1680
KENN	Farmington, N.M.	1390 1620	WKRG	Mobile, Ala.	710 1660	KBNA	El Paso	920 1680
WKZQ	Myrtle Beach, S.C.	1520 1620	KLOQ	Merced, Calif.	1580 1660	KZOK	Seattle	1590 1680
WTAW	College Station, Tex.	1150 1620	WMIB	Marco Island, Fla.	1480 1660	KRCX	Roseville, Calif.	1110 1690
WRRR	Frederiksted, V.I.	1290 1620	WREN	Topeka, Kan.	1250 1660	KQXI	Arvada, Colo.	1550 1690
KRIZ	Renton, Wash.	1420 1620	WQSN	Kalamazoo, Mich.	1470 1660	WBIT	Adel, Ga.	1470 1690
KWFM	Tucson, Ariz.	940 1630	WGIV	Charlotte, N.C.	1600 1660	KILR	Estherville, Iowa	1070 1690
KOQO	Clovis, Calif.	790 1630	KQWB	West Fargo, N.D.	1550 1660	WDDD	Johnston City, Ill.	810 1690
WRDW	Augusta, Ga.	1480 1630	WJDM	Elizabeth, N.J.	1530 1660	WPTX	Lexington Park, Md.	920 1690
KCJJ	Iowa City	1560 1630	KSLM	Salem, Ore.	1390 1660	KLAT	Houston	1010 1690
KHVN	Fort Worth	970 1630	WCHQ	Camuy, P.R.	1360 1660	WGOD	Charlotte Amalie, V.I.	1090 1690
KSHY	Fox Farm, Wyo.	1530 1630	KRZI	Waco, Tex.	1580 1660	WEUP	Huntsville, Ala.	1600 1700
KBLU	Yuma, Ariz.	560 1640	KSOS	Brigham City, Utah	800 1660	KNST	Tucson, Ariz.	790 1700
KNBA	Vallejo, Calif.	1190 1640	KHPY	Moreno Valley, Calif.	1530 1670	KQKE	Soledad, Calif.	700 1700
WVMI	Biloxi, Miss.	570 1640	KHTE	Redding, Calif.	600 1670	WCMQ	Miami Springs, Fla.	1210 1700
WSYD	Mount Airy, N.C.	1300 1640	KCOL	Fort Collins, Colo.	1410 1670	KKSO	Des Moines, Iowa	1390 1700
KLXX	Bismarck-Mandan, N.D.	1270 1640	WRCC	Warner Robins, Ga.	1600 1670	WZNN	Rochester, N.H.	930 1700
WTRY	Troy, N.Y.	980 1640	WLWV	Salisbury, Md.	960 1670	KAST	Astoria, Ore.	1370 1700
KCRC	Enid, Okla.	1390 1640	KBTN	Neosho, Mo.	1420 1670	KKLS	Rapid City, S.D.	920 1700
KPHP	Lake Oswego, Ore.	1290 1640	KKEL	Hobbs, N.M.	1480 1670	KBOR	Brownsville, Tex.	1600 1700
KURV	Edinburg, Tex.	710 1640	WTDY	Madison, Wis.	1480 1670	KDSX	Denison-Sherman, Tex.	950 1700
KTKK	Sandy, Utah	630 1640	KXEX	Fresno, Calif.	1550 1680	WSVA	Harrisonburg, Va.	550 1700
WKSH	Sussex, Wis.	1370 1640						

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list until all options of reversing the decision are exhausted.

Stations claiming the channels and delivering signals with them will have up to five years to send out programming on both their new and existing channels. ■

Visitation rights at FCC

By Chris McConnell
WASHINGTON

The FCC says it is streamlining its lobbying rules.

In a new set of rules issued last week, the commission restated when visitors can and cannot visit FCC officials to discuss pending issues. The commission said it is modifying the ex parte rules to make them easier to follow.

The new rules specify three categories of FCC proceedings for lobbying purposes. FCC notices of inquiry and cable rate complaints, for instance, will continue to fall under the "exempt" category. Participants in such proceedings can visit or write FCC officials without informing other interested parties.

Those interested in discussing a pending rulemaking with the FCC can still do so, but the commission is keeping its requirement that the visitors report the discussion in the public record. Other FCC matters falling into the "permit-but-disclose" category include declaratory ruling proceedings and various common carrier issues.

The FCC also said it plans to start releasing lists of the ex parte visits twice a week rather than the current once a week.

Contacts that do not fall into the first two categories will be restricted under the new rules. In a restricted proceeding, people cannot visit or write the FCC to push for a particular decision. The FCC also said that it does not plan to allow changes in the ex parte status of a particular issue once it is before the commission. The FCC previously has allowed the status of proceedings to change.

The new rules will go into effect 30 days after their publication in the Federal Register. They will apply to pending proceedings as well as new ones. ■

High court will hear debate on access challenge

The Supreme Court last week said it will hear a challenge by Arkansas public TV stations to a court ruling requiring that all legally qualified candidates have access to debates on the stations. The federal appeals court ruling found that a "governmentally owned and controlled television station may not exclude a candidate, legally qualified under state law, from a debate." The challenger is the Arkansas Educational Television Commission.

Washington Watch

Edited by Chris McConnell and Heather Fleming

FCC, KLSX settle Stern fines

The FCC and Greater Los Angeles Radio have settled a \$105,000 indecency fine against KLSX(FM) Los Angeles. The FCC issued the fine in 1992 for a series of Howard Stern broadcasts. The settlement agreement calls for KLSX to make two \$52,500 payments to the U.S. Treasury. In exchange, the FCC is dismissing the fine, the complaint and a 1994 indecency complaint against the station. As part of the agreement, the station also admits no wrongdoing or liability.

EEO fines

The FCC also has ordered KXRM-TV Colorado Springs to pay a \$13,000 fine for violations of the FCC's equal employment opportunity (EEO) guidelines. In another decision, the FCC has ordered WADK(AM) Newport and WOTB(FM) Middletown, both Rhode Island, to pay \$3,500 EEO fines.

Wireless operators seek FCC help

Wireless cable operators want help from the FCC in offering high-speed Internet access and other data services. In a filing with the commission last week, more than 100 wireless cable industry participants asked the FCC to write rules that would allow wireless cable companies to devote spectrum to receiving return transmissions from subscribers.

Jackson finds 'apartheid' in media ownership



The Reverend Jesse Jackson says minority ownership of communications companies is in a "free fall" because of the "media monopolization" permitted in the Telecommunications Act of 1996 and the elimination of the FCC's minority tax certificate program. Citing a 15% decline in minority media ownership in 1996, Jackson said the re-monopolization of the communications industry has brought about a "resurgence of apartheid." Jackson says his Rainbow Push Coalition will work to develop a plan to

rate media companies for their minority involvement.

Cohey replaces Gips

Peter Cowhey is taking over as acting chief of the FCC International Bureau. He replaces Donald Gips, who is leaving to become the Vice President's chief domestic policy adviser. The FCC's Office of General Counsel also made a series of personnel appointments last week. Among the FCC lawyers landing new jobs: Sheldon Guttman, associate general counsel for ethics; Suzanne Tetreault, deputy associate general counsel; Susan Steiman, acting chief, Administrative Law Division; Patrick Carney, senior ethics counsel; Maureen Duignan, assistant general counsel, Administrative Law Division; and Joel Kaufman, assistant general counsel, Administrative Law Division.



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Nearly 100 new cable networks have been launched in the last year alone. Although limited channel capacity has created an ultra-competitive marketplace, niche networks are fast becoming the cable carriage winners. While the key to carriage is often strong financial backing and connections to cable operators, digital technology and plant upgrades will dramatically open up the new network playing field in the near future.

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Wireless takes on L.A.

Telco wireless system prepares to square off against cable and DBS

By Cynthia Littleton

HOLLYWOOD

Southern California is shaping up to be ground-zero next year in the battle of the multi-channel delivery systems.

By next spring, if all goes according to optimistic projections, consumers in Los Angeles and Orange counties will be able to comparison shop among at least three relatively equally matched subscription TV providers: cable, wireless cable and DBS.

The cable industry has recently focused much of its attention on evaluating the threat posed by last month's DBS union of News Corp.'s American Sky Broadcasting and EchoStar Communications' DISH Network. But in Southern California, a feisty new competitor just weeks away from launching has gone mostly unnoticed.

More importantly, the wireless cable system in the works from telco Pacific Telesis has something the Sky partners desperately need: long-term retransmission consent agreements with Los Angeles' major commercial broadcasters.

Those deals were negotiated more than a year ago by Tele-TV Media, the company launched with much fanfare in late 1994 as the programming arm for the wireless cable ventures then in the works from baby Bells Nynex, Bell Atlantic and Pacific Telesis.

Over the past two years, each of the telco partners has scaled back its initial plans. Tele-TV, headed by former CBS/Broadcast group head Howard Stringer, has been largely disbanded.

Pacific Telesis and many L.A. station executives declined to comment on specific terms of their retrans agreements. But several sources familiar with the talks in 1995 and 1996 say many broadcasters were anxious to help the telco establish a competitor to cable by giving PacTel free access to their signals.

As is the practice with cable operators, ABC, NBC and other broadcast owners with cable programming interests used the retrans consent as a bargaining chip for carriage and channel placement on the programming lineup of PacTel's wireless service, to be marketed this spring as Pacific Bell Digital TV.

"The idea was, we help them get established and then down the road [broadcasters] will have better bargaining power and more choices," said one station executive who would not speak for attribution.

That's the same argument Sky officials are understood to be giving broadcasters in their full-court press to secure agreements with broadcasters in top markets. With Sky's startup costs running north of \$3 billion, some industry analysts say News Corp. and EchoStar can't afford to pay any retrans fees.

Unlike the circumstances with Tele-

TV, however, Los Angeles broadcasters know Sky is banking on marketing its ability to offer local stations on its programming menu as its chief advantage over DBS market leader DIRECTV.

Publicly, broadcasters all over the country are still reserving judgment on Sky's locally-driven game plan for taking on the cable industry.

"Things will get interesting," says John Reardon, vice president and general manager of Tribune Broadcasting's KTLA-TV Los Angeles. "Broadcasters have experienced competition all along. Cable [operators] have never experienced competition from a distribution standpoint."

PacTel officials are still mum on most details regarding Pacific Bell Digital TV, which has the potential to reach 3.5 million Southern California homes. The wireless system works with a set-top box and a shoe box-sized antenna on the roof.

The service is expected to launch in April or May. A successful test of the technology has been running in about 500 homes, most of them belonging to PacBell employees, since January.

Like DBS providers, PacBell Digital TV will offer more than 120 premium and basic cable channels, with about 40 channels devoted to pay-per-view and near video-on-demand. PacBell is also promising to deliver the type of exclusive and out-of-market sports packages that have spurred sales of satellite dishes.

Wireless cable proponents say the launch of Pacific Bell Digital TV is a major milestone in the evolution of MMDS technology that currently serves about 1.1 million subscribers on wireless systems across the country.

"PacTel is doing the first major roll-out of this type of service in a large, mature market in the world," said Andy Kreig, acting president of the Wireless Cable Association.

"As such, [PacTel's system] will show the capabilities of wireless cable," he said. "Wireless used to be a service that provided the best of the major cable channels, but as technology has increased, the depth of services it can provide, wireless is becoming a system that can provide more than most cable operators can." ■

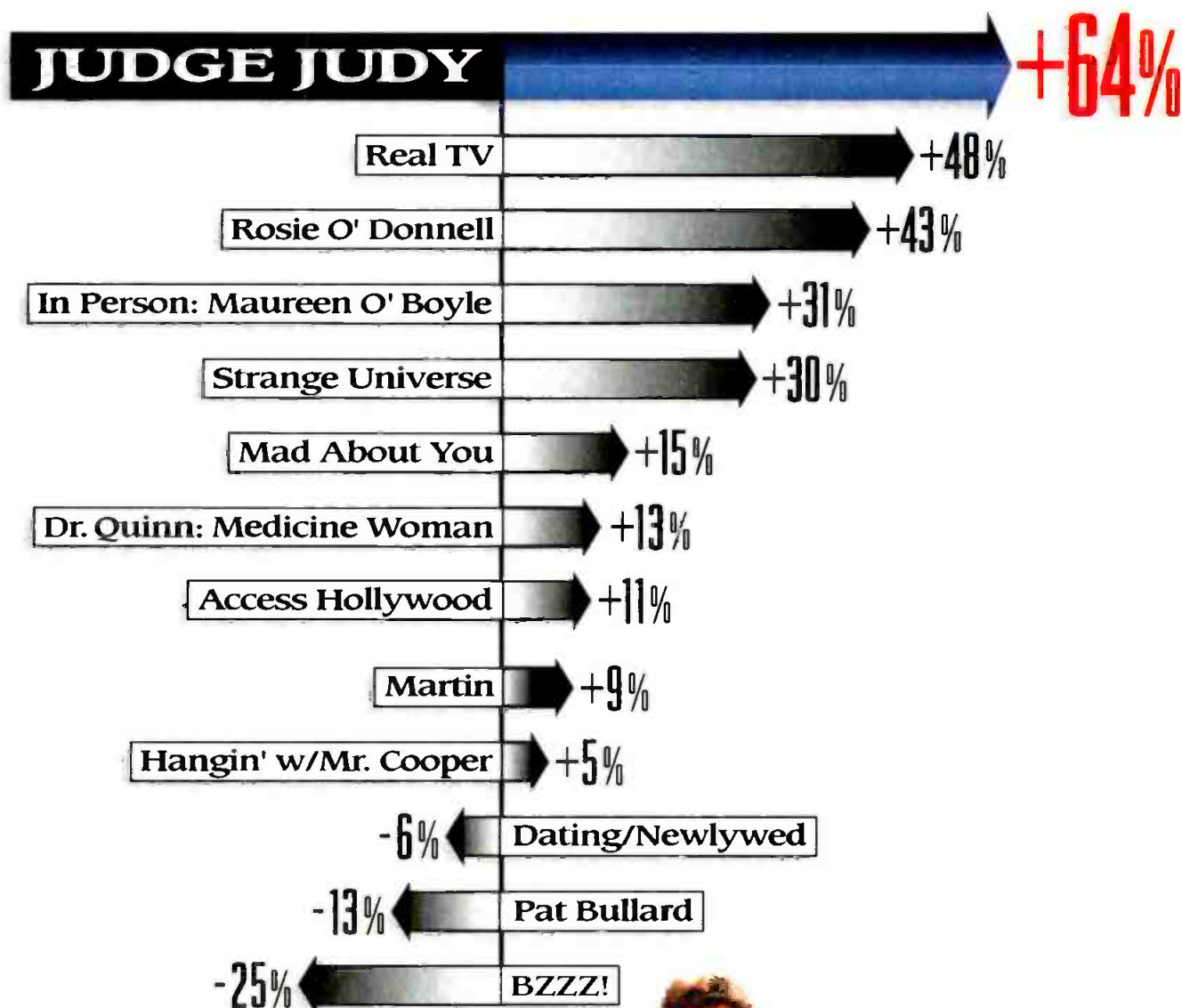
Campbell returns to 'Martin'

Tisha Campbell—who last year filed a claim of sexual harassment and battery against actor Martin Lawrence and HBO Productions—will resume her role as Lawrence's wife on Fox's *Martin*, the production company says. Campbell, who alleged in court documents that she was subjected to sexual harassment, battery, verbal abuse and threats by Lawrence during her five years on the show, will return for episodes airing in May. HBO had alleged that Campbell's walk-off was the result of her "concerns for workplace safety," not sexual harassment. The production company had filed its own complaint after Campbell walked off the set Nov. 22 after Lawrence allegedly "maligned, insulted, threatened and screamed" at the actress, according to court documents. All parties had gone to arbitration earlier this year but were hopeful the issue could be resolved out of court. Neither HBO nor Campbell's attorneys would comment. While orders have already been made for other veteran Fox shows, the network has yet to announce whether it will pick up *Martin* for a sixth season. The show has averaged a 6.1/10 Nielsen rating/share. —LR

Judge Judy brings America to court.

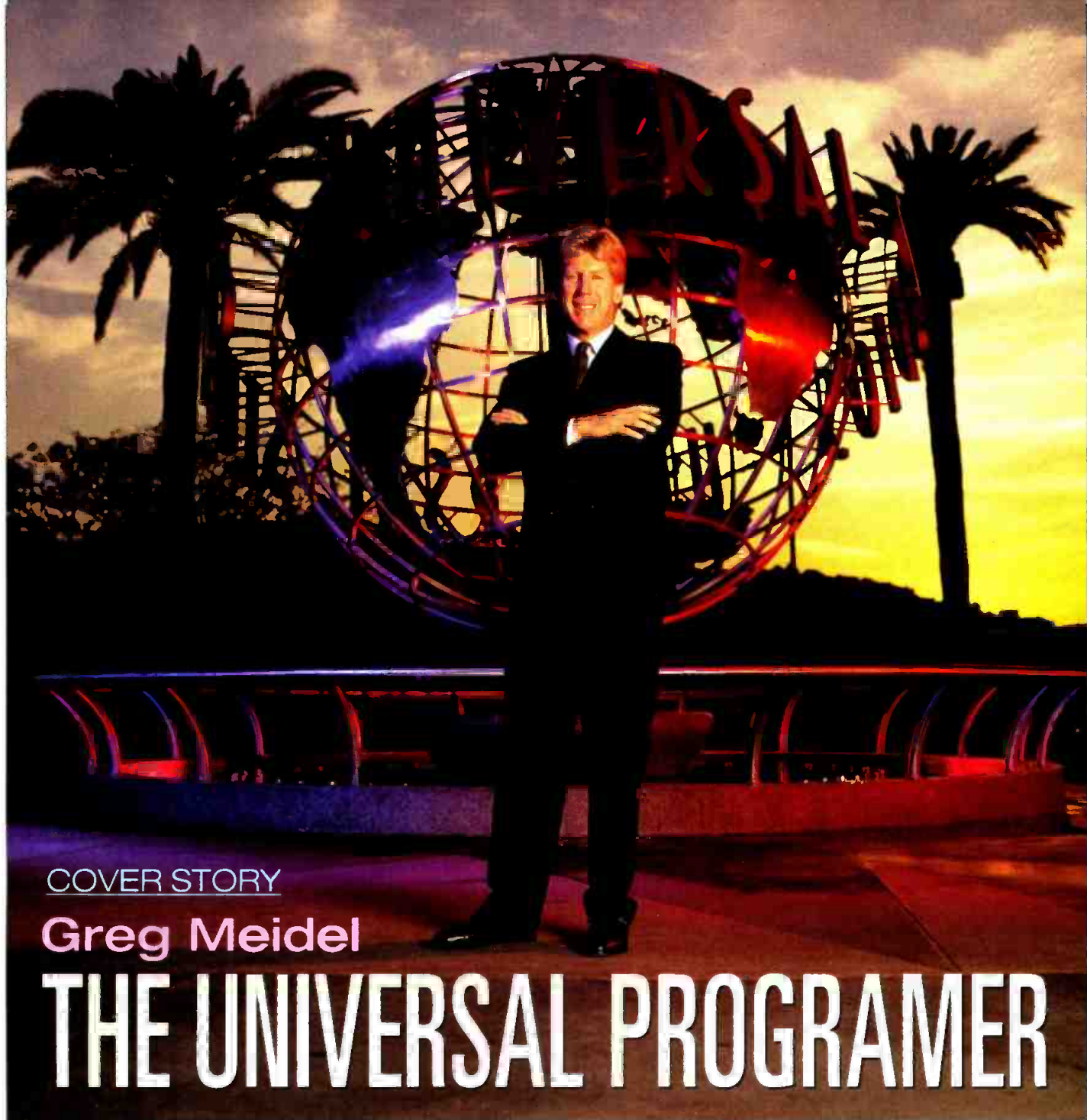
Judge Judy is
the country's
fastest growing
new strip.

GFA RATING % CHANGE



Source: NTI, Feb 97(1/27-2/23/97) vs. premiere weeks





Dave Teel

COVER STORY

Greg Meidel

THE UNIVERSAL PROGRAMMER

It seems fitting that network shows such as *The Burning Zone*, *Something So Right* and *Roar* have emerged from the 14-month tenure of Greg Meidel, chairman of Universal Television Group.

Shortly after he joined the company from Fox's Twentieth Television, where he was president, Meidel fired up operations at Universal by reorganizing the TV group. He closed the door on syndicated projects *Justice* and *He Says. She Says*. In their place, he bought Multimedia assets *Sally Jessy Raphael* and *Jerry Springer*, among others.

And in a record-setting deal, Meidel showcased the power of Universal's library overseas in a \$1.5 billion free television output and co-production deal with Germany's RTL. The television group's chairman is sticking to his original goal of making Universal the leading supplier of programming—the company has three talk shows in the works overseas and 10 pilots in development for the networks. Meidel, 43, reflected on the past and future of Universal TV with BROADCASTING & CABLE's Lynette Rice.

Identify your most important accomplishments during the past 14 months.

We increased revenue streams in both domestic and international by a substantial margin. We refocused the development process to make sure that the one-hours we produce have worldwide, universal appeal, and we increased comedy development. We did two comedy pilots last year. We have five this year, one later this year. We have streamlined our organization. We have reduced our head count by 20% so that we're a leaner machine.

As chairman, your tasks are many: overseeing worldwide distribution and development/production for all areas of television, as well as the company's 50% stake in USA Network. What takes up most of your time these days?

My corporate responsibility takes up a large portion of my time, in emphasizing strategic planning, where we want to be five years from now—everything from joint ventures and global alliances to the networks, cable channels, digital platforms and

Exhibits

Judge Judy has all the evidence on her side.

Judge Judy is a proven local performer.



Source: Nielsen, Feb. 97 (1/30-2/26/97); New York, Los Angeles, Chicago, Philadelphia, San Francisco, Boston, Washington, D.C., Dallas, Detroit, Atlanta, Seattle, Cleveland, Minneapolis, Tampa, Phoenix, Denver, Pittsburgh, Sacramento, Orlando, Baltimore, Portland, Indianapolis, Hartford, Charlotte, Milwaukee, Kansas City and San Antonio.



co-ventures in production. I'm not spending as much time on domestic because I need to learn about the international [scene].

Why were you brought on board?

For the television group, my coming on board was a way to demonstrate to the community that there is a new Universal. There is a new direction for the company. In no way do we look back on the past with anything but tremendous pride and respect. What this company has been able to do over its lifetime is phenomenal. MCA was a pioneer in the early days of television. Lew Wasserman and Sid Sheinberg were very successful.

In the last three or four years, there were some missed opportunities—the business changed direction—and it was time for a change. When the company was sold to Seagram, Edgar Bronfman was looking for a different style of management. Every group chairman is new to his position.... It's an enormous change. Not only Edgar, but Frank Biondi, has come on board; Ron Meyer is the senior veteran of the company now.... It's an entirely new team.

How has your background in syndication helped you at Universal?

As an industry, not just at Universal but at all the studios, there's a tendency to judge our performance based on the number of shows we get on the air, yet there's no reason to produce shows that don't have any back-end value. And it's not just commercial that we're looking for. We can have tremendous quality in *Law & Order*, but at the same time make [it into] very profitable assets for the company. That's probably my approach. When we talk about renewing a show, I look at it through more than just the network's eyes. I look at its value to the owned-and-operated stations. I can pinpoint or analyze the revenue flow, the profitability, of a television show beyond the overnights.

What wasn't working for Universal in the past?

It was the sum of the parts. I don't think anybody was doing anything wrong. There were a couple of missed opportunities. There were certain situations in the past that were not the right idea. You look at *Suzanne Somers* [which lasted three months in syndication] or *Kitty Kelley* [which never materialized]. But on the other hand, I thought they made some very good attempts, even with the *Ron Reagan* show. It wasn't really a bad show. Maybe in a different environment, a different time, it could work.

It's unfortunate because most companies have had more chances to create a hit, and it's really tough when you go out every year with, hopefully, one good show that's going to break through. You have to get hot. Now that we have the locomotives in a *Sally* or a *Jerry Springer*, that's going to make us better at what we do. At Paramount we became successful in the first-run business because of our success in *Entertainment Tonight*. *ET* was our business card—why you should be in business with us. *Hercules* has been very suc-

cessful for us. It made it easier to do *Xena*. And that's why it was easier to go out with *Team Knight Rider*.

What was so important about buying the assets of Multimedia Entertainment?

Excluding the magazine strips, a one-hour daytime talk format costs around \$15 million, to do it right, to find major talent, put money into production and support it with marketing and promotion. The cost of failure is much higher than it has ever been. It's such a crowded marketplace. If you look at the cost of failure versus the price we paid for Multimedia, that was a very good business decision. Two of those shows are among the top six of all talk shows. For us to be fortunate enough to get a show launch, to get a strong lineup that could provide us with the opportunity to see if it's working, is becoming almost impossible. We're proud of our first-run production. *Sally*, for example, is doing so well. We put a lot of work in *Sally* and we have a long life ahead of us. We just renewed it for WNBC(TV) New York for the next four years. That's in early fringe in New York—valuable real estate.

What about the criticism that Jerry Springer has generated?

We, as an industry, because of competition, push the envelope too far in terms of content. We've pulled them back. *Jerry Springer* is what *Jerry Springer* is.... It's profitable; it has a niche in the marketplace. Will it ever be as profitable and as big as a *Sally* or some of the more high-end talk shows? No, but it definitely fills a void. We admit right up front that it is what it is. Jerry does not take himself seriously. That show is totally tongue-in-cheek. Anybody who watches it with anything else in mind other than having a good time is missing the whole point of the show. *Sally* was pretty aggressive in content for a while, but she's pulled back and has become even more successful.

Because you have these talk shows, you can take your time in developing new ones?

You can't wait. The cycle continues with or without us. So we can't be naive enough to think we can sit back and coast. What this does is give us immediate access to the marketplace. There have been five successful talk shows over the last 10 years...but, unfortunately, there are another 15 below them. That's where the real impact has taken its toll.

Do you see opportunities in late night?

Late night is wide open, even with *Vibe* [Columbia TriStar] and Magic Johnson's [Twentieth TV] show. There's a huge opportunity in those dayparts, not to mention once a week. We really have become a dominant force in weekly one-hours. We're putting our money where our mouth is.

What's the latest on Universal's co-production pact with Germany's RTL?

We're going through co-production financing right now.

"When we talk about renewing a show, I look at it through more than just the network's eyes. I look at its value to the owned-and-operated stations. I can pinpoint or analyze the revenue flow, the profitability, of a television show beyond the overnights."

Judge Judy makes a case for an hour block.

Judge Judy provides flexibility as an hour, showing dramatic increases to stations double-running back-to-back.

Market	Station	Time	% Growth Over Year Ago	
			RTG	SHR
Boston	WABU	6pm	210%	200%
Boston	WABU	6:30pm	255%	250%
Dallas	KDAF	1pm	89%	100%
Dallas	KDAF	1:30pm	78%	80%
Atlanta	WATL	12noon	100%	100%
Atlanta	WATL	12:30pm	64%	100%
Miami*	WBFS	11am	10%	NC
Miami*	WBFS	11:30am	8%	NC
Orlando	WRBW	6pm	14%	100%
Orlando	WRBW	6:30pm	14%	50%
Cincinnati	WXIX	11am	64%	40%
Cincinnati	WXIX	11:30am	100%	100%
West Palm	WFLX	10am	13%	NC
West Palm	WFLX	10:30am	10%	10%
Norfolk	WTKR	4pm	96%	86%
Norfolk	WTKR	4:30pm	38%	40%

Source: Nielsen overnights (1/30-2/6/97)* = Judge Judy in Jan '97, Norfolk = Nov '96 vs Nov '95, Orlando = (3/3-3/5/97 vs Nov '96)



They are already involved with financing for our *Team Knight Rider*, and we've been talking to them about *Timecop* [in development for ABC] and *Roar* [Fox] as we speak.

Will domestic drive international for Universal, or vice versa?

The domestic component is still substantial. We primarily develop for the domestic market. But the international marketplace has come into play now more than ever. It is never looked upon as found money. It's been that way for a couple of years. *Knight Rider*, for one, has definitely been designed to appeal to a global audience. *Hercules* and *Xena* are phenomenal around the world. They travel well. Action is easy to dub.

The global component has probably gone from being 20% of our business, to, in many cases, 50-50. Maybe two or three years from now, with one-hour shows, 60% of our revenue will come from overseas. On the comedy side, it doesn't travel. But I think as they become more sophisticated in how they schedule and market their shows, comedy will eventually find its way into the international marketplace. It will not be what the hours are, but it will improve. There's no substitute for the off-network comedy. The adult situation comedy in the U.S. now is successful. *Frasier* is worth \$2.5 million an episode. *Friends* is worth more than \$3 million an episode. Right now in international, the best comedies get \$200,000 an episode.

What does Universal have in development for fall?

We have 10 pilots in development. On the comedy side, I like *900 Lives of Jackie Frye* [ABC]. I think it looks good; it's really funny and it's different. Another one is *Metropolitan Hospital* [Fox], which is "Airplane" meets *ER*. The other two big one-hours that I'm excited about have already been picked up: *Timecop* at ABC and *Roar*, which is "Braveheart" meets "Romeo and Juliet." These are incredible projects.

Some of the commitments given to series this fall have generated criticism, like network decisions are based more on fear than anything else. The 13-episode sale of *Timecop*, for example, was sold just on the concept—a spin-off of the Jean-Claude Van Damme movie.

The reason we wanted to do it that way is that it will give us more time to make a better show. What I find ridiculous is the pilot process. It's totally out of control. Here we have the opportunity to lock up a franchise show that will allow us to cast it. We don't have to worry about whether the pilot will be picked up. It affords us the opportunity to produce a much better program for ABC. I think the same holds true for the project at Fox, *Roar*. We are ahead of schedule. The scripts are getting done, the locations are being scouted.

If you go the traditional window [in the pilot process]...they get picked up as pilots, and we rush out—literally from the end of February through the end of April—and scramble to produce shows on unrealistic budgets, unrealistic time sched-

ules. At times, if you don't get the top two or three people you want in casting, you settle for number nine and number 10. You would never do that in series. That is just wrong.

Can you think of a better alternative to the current pilot system?

The creative community and network should try to make it a 12-month-a-year process.

Do network license fees remain competitive?

Network license fees are keeping up with escalating production costs, especially for action dramas. We're looking at \$1.4 to \$1.6 million on average for these big one-hours, and for some, \$1.8 million. License fees have been relatively flat for the last three or four years. Even though we have international revenue, our production is outpacing revenue. Comedies are a little easier to deal with; the license fees are different.

Are exorbitant development deals with actors and producers the exception or the norm?

Agents and attorneys try to maximize the value for producers or air talent, and at times it's cost prohibitive. It's definitely the norm. In renegotiating, they try to stick it to the network and the production companies. There is a deadly virus in our business: The contract sometimes is meaningless. When something does work, we don't have the opportunity to get our money back.

Does basic cable provide Universal with opportunities?

I think cable is going to start filling the void with where all these first-run hours are going to go. As UPN and The WB continue to expand, it's becoming more difficult to get the kind of quality of clearances that we have for *Hercules* and *Xena*. It's getting more difficult as you go deeper into the country. So I think cable is going to start going after some of these major first-run hours that have a million-dollar budget, if they can pay you between \$500,000 and \$600,000 an hour, which has no [syndication] sales cost attached to it, and you don't have to add another \$2 million or \$3 million in advertising and promotion and all the support. It's like making a deal with the networks. They may be filling the void.

How has Universal responded to pressure over content ratings from Washington?

We produce programs that are in good taste for prime time. The networks should be commended. They get the short side of things when one of our illustrious senators has the audacity to criticize something like "Schindler's List." We, as an industry, are doing a good job in rating ourselves. I wish more people in Congress would watch our shows before they criticize. In most cases, in meetings I have attended in Washington that have included the President, I was overwhelmed that they tended to criticize when they don't watch the product. ■

"There is a deadly virus in our business: The contract sometimes is meaningless. When something does work, we don't have the opportunity to get our money back."

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Fox struts its stuff

Comedies lead the development parade with 16

By Lynette Rice

Sixteen comedies and nine dramas highlight Fox's development slate for fall.

Unlike CBS's formal presentation in New York March 14, advertisers met in smaller groups with Fox Entertainment President Peter Roth last week in Los Angeles to hear about the pilots. Ad executives are scheduled to meet with the other networks as well.

The 28 pilots involve such talent as Damon Wayans, David E. Kelley, Ivan Reitman, Brillstein/Grey, Danny Jacobson and Shaun Cassidy.

Comedies

A.N.G.E.L.—Created and executive-produced by Chuck Lorre, with Jean Chalopin (20th Century Fox). A central character not unlike the homemade woman in "Weird Science" falls in with two 20-something guys.

Ask Harriet—Billy Reback and Jonathan Prince executive producers (Columbia TriStar). A "Tootsie"-type character takes a job as an advice columnist in New York.

Between Brothers—Cheryl Alu, Barry O'Brien, Alan Haymon and Richard Gurman, executive producers (Columbia TriStar). A buddy comedy set in New York.

Birthmarks—Larry Levin and Gavin Polone, executive producers (Touchstone). A dysfunctional family.

Damon Wayans project—Wayans, Tom Gammill and Max Pross, executive producers (20th Century Fox). A New York subway conductor longs for life as a performer.

Dilbert—Scott Adams and Bob Stevens, executive producers (20th Century Fox). A live-action show based on the comic strip and best-selling books.

Faster Baby, Kill—Paul Witt, Tony Thomas, Gary Levin and Rob LaZebnik, executive producers (Witt/Thomas). Two friends take over a Hollywood private eye agency.

Food & Company—Peter Martin Wortmann, Robert Conte and Joe Fisch, executive producers (Big Ticket). Fraternal twins run a gourmet food store/catering business.

Goin' for Mine—Martin Lawrence,

Barry Vigon and Tom Walla, executive producers (HBO). Actress Tichina Arnold takes her character into the music industry in this *Martin* spin-off.

Knight Life—Robert Sternin and Prudence Fraser, executive producers (Columbia TriStar). A medieval comedy.

Manhattan Man—Jamie Widdoes, Jonathan Axelrod, executive producers (20th Century Fox). Ben Bode plays a reluctant superhero in New York.



Martin Lawrence is executive producing a spin-off from his 'Martin' sitcom.

Metropolitan Hospital—Ivan Reitman, Brian Levant, Joe Medjuck and Dan Goldberg, executive producers (Universal TV). A tongue-in-cheek satire of medical dramas.

MV24—Brad Grey, Bernie Brillstein and Kevin Abbott, executive producers. Life backstage at a music video show.

Rewind—Boyd Hale and Tom Burkhard, executive producers (Warner Bros). A marketing executive's daily trials and tribulations cause him to flash back to parallel situations in junior high.

Two Guys, a Girl and a Pizza Place—Danny Jacobson, executive producer (20th Century Fox). Buddy comedy set above a pizza parlor.

Untitled "Swingers" project—Jon Favreau and Stan Rogow, executive producers (Touchstone TV). Based on last year's independent feature "Swingers."

Dramas

413 Hope St.—Damon Wayans, executive producer (20th Century Fox). Life in a community center in New York.

Ally McBeal—David E. Kelley, exec-



Damon Wayans returns to Fox.

utive producer (20th Century Fox). A young female lawyer in a Boston firm.

Automatic Avenue—David Burke, executive producer (20th Century Fox). Behind the scenes of a hot TV cop show.

Blade Squad—Brandon Tartikoff and Peter Iliff, executive producers (20th Century Fox). A cop squad in 2001.

The Notorious—Glen Morgan and James Wong, executive producers (20th Century Fox). Seven crime families representing each deadly sin rule a city.

Roar—Shaun Cassidy and Ron Koslow, executive producers (Universal TV). A fourth-century drama about a man who leads his people to freedom from the Roman Empire.

Soul Mates—Charles Rosin and Roland Joffe executive producers (Columbia TriStar). A San Francisco hypnotherapist provides the key to unlocking his patients' dramatic stories.

Steel Chariots—Greg Boman, executive producer (Touchstone TV). Two brothers in the world of auto racing.

The Visitor—Roland Emmerich, Dean Devlin and John Masius, executive producers (20th Century Fox). The crash of an unidentified object in Utah puts the Air Force hot on the trail of its mysterious pilot.

Alternative series

Cali—Rusty Cundieff and Pam Veesay, executive producers (ITC Entertainment). Story centers around a hip-hop music label.

Deadline Now—Robert Morton, executive producer. A satirical college newspaper launches its own newscast.

My Beautiful World—Dana Gould and Jay Kogan executive producers (C3). A Hollywood newspaper reporter is surrounded by absurdity. ■

Krasnoff will lead Columbia TriStar programming

By Cynthia Littleton

Columbia TriStar Television Distribution has tapped studio veteran Russ Krasnoff for the newly created post of executive vice president, programming.

The move signals an effort by Sony Pictures Entertainment to broaden its production activities for cable and non-prime time dayparts. Krasnoff also aims to coordinate joint productions and resource sharing among Columbia's network, syndication and international divisions.

Krasnoff's mandate reflects the rapidly changing nature of the programming business, says CTTD President Barry Thurston, to whom Krasnoff will report.

"There's certainly a blending now of the syndication business with the cable business and to some extent the daytime network business," says Thurston.

"We want to position ourselves to be in as many businesses as we can."

Krasnoff, who will oversee CTTD's program development and current production, most recently served as senior vice president, programming, for Sony Television Entertainment, where he worked on numerous international and cable co-productions. He has also worked as senior development executive for Columbia TriStar's network production unit.



Russ Krasnoff moves from Sony Television to Columbia TriStar.

Dead end 'Street'

It's so long to NBC's midseason replacement *Prince Street* after only two airings in temporary time slots at 10-11 p.m. Thursday (regular home of *ER*) and 10-11 p.m. Wednesday (*Law & Order*). The drama averaged a 5.9 Nie sen rating/11 share in its second week, while the special trilogy episode of *Law & Order* continued to shine in the *ER* time slot. NBC aired a repeat of *The Pretender* March 19, and an original episode of *Dateline NBC* will air March 26. On April 2, *Law & Order* will return to its regular Wednesday time slot, while *ER* returns to its normal time slot April 3.





Fox shuffles kids deck

Fox Kids will revise its weekday schedule beginning Monday, March 31: 7:30 a.m.—*Spider-Man* (new time); 8 a.m.—*The Adventures of Batman & Robin* (new time); 3 p.m.—*Bobby's World* (new time); 3:30 p.m.—*Bobby's World* (March 31 through April 11) and *Spider-Man* (special broadcast April 14-25); 4 p.m.—*Big Bad Beetleborgs*; 4:30 p.m.—*Power Rangers Zeo*.

'Murder' on hold

ABC's *Murder One*—off the schedule since before the February sweeps—will not air as a three-part miniseries in April as originally planned, the network confirmed. Entertainment Presi-

dent Jamie Tarses had announced in January that the network would package the final six episodes for April 13, 14 and 17. She has said that there are no plans to cancel the Steven Bochco drama after its second year.

ABC roundup

In other news from ABC, the new daytime drama *Port Charles* will debut in a two-hour prime time special Sunday, June 1. The drama, a spin-off from *General Hospital*, will begin airing in its regular 12:30-1 p.m. time slot June 2.

■ The network will roll out its midseason comedy *Soul Man* (working title), starring Dan Aykroyd, April 15 at 8:30-9 p.m. Aykroyd plays a widowed minister with four kids. ■ *The Wonderful World of Disney* will return to ABC's Sunday lineup beginning Sept. 21. Thirty-five films, including 17 originals, will air in the 7-9 p.m. time slot, with Disney head Michael Eisner introducing each episode. Theatricals scheduled include "Babe," "Casper," "Pocahontas" and "The Santa Clause."

Fox firsts

Some firsts for Fox Sports: The network will air the first-ever live, prime

time rodeo event April 5. The \$1,000 Wrangler Bull Riders—Only World Championship will originate from Las Vegas with Terry Bradshaw calling the "buck by buck." Fox also will air its first skiing competition, Sprint Bumps & Jumps Championships, April 20 at 1-2 p.m. (ET) and 2-3 p.m. (PT). The sports show will showcase mogul and aerial freestyle skiing at the March 21-22 event at Lake Tahoe. Fox Sports' Suzy Kolber will host the show, which will be rebroadcast on Fox Sports Net April 25.



Rick Berman

Paramount signs Berman

Rick Berman signed an exclusive, multiyear, overall development deal with Paramount Pictures and its TV group. Berman's production company will develop and produce theatrical films as well as TV series and telefilms for all broadcast outlets.

'ER' operates on competition

NBC reports that the Feb. 13 episode of *ER* outperformed the combined adults 18-49 rating for the 31 advertiser-supported basic cable networks. The Thursday night drama, which was the highest-rated program during the February sweeps, garnered a whopping 18.9 rating in the key demo. In the total TV universe, the 31 basic cable networks averaged a 7.4 rating among adults 18-49 during the sweeps. The highest-rated prime time program on basic cable for February was USA's Westminster Dog Show (1.8 rating adults 18-49).

Schenkel honored

Chris Schenkel, veteran ABC commentator and longtime anchor of Pro Bowlers Tour coverage, was inducted into the American Sportscasters Association Hall of Fame March 18 in New York.

Universal deal

Universal TV has signed writer/producer Mark Driscoll to a multiyear comedy development deal. Driscoll executive-produces ABC's *Ellen* and has worked on NBC shows *Someone Like Me* and *The Good Life*. —LR

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PolyGram looking toward television

Well-known TV agent Sanitsky will run TV division

By Cynthia Littleton

Five years after moving slowly but successfully into the global film business, Dutch-owned music giant PolyGram has turned its attention to television.

PolyGram, which is 75% owned by Philips Electronics, has landed top TV agent Bob Sanitsky to spearhead the launch of a new Beverly Hills, Calif.-based television division. Sanitsky's hire as president of PolyGram Television signals the company's intent to round out its entertainment profile with a global TV production and distribution operation.

With the market for TV programing exploding in Europe, Asia and Latin America, PolyGram Television has the potential to earn the company more money over the long term than its core music and film businesses combined. Today, the \$5.5 billion entertainment arm of Philips is home to rock giants

like U2 and such recent box office hits as "Four Weddings and a Funeral" and "Fargo."

"A missing element [of the company] hitherto has been a significant presence in TV production," says Michael Kuhn, president of PolyGram Filmed Entertainment. "We are intent on building this activity in a controlled manner, as we did in film."

PolyGram Television will absorb the assets of ITC Entertainment, the TV legacy of Britain's legendary Sir Lew Grade, which PolyGram acquired in early 1995. Jules Haimovitz, former president of ITC, will continue to serve as consultant to the company.

Sanitsky's appointment marks a significant investment in television for PolyGram. The six-year veteran of



Bob Sanitsky to head PolyGram Television

International Creative Management had to be persuaded to give up ongoing commission fees in *The Rosie O'Donnell Show*, which he packaged as O'Donnell's agent.

Sanitsky notes that PolyGram is one of the last established global entertainment companies without a major presence in television. But it was the company's reputa-

tion as an artist-driven shop that sold him on the job, which starts April 1.

"What I hope will make us unique is that PolyGram is a creative-driven company in the movie business as well as in the record business," Sanitsky says.

"They've hired creative producers and they let them create and produce," Sanitsky says. "That's why we've seen some very innovative films come out



of PolyGram that might not have blossomed at a typical organization."

Sanitsky says his goal is to have two first-run series in the works for cable or syndication by September 1998. On the network side, the plan is to start slowly with long-form movies and miniseries and build up to dramas and sitcoms. ITC already produces an original drama for USA Network, *The Big Easy*, while a pilot based on the Oscar-nominated dark comedy "Fargo" has been sold to CBS.

Before joining ICM in the early 1990s, Sanitsky worked as a development executive with Orion Television and Lorimar-Warner Bros. Television. A new two-year employment contract with ICM had just taken effect in January when the tempting offer from PolyGram came "out of nowhere," he says.

Sanitsky expects to add at least 15 development, production and sales executives to ICM's staff of 50. Later this year, PolyGram Television will relocate from ITC's home base in Los Angeles to a Beverly Hills high-rise originally built for financier Kirk Kerkorian's Tracinda Corp. ■

Offering the Big Ticket to TV's big dance

By Lynette Rice

How many TV production companies can credit their start to a window display in a Blockbuster video store?

Try Big Ticket Television, which got its name after company president Larry Lytle took a gander at the video franchise on his way home (Blockbuster's logo is a big ticket). He didn't have to look far for inspiration—Big Ticket is a subsidiary of Spelling Entertainment, a majority of which is owned by Blockbuster parent Viacom.

While Spelling primarily focuses on dramas, Big Ticket has its eye on sitcoms—with a primary goal to develop and produce series programming for network, cable



Big Ticket's 'Moesha' is attracting off-net interest.



and first-run syndication.

"At the end of the day, it doesn't matter if you live in a big house like Warner Bros., Fox or Columbia, or a...brownstone in the middle of Manhattan," Lytle says. "It's all about the ability to attract talent and to know how to use it."

Lytle, a former president of Spelling TV and vice president, series development, at Warner Bros., has earned some bragging rights.

Big Ticket's *Moesha*, now in its third season on UPN, has already attracted interest as an off-network property. Worldvision Enterprises, Spelling's distribution arm, began talking with major station groups about launching the netlet's highest-rated sitcom as a 6-8 p.m. strip in fall 2000, says Worldvision President John Ryan.

"I never would have presumed to take it out now. But [the stations] thought there was a market, so we're going to follow the pipeline," says Lytle. "We certainly didn't initiate it."

"We've seen the success of this genre of programming in syndication in many markets," Ryan says. "There's a lot of potential in this show. It hasn't peaked yet."

Big Ticket has two network comedies in development for fall: *Veronica's Video* from veteran writer Jay Tarses for UPN and *Food & Company* for Fox. And June marks the official

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start of the company's multimillion-dollar deals with producers Warren Bell (*Life's Work*) and Brad Hall (*The Single Guy*), whose contract includes a three-series commitment to CBS.

"We have a certain financial commitment with our sponsors to attract the best talent I can, who will offer the best opportunity to get on the air," says Lytle, who nixed 38 show pitches last year in his quest to find potential hits. "The best way to do that is to follow the power of the pen. Bell and Hall are the top young writers in TV today. You gotta pay the piper."

Big Ticket lost some footing last year when its police drama *Dark Angel*, starring Eric Roberts, ended up as a two-hour movie rather than a series on Fox. "The day it aired, John Matoian resigned. He was the show's patron saint," Lytle says.

More success can be found in the company's freshman reality courtroom *Judge Judy*, which has performed solidly with weak stations and time periods. The show, which has averaged a 1.9 rating this season, also has enjoyed numerous upgrades since its premiere.

In the meantime, Big Ticket's talk

show spoof *Night Stand with Dick Dietrick* is still hanging in on E! Television.

"My business plan is dramatically different than it was at Warner Bros.," says Lytle, who has watched Big Ticket grow from seven employees in a

3,500-square-foot office to 30 in 19,000 square feet. "Every time we do a pilot we follow our business plan very carefully. Three series in two years is pretty phenomenal. We're not that eager to ramp up and have six series on the air." ■

Courtroom expansion

By Cynthia Littleton

Pretrial motions are getting under way for the revival of *The People's Court* this fall.

Local news veterans Harvey Levin and Carol Martin have been named anchors of the upcoming hour strip from Warner Bros. Domestic Television Distribution. The new version of the venerable first-run franchise will be expanded from a half hour to an hour, with segments devoted to viewer call-ins and legal analysis helmed by original executive producer Stu Billett.

Martin, a 20-year veteran of WCBS-TV New York, will serve as in-studio anchor, introducing each case and

fielding viewer questions during the call-in segment. Levin, a lawyer and former law professor who was a consultant to the original 1981-93 series, will provide legal analysis and interpretation.

Levin, who is also serving as co-executive producer, will leave his post as investigative reporter for KCBS-TV this summer to begin production on the New York-based show, presided over by Ed Koch, the city's colorful ex-mayor. Original *People's Court* executive producer Stu Billett is also reprising his role.

As of last week, WBDTD had cleared *The People's Court* for a fall start on 119 stations covering 79% of the country. ■

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A distinguished ACHIEVEMENT

As part of our May 12 issue, *Broadcasting & Cable* is proud to officially present the Peabody Awards Souvenir Journal. This exclusive special section will serve as the event program at the May 12 awards gala and will also run in the May 12th issue of *Broadcasting & Cable*. A portion of your ad dollars will be donated to the Peabody Awards Fund dedicated to continued excellence in broadcasting and cable.

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Down under show eyes gaps over here

Village Roadshow hopes strip cancellations will pave way for 'Pacific Drive'

By Cynthia Littleton

A slew of cancellations of first-run strips over the past few weeks spells opportunity for one of Australia's largest TV distribution companies.

Village Roadshow Pictures Worldwide is hoping its drama serial *Pacific Drive* will fill some of the gaps in daytime/early fringe schedules left by the impending departure of *Gordon Elliott*, *Pat Bullard*, *Rolonda* and other hour strips.

Village Roadshow is offering broadcasters in selected markets 13 weeks of barter-free runs of *Pacific Drive* from June through September in the hopes of launching the show nationally on a traditional barter-split basis next year. Village Roadshow has retained syndication sales veteran Bob Cohen to clear the project in a dozen or so metered markets this summer.

The company is betting that some broadcasters will opt for new episodes of a flashy, action-packed soap rather than airing reruns of a canceled talk show through the summer. Broadcasters are obliged to give up some advertising time each week to a distributor even when a show has been canceled, but stations generally have the flexibility to run those national barter spots within another program in a comparable time period.

The offer could be well received by program directors suddenly faced with a programing shortfall this summer. But station reps caution that British- and Australian-produced series have historically fallen flat in syndication. The last major effort came from Reg Grundy Productions in the early 1990s with *Neighbours*, another soap that hit big in the UK and Australia.

Village Roadshow's goal is to get

Pacific Drive on the air in about a dozen metered markets. If the overnight ratings show signs of life after a 13-week run, the company will seriously consider mounting a national rollout next year, Cohen says.

The show had been prepared for a U.S. syndication launch by New World/Genesis Distribution last year, but those plans were jettisoned by News Corp.'s buyout of New World Communications last July. Village Roadshow subsequently bought back the U.S. distribution rights from News Corp.

Pacific Drive, set against the backdrop of Australia's picturesque Gold Coast, opens with a murder mystery involving the rich and powerful residents of an exclusive beach community. With 180 hours already produced, broadcasters also have the option of carrying the serial in a daily half-hour format. ■



Mar. 10-16

KEY: RANKING/SHOW [PROGRAM RATING/SHARE] • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 97.0 MILLION HOUSEHOLDS: ONE RATINGS POINT=970,000 TV HOMES
YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED: RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH CBS RESEARCH • GRAPHIC BY KENNETH RAY

Week 26	abc	CBS	NBC	FOX	U/P/N	WB
	7.2/12	10.3/17	8.9/15	7.4/12	3.4/5	3.4/5
MONDAY	8:00 85. Spy Game 5.7/9	17. Cosby 11.5/19	70. Jeff Foxworthy 6.9/12	41. Melrose Place 8.8/14	100. In the House 3.2/5	100. Buffy the Vampire Slayer 3.4/5
		21. Ev Loves Raymd 10.4/17	77. Mr. Rhodes 6.2/10		98. Mal & Eddie 3.7/6	
	9:00 56. ABC Monday Night Movie—Intersection	24. Cybill 10.2/16	39. Frasier 8.9/14	74. Married...w/Child 6.6/10	96. Moesha 3.8/6	
	9:30 8.0/13	32. Ink 9.4/15	52. Men Behv Badly 8.1/13	92. Pauly 5.3/9	107. Goode Bhvr 3.0/5	
	10:00	24. Chicago Hope 10.2/18	17. Dateline NBC 11.5/20			
10:30						
TUESDAY	9.6/16	9.5/16	12.1/20	5.5/9	3.3/5	
	8:00 47. Roseanne 8.4/14	44. Promised Land 8.6/14	19. Mad About You 11.4/19	88. Fox Tuesday Night Movie—Blue Chips 5.5/9	101. Blockbuster Entertainment Awards 3.3/5	
	8:30 37. Ellen 9.0/15		29. Smthng So Right 9.6/15			
	9:00 11. Home Imprvmt 12.9/20	27. CBS Tuesday Movie—Something Borrowed, Something Blue	13. Frasier 12.3/19			
	9:30 23. Spin City 10.3/16	10.0/17	16. Caroline in/City 11.6/19			
10:00 44. The Practice 8.6/15		8. Dateline NBC 13.7/24				
10:30						
WEDNESDAY	10.4/18	7.0/12	6.8/12	9.4/16	3.7/6	3.2/5
	8:00 60. Grace Undr Fire 7.4/13	36. The Nanny 9.1/16	63. NewsRadio 7.2/12	32. Battle of the Sexes on Ice 9.4/16	96. The Sentinel 3.8/6	107. Sister, Sist 3.0/5
	8:30 46. Coach 8.5/14	57. Temporarily Yrs 7.8/13	64. Chicago Sons 7.1/12			
	9:00 20. Drew Carey 11.2/18	64. Feds 7.1/12	67. Wings 7.0/11			
	9:30 47. Arsenio 8.4/14		52. Just Shoot Me 8.1/13			
10:00 9. PrimeTime Live 13.4/25	88. EZ Streets 5.5/10	83. Prince Street 5.9/11				
10:30						
THURSDAY	8.4/14	7.4/12	17.3/28	5.9/9		
	8:00 62. High Incident 7.3/12	60. NCAA Basketball Championship 7.4/13	2. Friends 18.7/30	91. Martin 5.4/9		
	8:30		3. Suddenly Susan 17.7/28	86. Living Single 5.6/9		
	9:00 59. Vital Signs 7.5/12		1. Seinfeld 21.6/33	77. New York Undercover 6.2/10		
	9:30		4. Naked Truth 17.0/27			
10:00 21. Peter Jennings Reporting 10.4/18	88. NCAA Basketball Championship 5.5/11		7. Law & Order 14.4/25			
10:30						
FRIDAY	10.7/19	6.2/11	9.9/18	6.4/11		
	8:00 29. Family Matters 9.6/17	86. NCAA Basketball Championship 5.6/10	28. Unsolved Mysteries 9.8/17	77. Sliders 6.2/11		
	8:30 37. Boy Meets World 9.0/16					
	9:00 26. Sabrina/Witch 10.1/17		15. Dateline NBC 11.7/20	74. When Oisasters Strike 6.6/11		
	9:30 32. Step by Step 9.4/16					
10:00 10. 20/20 13.1/24	76. NCAA Basketball Championship 6.5/13		52. Crisis Center 8.1/15			
10:30						
SATURDAY	6.6/13	7.7/15	6.0/11	6.7/13		
	8:00 84. Dangerous Minds 5.8/11	58. NCAA Basketball Championship 7.6/15	94. Dark Skies 5.2/10	80. Cops 6.1/12		
	8:30			70. Cops 6.9/13		
	9:00 67. Saturday Night at the Movies—Bridge of Time 7.0/13	95. Ev Loves Raymd 4.7/9	72. The Pretender 6.7/12	67. America's Most Wanted: AFB 7.0/13		
	9:30	43. Walker, Texas Ranger 8.7/17	82. Profiler 6.0/11			
10:00						
10:30						
SUNDAY	7.3/12	13.7/22	8.9/14	9.3/15		2.4/4
	7:00 92. Lois & Clark 5.3/9	6. 60 Minutes 14.5/24	49. Dateline NBC 8.3/14	64. TV Funniest News Outtakes 7.1/12		112. Brotherly Lv 1.9/3
	7:30 72. Am Fun Hm Vid 6.7/11	5. Touched by an Angel 15.7/24	29. 3rd Rock fr/Sun 9.6/15	39. The Simpsons 8.9/14		113. Nick Freno 1.8/3
	8:00 50. Am Fun Hm Vid 8.2/12		50. Boston Common 8.2/12	41. King of the Hill 8.6/13		111. Parnt 'Hood 2.4/4
	8:30	12. CBS Sunday Movie—Stolen Women, Captured Hearts 12.4/20	35. NBC Sunday Night Movie—The Cowboy Way 9.3/15	14. The X-Files 11.9/18		109. Steve Harvey 2.9/4
9:00 52. ABC Sunday Night Movie—Alibi 8.1/13				105. Unhap Ev Af 3.1/5		
9:30					110. Life w/Roger 2.6/4	
10:00						
10:30						
WEEK AVG	8.5/14	9.1/16	9.9/17	7.4/12	3.5/6	2.9/5
STD AVG	9.4/16	9.7/16	10.7/18	8.0/13	3.2/5	2.6/4

SYNDICATION MARKETPLACE

O&Os play KW's games

Network O&Os are on board with *Jeopardy!* and *Wheel of Fortune*. King World Productions says that all ABC, CBS, NBC and Fox owned stations that now carry the top-rated game shows have re-upped through the 2001-2002 season. To date, King World has sealed multiyear renewals for the block in 55 markets covering 60% of the country and 18 of the top 20 markets. The latest stations to resign *Wheel* and *Jeopardy!* include WJLA-TV Washington, WDIV(TV) Detroit, KOMO-TV Seattle and WCCO-TV Minneapolis.

The games CTTD plays

Game shows remain high on the list of development priorities for Columbia TriStar Television Distribution. CTTD is working on renewals for *The Dating Game* and *The Newlywed Game*, but the studio is also talking with its station partners about other evergreen formats in the Columbia vault, including *Treasure Hunt* and *The \$25,000 Pyramid*. *The Dating/Newlywed Hour*

has been picked up for a second year by 80 stations covering roughly 40% of the country. While the game show block has been a modest performer to date, CTTD is looking for upgrades from morning to after-school (post-1 p.m.) time slots to give the shows a better chance to reach their target audience of teens and young adults.

Things that go bump in the night

Ghost Stories is a firm go. All American Television says that its upcoming anthology series has been cleared in 70% of the country for a fall launch. Production on the spooky weekly drama, featuring two stories in each hour episode with Rod Serling-like intros by actor Rip Torn, begins in May. All American Television Production has appointed Lorin B. Salob, Emmy-winning producer for 1992 miniseries *A Woman Named Jackie*, previously held executive production posts at New World Entertainment and TriStar Television.

Vintage offerings

Media Consulting Group is offering an all-cash movie package of 24 vintage titles, running the gamut from "Ghidrah, the Three-Headed Monster" to "Life with Father." Jane Russell ("The Outlaw"), Brigitte Bardot ("Mademoiselle Striptease") and Humphrey Bogart ("Beat the Devil") are among the featured stars. Bay-side, N.Y.-based MCG is offering six runs of each title in the Hollywood Classics collection over a six-year term.

Western 'Field Trip'

Western International Syndication is taking *Field Trip* out for a third year in syndication. The live-action, FCC-friendly children's show has been renewed for a third season in all top 10 markets, with a lineup that includes WABC-TV New York, KCAL(TV) Los Angeles and WGN-TV Chicago. To date, the half-hour weekly has been picked up by 52 stations covering 60% of the country.—CL


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Changing Hands

*The week's tabulation
of station sales*

TV

KAAL-TV Austin, Minn.; **KODE-TV** Joplin, Mo., and **KTWO-TV** Casper and satellite **KKTU-TV** Cheyenne, Wyo.

Price: \$40 million cash

Buyer: Grapevine Communications Inc., Atlanta (Wendell Reilly, president); owns KTBV(TV) Anchorage

Seller: Eastern Broadcasting Corp., Juno Beach, Fla. (Roger A. Neuhoff,

president); no other broadcast interests

Facilities: KAAL-TV: ch. 6, 100 kw visual, ant. 1,050 ft.; KODE-TV: ch. 12, 316 kw visual, ant. 1,020 ft.; KTWO-TV: ch. 2, 100 kw visual, ant. 2,000 ft.; KKTU-TV: ch. 33, 235 kw visual, ant. 485 ft.

Affiliations: KAAL-TV, KODE-TV: ABC; KTWO-TV, KKTU-TV: NBC

Broker: Blackburn & Co. (seller); Kalil & Co. (buyer)

KTSM-TV-AM-FM El Paso

Price: \$30.5 million for stock (B&C, March 17)

Buyer: Communications Corp. of

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Proposed station trades

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

THIS WEEK:

TVs **\$109,525,000** **6**
Combos **\$35,890,000** **8**
FMs **\$14,270,000** **7**
AMs **\$7,331,300** **8**
Total **\$167,016,300** **29**

SO FAR IN 1997:

TVs **\$1,211,179,000** **25**
Combos **\$3,452,209,698** **77**
FMs **\$635,153,680** **90**
AMs **\$50,147,568** **65**
Total **\$5,348,689,946** **257**

SAME PERIOD IN 1996:

TVs **\$426,125,510** **23**
Combos **\$1,398,120,234** **81**
FMs **\$481,832,630** **82**
AMs **\$30,076,129** **58**
Total **\$2,336,154,503** **244**

Source: BROADCASTING & CABLE

America, Lafayette, La. (Thomas R. Galloway Sr., chairman/owner); owns KPEL(AM)-KTDY(FM) Lafayette, WGMB-TV Baton Rouge and KMSS-TV Shreveport, all La., and KVEO-TV Brownsville, KPEJ-TV Odessa and KWKT-TV Waco, all Tex.; is buying KEZA(FM) Fayetteville, Ark.; KPEL-FM Erath, KFTE(FM) Breau Bridge/Lafayette and KMDL(FM) Kaplan/Lafayette, La., and KYLE(TV) Bryan, Tex.

Seller: Glyn Wyler and Karl O. Wyler Sr. Foundation, El Paso (Janice W. Windle, chairman); no other broadcast interests

Facilities: TV: ch. 9, 316 kw visual, ant. 1,910 ft.; AM: 1380 khz, 5 kw day, 500 w night; FM: 99.9 mhz, 100 kw, ant. 1,820 ft.

Formats: AM: news/talk; FM: AC

Affiliation: NBC

Broker: Blackburn & Co.

KWBP(TV) Salem/Portland, Ore.

Price: \$17.6 million plus 20% ownership interest in buyer

Buyer: Acme Television Holdings of Oregon LLC, Columbus, Ohio (managing members Tom Allen, CFO/ 40% owner; Douglas Gealy, COO/ 40% owner; backer is investment group led by WB Network chief Jamie Kellner); no other broadcast interests

Seller: Peregrine Communications Ltd., Beaverton, Ore. (Tom McCoy, principal); has applied to build TVs in Grants Pass, Ore., and Walla Walla, Wash.

Facilities: Ch. 32, 3.577 kw visual, 358 kw aural, ant. 1,786 ft.

Affiliation: WB

WXV-TV Gulfport, Miss.

Price: \$17.475 million

Buyer: Morris Newspaper Corp., Savannah, Ga. (Charles H. Morris, president/90.4% owner); owns WDHN-TV Dothan, Ala.; KARK-TV Little Rock, Ark., and WMGT-TV Macon, Ga.; has less than 1% interest in Capital Cities Communications; Dow Jones & Co.; Knight-Ridder Newspapers; Media General Inc.; New York Times; Times Mirror Co., and Washington Post Co. Charles Morris owns less than 1% of Gannett Co. Inc.; Gray Communications Systems Inc., and Jefferson-Pilot Communications Co.

Seller: Prime Cities Broadcasters Corp. of Mississippi, Ridgefield, Conn. (John Tupper, Dick Shively, Harry Smart, Bill Kepper, Larry McQuaid, shareholders). Tupper owns 53% of wvsx(tv) (formerly wvgv) Lewisburg, W.Va.; has applied to build TVs in Gosnell, Ark.; Arcade, N.Y.; Minot, N.D.; Noreman, Okla.; Provo, Utah; Spokane, Wash. Shively owns .23% of KNOP-TV North Platte, Neb. Smart owns 5% of wvsx. Kepper owns 2% of wvsx; is buying WKRP-TV Charleston, W.Va.

Facilities: Ch. 25, 2,240 kw visual, 224 kw aural, ant. 1,780 ft.

Affiliation: Fox

WDHS(TV) Iron Mountain/Marquette, Mich.

Price: \$2 million

Buyer: MICI Inc., Cadillac, Mich. (Mario F. Iacobelli, president/owner). Iacobelli has applied to build TVs in Marquette, Mich., and Crandon, Wis.

Seller: W. Russell Withers Jr., Mount Vernon, Ill.; owns KREG-TV Glenwood Springs, KREX-TV Grand Junction and KREY-TV Montrose, all Colo.; WMIX-AM-FM Mount Vernon, Ill.; KOKX-AM-FM Keokuk, Iowa; KAPE(AM)-KGMO(FM) Cape Girardeau and KMPL(AM)-KBXB-FM Sikeston, Mo.; KVSF(AM)-KZXA-FM Santa Fe, N.M.; KAVU-TV-KNAL(AM) Victoria, Tex., and WDTV-TV Weston, W.Va.; is buying KBOM(FM) Los Alamos and KTRC(AM) Santa Fe, N.M.; has applied to build FMs in Galatia and Breese, Ill. Note: Withers bought WDH for \$750,000 (B&C, Sept. 23, 1996)

Facilities: Ch. 8, 2 kw visual, 200 w aural, ant. 508 ft.

Affiliation: Independent

KRMT(TV) Denver

Price: \$1.95 million

Buyer: Community Television Educators, Dallas (Marcus D. Lamb, president); owns KMPX-TV Denver; has applied to build TVs in Memphis, and Decatur, Tex.

Seller: Family Bible Chapel International, Arvada, Colo. (George Morrison, president); no other broadcast

interests

Facilities: Ch. 41, 2,240 kw visual, ant. 1,128 ft.

Affiliation: Independent

COMBOS

62.5% of WNSS(AM) (formerly WNDR)-WNTQ(FM) Syracuse and WAQX-FM Manlius/Syracuse, N.Y.; WEZW(AM)-WMME-FM Augusta and WTVL(AM)-WEBB(FM) Waterville, Me., and option to acquire WLTJ (FM) (formerly WXCD) Syracuse

Price: \$15.25 million (\$6.25 million + [after FCC approval of deal] up to \$9 million to buy more stations)

Buyer: Broadcasting Partners Holdings LP (BPLP), New York; currently owns 62.5% nonvoting equity of seller; is buying 48.3% of Spring Broadcasting LLC (for holdings, see "Changing Hands," March 17). BPLP's 96.1% limited partner is VS&A Communications Partners II LP, whose LPs include Amoco Corp. Master Trust for Employee Pension Plans; PW Partners 1993 LP/Paine Webber Inc., and H.J. Heinz Co. Consolidated Retirement and Pension Fund. Note: BPLP acquires a bigger stake in seller as it contributes more money to company.

Seller: Pilot Communications LLC,

Syracuse, N.Y. (James L. Leven, member); no other broadcast interests

Facilities: WNSS: 1260 khz, 5 kw; WNTQ: 93.1 mhz, 97 kw, ant. 659 ft.; WAQX-FM: 95.7 mhz, 25 kw, ant. 300 ft.;

WEZW: 1400 khz, 1 kw; WMME-FM: 92.3 mhz, 50 kw, ant. 500 ft.; WTVL: 1490 khz, 1 kw; WEBB: 98.5 mhz, 50 kw, ant. 305 ft.; WLTJ: not available

Format: WNSS: country; WNTQ: CHR;

WAQX-FM: AOR; WEZW, WMME-FM: CHR; WTVL, WEBB: hot new country; WLTJ: not available

Adviser: Veronis, Suhler & Associates Inc. (seller)

KQSB(AM)-KTYD-FM Santa Barbara and KSBL-FM Carpinteria/Santa Barbara, Calif.

Price: \$13.5 million

Buyer: Jacor Communications Inc., Cincinnati (Randy Michaels, CEO; Zell/Chilmark Fund LP, 70% owner); for holdings, see "Changing Hands," March 10

Seller: Criterion Media Group Inc., Bellevue, Wash. (Christine Perry, 90% owner; husband James F. McKeon, president, 10% owner). McKeon owns KDLX(FM) Makawao, KAOI(AM) Kihei, KAOI-FM Wailuku, KKON(AM)/KAOY(FM) Kealahou, KAOE(FM) Hilo and KGMZ (FM) Aiea, all Hawaii.

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Facilities: AM: 990 khz, 5 kw day, 500 w night; FM: 99.9 mhz, 34 kw, ant. 1,278 ft.; KSBL-FM: 101.7 mhz, 310 w, ant. 810 ft.

Formats: AM: talk; FM: rock; KSBL-FM: soft AC

Consultant: Jay Meyers (seller)

KUMU-AM-FM Honolulu

Price: \$2.8 million

Buyer: Pacific West Broadcasting Inc., Kailua, Hawaii (Jeff J. Coelho, president/50% owner/treasurer of seller); no other broadcast interests

Seller: John Hutton Corp., Honolulu (John H. Weiser Jr., president/owner; Jeff J. Coelho, treasurer); no other broadcast interests

Facilities: AM: 1500 khz, 10 kw; FM: 94.7 mhz, 100 kw, ant. -62 ft.

Formats: Both easy listening

WJPF(AM) Herrin-WXLT(FM)

Carterville/Herrin, Ill.

Price: \$1.25 million

Buyer: Zimco Inc., Cape Girardeau, Mo. (Jerome R. Zimmer, president/20% owner); owns wooz-FM Harrisburg/Carbondale and WCIL-AM-FM Carbondale, Ill.; KZIM(AM)-KEZS-FM Cape Girardeau and KGIR(AM) (formerly KCGQ) Cape Girardeau-KCGQ-FM Gordonville/Cape Girardeau, KCLR-FM Boonville/Columbia and KTGR(AM)-KCMQ(FM) and KLSC(AM) Columbia, KWOC(AM)-KKLR-FM and KJEZ(FM) Poplar Bluff and KSIM(AM) Sikeston, all Mo.; is buying KTLH(FM) Boonville and KWOS(AM)-KJMO(FM) Jefferson City, Mo.

Seller: Robert A. Ferrari, Herrin; no other broadcast interests

Facilities: AM: 1340 khz, 1 kw; FM: 95.1 mhz, 6 kw, ant. 279 ft.

Formats: AM: news/talk; FM: AC

Broker: Media Service Group Inc. (buyer)

WYRU(AM) Red Springs/Fayetteville-WLRD(FM) St. Pauls/Fayetteville, N.C.

Price: \$1.2 million

Buyer: George G. Beasley, Naples,

Fla. (90% owner); is buying WZFX(FM) Whiteville/Fayetteville, N.C.; owns 45% of WSFL-FM New Bern/Greenville, N.C.; is selling WDAS-AM-FM Philadelphia and 38% ownership of WEQR(FM) Goldsboro, N.C. Beasley is president/owner of Beasley Broadcast Group, which owns WEWO(AM)-WAZZ(FM) Laurinburg/Fayetteville, WNCT-AM-FM Greenville and WIKS(FM) New Bern/Greenville, WMGV(FM) Newport/Greenville, WXNR(FM) Grifton/Greenville and WTSB(AM)-WKML(FM) Lumberton, all N.C.; KAAV(AM) Little Rock, Ark.; WWCN(AM) North Fort Myers-WRXK(FM) Bonita Springs/Fort Myers, WXKB(FM) Cape Coral/Fort Myers, WPOW(FM) Miami and WQAM-AM Miami-XWKIS-FM Boca Raton/Miami, all Fla.; WGAC(AM) Augusta-WGOR(FM) Martinez/Augusta and WAJY(FM) New Ellenton, S.C./Augusta, Ga.; WTEL(AM)-XWXTU(FM) Philadelphia, and WDSC(AM)-WEGX(FM) Dillon, S.C.; is buying WCHZ(FM) Harlem/Augusta, Ga.; WFLB(AM) Fayetteville/Raleigh, N.C., and WWDB-FM Philadelphia.

Seller: Lumbee Regional Development Association Inc., Pembroke, N.C. (Adolph Blue, chairman); no other broadcast interests. Note: Lumbee earlier sold stations for same price ("Changing Hands," July 22, 1996).

Facilities: WYRU: 1160 khz, 5 kw day, 250 w night; WLRD: 107.7 mhz, 6 kw, ant. 328 ft.

Formats: WYRU: gospel; WLRD: urban

WKBZ-AM-FM Muskegon, Mich.

Price: \$900,000 for stock

Buyer: WLC Broadcasting Inc., Muskegon Heights, Mich. (Nathaniel W. Wells Jr., president/51% owner); owns WQWQ(AM) Muskegon

Seller: WKBZ Broadcasting Inc./Grand Valley State University Board of Control, Grand Rapids, Mich. (Michael T. Walenta, principal, WKBZ)

Facilities: AM: 850 khz, 1 kw; FM: 95.3 mhz, 2 kw, ant. 360 ft.

Formats: Both AC

WDBL-AM-FM Springfield, Tenn.

Price: \$580,000

Buyer: Tuned In Broadcasting Inc., Nashville (Lester L. Turner Jr., president/85% owner); owns WYYB(FM) Dickson, WRLT-FM Franklin and WRLG(FM) Smyrna, all Tenn.

Seller: DBL Broadcasting Inc., Corbin, Ky. (Terry E. Forcht, owner). Forcht owns WIAI-FM Danville and WPRS(AM)-WACF-FM Paris, Ill.; WCVL(AM)-WIMC-FM Crawfordsville, Ind., and WAIN-AM-FM Columbia, WULF-FM Hardinsburg, WFTG(AM)-WWEL-FM London, WSIP-AM-FM Paintsville and WTCW(AM)-WXXZ-FM Whitesburg, all Ky.

Facilities: AM: 1590 khz, 1 kw day, 30 w night; FM: 94.3 mhz, 3 kw, ant. 215 ft.

Formats: Both country, urban

WMNS(AM)-WMXO(FM) Olean, N.Y.

Price: \$410,000

Buyer: Magnum Broadcasting Inc., Russell, Pa. (Michael M. Stapleford, president/60% owner); owns WRLP(FM) Russell; is selling WBRJ(FM) Mount Sterling, Ill.; has applied to build FM in Brookville, Pa.

Seller: Cam Communications Inc., Ridgeway, Pa. (Jon Monty Buehler, president); owns WKVE(FM) St. Marys, Pa.

Facilities: AM: 1360 khz, 1 kw day, 30 w night; FM: 101.5 mhz, 1.55 kw, ant. 405 ft.

Formats: AM: news/talk; FM: adult contemporary

RADIO: FM

KOCN(FM) Pacific Grove/Monterey/ Salinas, Calif.

Errata

The buyer of WUTR(TV) Utica, N.Y., was incorrectly reported March 17. The correct buyer is Utica Television Partners LLC, Los Angeles (co-owners George V. Kriste, Michael Williams). Ackerley Communications Inc., which was incorrectly reported to be buying WUTR, will run the station under an LMA. Kriste and Williams each have one-third interest in Century Management Inc., which owns 5.6% of New Century Arizona LLC. Ackerley has a 14.4% interest in New Century Arizona, which owns two FMs and an AM in Phoenix. Century Management also is general partner, and Ackerley is limited partner, of New Century Seattle Partners LP, which owns two FMs and an AM in Seattle.

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Price: \$6.3 million

Buyer: Lartique Multimedia Systems Inc., San Diego (John T. Lynch, president/owner); is buying KHTX(AM)-KDON-FM and KTOM-AM-FM Salinas/Monterey and KRQC-FM Marina/Monterey; (for other holdings, see "Changing Hands," March 10)

Seller: C.R. Pasquier Properties Inc., Pacific Grove (Roger Pasquier, president); no other broadcast interests

Facilities: 105.1 mhz, 1.8 kw, ant. 600 ft.

Format: Oldies

Broker: Media Services Group Inc.

KFXR(FM) Chinle, Ariz., KFMQ(FM) (formerly KKJL) and KGLX(FM) Gallup, N.M.

Price: \$2.625 million

Buyer: Roberts Radio LLC, Pleasantville, N.Y. (Robert W. Pittman, chairman/13% owner; Robert B. Sherman, president/.7% owner; Alpine Radio LLC, 18.1% owner); owns KISZ(FM) Cortez and KSKE(FM) Vail, Colo., and KBAC(FM) Las Vegas/Santa Fe, N.M.; is buying KDGO(AM)-KWXA(FM) Durango, Colo.; KENN(AM)-KRWN(FM) Farmington, N.M.; KRZZ(AM)-KZPR(FM) and KIZZ(FM) Minot, N.D., and KKA(AM)-KQAA(FM) and KSDN-AM-FM Aberdeen, S.D.

Seller: SkyNet/SkyWest Communications Inc., Gallup (Thomas C. Troland, president/owner); has applied to build FMs in Tuba City, Ariz., and Blanding, Utah. Troland has applied to build FM in Gallup.

Facilities: KFXR: 107.3 mhz, 3.6 kw, ant. 1,630 ft.; KFMQ: 106.1 mhz, 26 kw, ant. 185 ft.; KGLX: 99.1 mhz, 51 kw, ant. 1,249 ft.

Format: KFXR: not on air; KFMQ: '70s; KGLX: country

Broker: Jim Hoffman

WXZR(FM) East Lyme, Conn.

Price: \$2 million

Buyer: Hall Communications Inc., Norwich, Conn. (Robert M. Hall, CEO/56% owner); owns WNLC(AM)-WTYD(FM) New London and WICH(AM)-WCTY(FM) Norwich, Conn.; WKGF-AM-WWRZ(FM) (formerly WKGF) Arcadia, WLKF(AM) Lakeland and WNN(AM) Lakeland-WPCV(FM) Winter Haven, all Fla.; WNBH(AM)-WCTK(FM) New Bedford, Mass.; WKOL(FM) Plattsburgh, N.Y.; WLPA(AM)-WROZ(FM) Lancaster and WEGK(FM) Starview, Pa., and WJOY(AM)-WOKO(FM) Burlington, Vt.

Seller: Group E Communications Corp., Groton, Conn. (Margaret O. Pescatello, principal); no other broadcast interests

Facilities: 98.7 mhz, 5.5 kw, ant. 269 ft.

Format: Z-rock

WZRH(FM) Picayune, Miss./Covington/Sidell, La.

Price: \$2 million

Buyer: Guaranty Broadcasting Corp., Baton Rouge (George A. Foster Jr., president); owns WTGE-FM and WGGZ(FM) Baton Rouge, WBBU-FM Baker/Baton Rouge, WFPR(AM)-WHMD(FM) Hammond and KJIN(AM)-KCIL(FM) Huma, all La., and WBEX(AM)-WKKJ(FM) Chillicothe, Ohio

Seller: Howes Broadcasting Co. Inc., New Orleans (Dr. Randolph M. Howes, principal); no other broadcast interests

Facilities: 106.1 mhz, 50 kw, ant. 492 ft.

Format: CHR

WXKO(FM) Pana/Taylorville, Ill.

Price: \$545,000

Buyer: Virden Broadcasting Corp., Taylorville (Randal J. Miller, president/owner); owns WKEI(AM)-WJRE(FM) Kewanee, Ill. Miller owns 70% of WTIM(AM)-WMKR(FM) Taylorville; 30% of WCNL(FM) Carlinville, Ill.

Seller: Southeastern Video Inc., Mendota, Ill. (Cole C., and Owen Lamar Studstill Sr. and Owen Lamar Studstill Jr., each 33.3% owners). Owen Studstill Sr. owns 23.2% of WXR-AM-



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FM Swainsboro, Ga., has applied to build FM in Taylorville. Owen Studstill Jr. owns 33.3% of WGLC-AM-FM Mendota; 30.5% of WXRS-AM-FM. Cole Studstill owns 23.2% of WXRS-AM-FM; has applied to build FM in Tower Hill, Ill.
Facilities: 100.9 mhz, 6 kw, ant. 290 ft.
Format: Country

WNTX(FM) Allegan, Mich.

Price: \$525,000

Buyer: Forum Communications Inc., Otsego, Mich. (Robert P. Brink, president/47.3% owner); owns WQXC-AM-FM Otsego and WMSH-AM-FM Sturgis, Mich.
Seller: Spectrum Communications Inc., Kalamazoo, Mich. (Mitch Ambler, president); no other broadcast interests
Facilities: 92.3 mhz, 860 w, ant. 600 ft.
Format: Alternative

WULA-FM Eufaula, Ala.

Price: \$275,000

Buyer: Hatchee Creek Communications Inc., Columbus, Ga. (B. Ken Woodfin, president/owner)
Seller: McGowan Media LLC, Dothan, Ala.; no other broadcast interests.
 Note: McGowan had sold WULA-FM for \$35,000 (B&C, Nov. 11, 1996).
Facilities: 1240 khz, 1 kw
Format: C&W

RADIO: AM

WIBV(AM) Belleville, Ill./St. Louis

Price: \$3.5 million (includes \$1 million in advertising credit)

Buyer: CH Holdings LLC, St. Louis (Timothy C. Dorsey, president/21.7% owner); is buying KSD(AM) (to be KTRS) St. Louis. Dorsey already owns 9.9% of WIBV.

Seller: Charter Communications Entertainment I LP, St. Louis (general partner CCA Acquisition Corp. [Barry L. Babcock, chairman]); owns/manages cable systems in 17 states. Note: Charter bought WIBV for \$1.5 million ("Changing Hands," March 25, 1996)
Facilities: 1260 khz, 5 kw
Format: News/talk

WITH(AM) Baltimore and WTSJ(AM) Cincinnati and WCCD(AM) Parma/Cleveland, Ohio

Price: \$3 million

Buyer: Salem Communications Corp., Camarillo, Calif. (co-owners/brothers-in-law Edward G. Atsinger III [president], Stuart W. Epperson Jr. [chairman]); owns WHK(AM) Cleveland; KPXQ(AM) Phoenix; KFIA(AM) Carmichael, KGER(AM) Long Beach, KDAR(AM) Oxnard, KPRZ(AM) Poway/San Marcos, KAVC(AM) Rosamond and KKLA(AM) San Bernardino, all Calif.; KRKS(AM) Denver-KRKS(AM) Boulder, KNUS(AM) Denver, KPRZ(AM) Fountain, KBIQ(AM) Mani-

toou Springs and KGFT(AM) Pueblo, all Colo.; WYLL(AM) Des Plaines, Ill.; WEZE(AM) Boston; KKMS(AM) Minneapolis/St. Paul; WWDJ(AM) Hackensack, N.J.; WMCA(AM) New York; WTJY(AM) Johnstown and WRFD(AM) Worthington/Columbus, Ohio; KPQD-AM-FM Portland, Ore.; WFIL(AM) and WZZD(AM) Philadelphia and WPIT(AM)-WORD(AM) Pittsburgh; KKHT(AM) Conroe, KENR(AM) Houston and KSLR(AM) San Antonio, all Tex.; KTSL(AM) Medical Lake, KGNW(AM) Burien/Seattle and KLFE(AM) Tacoma/Seattle, and 15% of WAVA(AM) Arlington, Va./Washington; is buying KMJI(AM) Sacramento, Calif.; KIKX-FM Manitou Springs, Colo.; WLRR(AM) Milledgeville, Ga.; WBNW(AM) Boston; KEWS(AM) Arlington/Dallas, Tex., and KMPS(AM) Seattle; is selling KDFX(AM) Dallas; has TBAs with WHLO(AM) Akron and WTOF(AM) Canton, Ohio.

■ Atsinger and Epperson also co-own 50% of KFAX(AM) San Francisco. Atsinger owns 40% of KKLA(AM) Los Angeles. Epperson owns WTOB(AM) Winston-Salem, N.C., and 50% of WAVA(AM) Arlington, Va./Washington; has interest in KKLA(AM) Los Angeles and KBIQ(AM) Manitou Springs, Colo; is buying CP for WWBG(AM) Greensboro, N.C.; has applied to build FM in Cape Charles, Va.

Seller: Co-owners Great American Insurance Cos. (Carl H. Lindner III, president) and Mark McNeil et al., Cincinnati; own KFEL(AM)-KNKN(AM) Pueblo, Colo., and KKIM(AM) Albuquerque, KARS(AM)-KLVO(AM) Belen and KDNR(AM) Los Lunas, all N.M.

Facilities: WITH: 1230 khz, 1 kw; WTSJ: 1050 khz, 1 kw day, 278 w night; WCCD: 1000 khz, 500 w day
Formats: WITH: soft hits of the '50s, '60s and '70s; WTSJ: Christian; WCCD: religion

Broker: Force Communications & Consultants LLC

KWYO(AM) Sheridan, Wyo.

Price: \$441,300

Buyer: Lovcom Inc., Sheridan, Wyo. (W.K. Love, president/68.7% owner); owns KZZI-FM Belle Fourche, S.D., and KROE-AM-FM Sheridan; 79% of KFTM(AM)-KBRU-FM Fort Morgan, Colo.
Seller: Shareholders of Community Media Inc., Buffalo, Wyo.

Facilities: 1410 khz, 5 kw day, 500 w night
Format: C&W

WBIL(AM) Tuskegee, Ala.

Price: \$145,000 for stock

Buyer: Willis Broadcasting Corp., Norfolk, Va. (Levi E. Willis Sr., president/owner); is buying WGZS(AM) Dothan, Ala. Willis owns WAYE(AM)

Birmingham, Ala. (for other holdings, see "Changing Hands," Feb. 10)
Seller: Ellis M. Hall, George H. Clay, Cornelius Hopper, Tuskegee
Facilities: 580 khz, 500 w day, 139 w night
Format: Urban contemporary

KVOC(AM) Casper, Wyo.

Price: \$105,000

Buyer: Mount Rushmore Broadcasting Inc., Casper (Jan Charles Gray, president/owner); owns KFCR(AM) Custer and KZMX-AM-FM Hot Springs, S.D., and KQLT(AM) and KASS(AM) Casper, KRAL(AM)-KIQZ(AM) Rawlins and KGOS(AM)-KERM(AM) Torrington, all Wyo.; has CP to build FMs in Billings, Mont.; Chadron, Neb.; Custer, and Newcastle, Wyo.

Seller: KVOC Inc., Casper (Ray Ebert, principal)

Facilities: 1230 khz, 1 kw
Format: Modern country

WAUB(AM) Auburn, N.Y.

Price: \$70,000

Buyer: Auburn Broadcasting Inc., Geneva, N.Y. (George W. Kimble, president/75% owner). Kimble owns WCGR(AM)-WMHX(AM) Canandaigua; 75% of WLLW(AM) Clyde, WRCD(AM) Honeoye Falls and WNYR-FM Waterloo, and 49% of WOLF(AM) Syracuse, all N.Y.; is 50% owner of company that has applied to build FMs in Murdock and Nocatee, Fla. Note: Kimble plans to sell WHMX and WRCD.

Seller: Morgan Media Inc., Auburn (Richard Morgan, president); no other broadcast interests

Facilities: 1590 khz, 500 w day, 1 kw night
Format: AC

WGCD(AM) Chester, S.C.

Price: \$65,000

Buyer: Frank Neely, Rock Hill, S.C.
Seller: Chester Broadcasting Co. Inc., Chester (William C. Stone, president); no other broadcast interests
Facilities: 1490 khz, 1 kw
Format: Gospel

WINV(AM) Inverness, Fla.

Price: \$5,000

Buyer: WGUL-FM Inc., Palm Harbor, Fla. (Carl J. and Betty Lou Marcocci, joint owners of 61.6%); owns WGUL(AM) Dunedin-WGUL-FM Dade City, Fla. Marcocci are joint owners of 55% of WSGA(AM)-WZAT-FM Savannah, Ga.
Seller: WINV Inc., Floral City, Fla.; no other broadcast interests

Facilities: 1560 khz, 5 kw day, 500 w night
Format: News/talk

—Elizabeth A. Rathbun

Jacor in a Rush

Cincinnati group owner buys Limbaugh syndicator

Radio

By Donna Petrozzello

In a dramatic expansion of its budding programing syndication venture, Jacor Communications last week bought Rush Limbaugh syndicator EFM Media Management for an undisclosed price.

Jacor Chief Executive Officer Randy Michaels calls the acquisition "an absolute perfect piece" that fits Jacor's "vision of opportunities and growth under the Telecom Act." Michaels cites Limbaugh's extensive reach in radio as a key reason for his interest in acquiring New York-based EFM. Jacor is based in Cincinnati.

Since launching nationally with EFM almost nine years ago, Limbaugh has signed 660 affiliates delivering 20 million listeners weekly. The show earns top ratings in its dayparts in most markets, with ratings particularly high among adults 25 and older. It has equally strong appeal to most major advertisers.

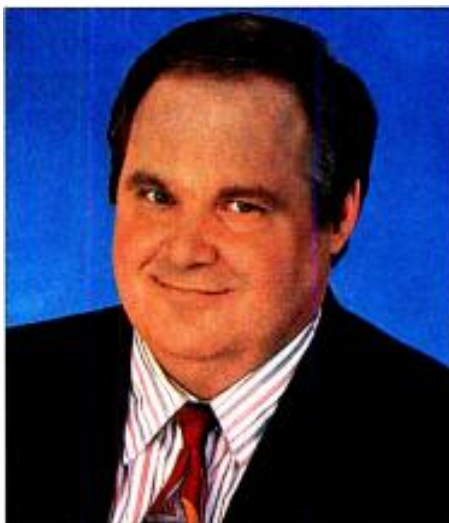
"Rush is number one in ratings, revenue and station count, and we wanted to create a long-term, sustainable advantage," Michaels says. "Rush revitalized the AM dial and reinvented talk radio."

Limbaugh says the deal includes an extension of his contract with EFM that will keep him talking "well into the next millennium." Limbaugh also says neither the format nor the content of his show will change as a result of Jacor's involvement.

Jacor also acquires EFM's syndicated *Dr. Dean Edell* show, the nation's top-rated talk show about health care issues. It is carried on some 330 stations.

After almost nine years, EFM founder and chief executive Edward F. McLaughlin effectively leaves the day-to-day operations of the company, but will remain as a consultant to Jacor. EFM President John Axten and Executive Vice President Stu Crane will continue in their roles.

McLaughlin says he "wanted to reduce" his role at EFM and that Jacor approached him with the deal. McLaughlin chose to sell to Jacor



Rush Limbaugh is Jacor's latest acquisition in radio syndication.

"because they are radio people" and because the deal kept the EFM staff intact.

While the pairing of Jacor and EFM surprised some in the industry, it makes sense in that Jacor-owned stations are the single largest affiliate base for Limbaugh's show.

It's also a logical next step for Jacor, which has been aggressively acquiring and launching national programing. Last month, the company took over syndication of the sex advice show *Love Phones* from Westwood One Entertainment. Jacor also recently launched the overnight truckers' show *Truckin' Bozo* from its WLW(AM) Cincinnati.

Michaels strongly plays up the potential to use EFM expertise and resources to "fully exploit the opportunities to syndicate product that people want to listen to." Gaining Lim-

baugh and EFM provides "an ideal platform to launch additional programing," Michaels says. Specifically, he is interested in finding a "strong lead-in" program to Limbaugh's mid-day show.

With 100% national clearance, the show may be hard to grow, at least from the standpoint of adding affiliates. Limbaugh says that "the way to grow the show now is not with new affiliates, but by increasing the audience level at our stations."

Industry insiders have speculated that Jacor might consider moving Limbaugh from his current affiliate to a Jacor-owned station in the same market, if the two stations were of equal power the O&O had a format suitable for Limbaugh's show.

One source raised Kansas City, Mo., as a possibility. In that market, Limbaugh airs on Entercom's news/talk KMBZ(AM) and Jacor owns WDAF(AM). Both stations have similar power, but WDAF has a country format. Neither station would comment on the prospect.

In Jacksonville, Fla., Limbaugh airs on SFX Broadcasting's news/talk WOKV(AM), which is one of Limbaugh's long-time affiliates. Although Jacor owns news/talk WJGR(AM) there, WJGR's signal is weaker and its average share of listeners 12-plus is smaller than WOKV's.

Mark Schwartz, president/GM of SFX's six-station group in Jacksonville, says Jacor is more likely to retain Limbaugh's affiliations with strong, top-rated stations in various markets than to "drop the show unceremoniously" from veteran affiliates "just because Jacor has a competing station in the same market."

"Jacor has to sell inventory on the show and they have to make a profit," Schwartz says. "The value of that network—EFM—is somewhat evaluated by the strength of its affiliates." ■

SW opens studio at Sony

New York-based SW Networks has opened a studio on the Sony Pictures lot in Culver City, Calif., from which it plans to deliver a full slate of entertainment news programing. SW Networks President Dan Forth says the Los Angeles studio gives the network access to more celebrities for satellite-delivered interviews. Also, SW has set up a Los Angeles bureau to provide breaking entertainment news reports, because Forth says, "SW Networks takes entertainment news as seriously as other radio networks take hard news. By establishing SW as an insider at one of Hollywood's busiest studios, we will be able to provide the most comprehensive inside access to the entertainment business."

—DP

Broadcasters' franchise there for taking, says Hundt

Tells cable it has opportunity to unseat nation's incumbent major medium

By Harry A. Jessell

Oppportunity's knocking. FCC Chairman Reed Hundt told top cable executives in New Orleans last week.

By dragging their feet on digital transmission and public service, Hundt said, broadcasters are putting their "franchise" as the dominant TV medium "up for grabs."

And if cable is smart, it will steal away with the franchise, he said.

"To become the true franchisee for TV in America, with the political and economic significance that comes with it, you already have a lot going for you—many popular channels with lots of sports, kids programming and national news; courage and entrepreneurial skill; the pipe that delivers plenty of niche programming, and the potential for interactivity."

But to usurp the franchise, he said, cable must also find a way to duplicate broadcasting's universal coverage, offer the "most family-friendly" programming and expand local services.

Hundt promised to help cable become ubiquitous. "Maybe the right FCC policy is to say that as long as a basic package that services the public interest achieves 80 percent penetration, no further regulation is needed."

By resisting a content-based program ratings system, broadcasters continue to antagonize parents, he said. "In millions of homes, parents are coming to believe that as far as broadcast channels are concerned, prime time is the wrong time for kids and families."

On the other hand, "everybody knows that cable invented content-based ratings even before Congress passed the V-chip legislation."

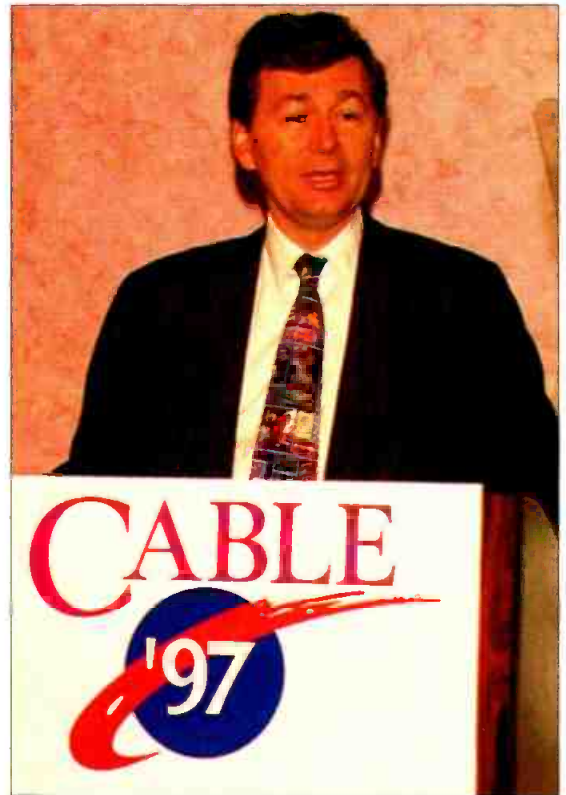
Hundt also urged cable to hold the line against hard-liquor advertising. "Just keep saying no to liquor's money."

Cable's growing ties with its local communities are its "secret weapon in trying to seize the franchise," he said. "In cities like New York and Washington you get local news, traffic and weather on a strictly cable channel [local cable news channel]. This is a service to your markets and, perhaps, a very shrewd business move."

Advertisers and the computer industry may be cable's natural allies, Hundt said. "We are approaching a day when the number of eyeballs is not as important as the information about the eyeballs who are watching."

Computer manufacturers plan to make millions of computers capable of receiving digital TV signals. "It's hard to see why the computer industry should care whether digital television comes into the home over the air or through a cable," he said.

Hundt criticized broadcasters for their "slo mo" approach to digital TV. The FCC expects to give each TV a



FCC Chairman Reed Hundt

second channel so it can begin digital service without disrupting its conventional analog TV service. Yet, Hundt said, the major networks are resisting the FCC efforts to place deadlines on the construction of digital stations.

"If broadcasters won't launch digital television quickly, then DTV is going to be a failure. Before long a huge majority of TV sets will definitely be receiving digital TV. Satellite is there. Cable is on the way, moving to digital faster as DBS poses more of a threat. If broadcasters wait, it'll be too late. [They] will have lost the delivery side of the franchise."

"I'm beginning to wonder if broadcasters really want these DTV licenses," Hundt said. "A cynic would think that broadcasters just don't want someone else to have them." ■



Cable sees clouds in Sky

The cable industry looks as though it may soon have a serious new competitor on the block in Sky, the joint venture of Rupert Murdoch's News Corp. and Charlie Ergen's EchoStar.

But cable industry executives were quick to point out that Sky has some serious obstacles as well.

Sky's ambitious plan is to be all that cable is and more. In addition to offering all the cable networks, including those too new to enjoy widespread carriage, Sky says it will offer local broadcast signals to 75% of the nation's TV homes.

Within five years, it predicts, it will count 8 million homes as subscribers, 40% of the projected DBS market. And it expects many of those viewers to come from cable's rolls.

At the NCTA convention, top cable executives were asked to share their views of the latest competitive threat. The consensus: Sky has to be taken seriously, but it has plenty of technological, legal and business hurdles yet to overcome.

Brian Roberts

President, Comcast

"I think there are a lot of questions that need to be answered and asked. Hopefully there will be a full discussion soon. I really don't understand [Sky's] business plan.

"One of the things with DBS is the problem it is going to have with customer service and getting it repaired. Say you go to Circuit City and buy it,



Brian Roberts

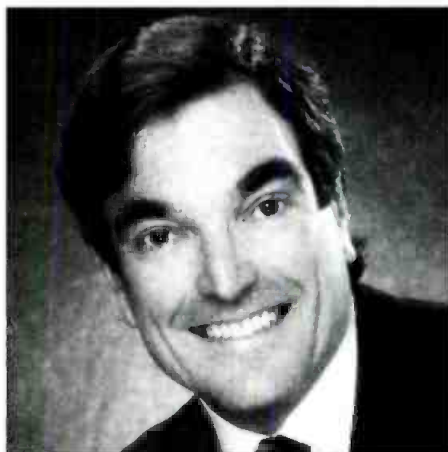
come home, install it and something goes wrong. Nobody right now has an economic incentive to fix it because Circuit City wants to sell you another one.

"I think if we stick to our strategy and we don't treat the competition lightly, we'll be fine."

Jeff Marcus

CEO, Marcus Cable

"The major issue is parity. If they want to be cable operators, then they have to live by the same rules that cable operators have been living by for several years now. That includes ownership restrictions, syndicated exclusivity,



Jeff Marcus

sports blackouts, must carry and so on. What we are interested in is a level playing field.

"We're not concerned about competition, but we are worried about competition that has an unfair advantage. I think at the end of the day, we have and always will have the one thing they don't have: local infrastructure. We do have a competitive response, which is the satellite overlay..."

Kay Koplovitz

Chairman,
USA Networks

"They have a lot of hurdles to get over.



Kay Koplovitz

I don't know if they are going to keep all of their satellites now that they are under one roof. There is no doubt it could be a big challenge to the cable industry. The questions that remain are: How attractive is it? Does it create haves and have-nots within the broadcast industry? It is going to be interesting to see if any of the broadcast networks fall into the hands of one of the DBS services."

Ted Turner

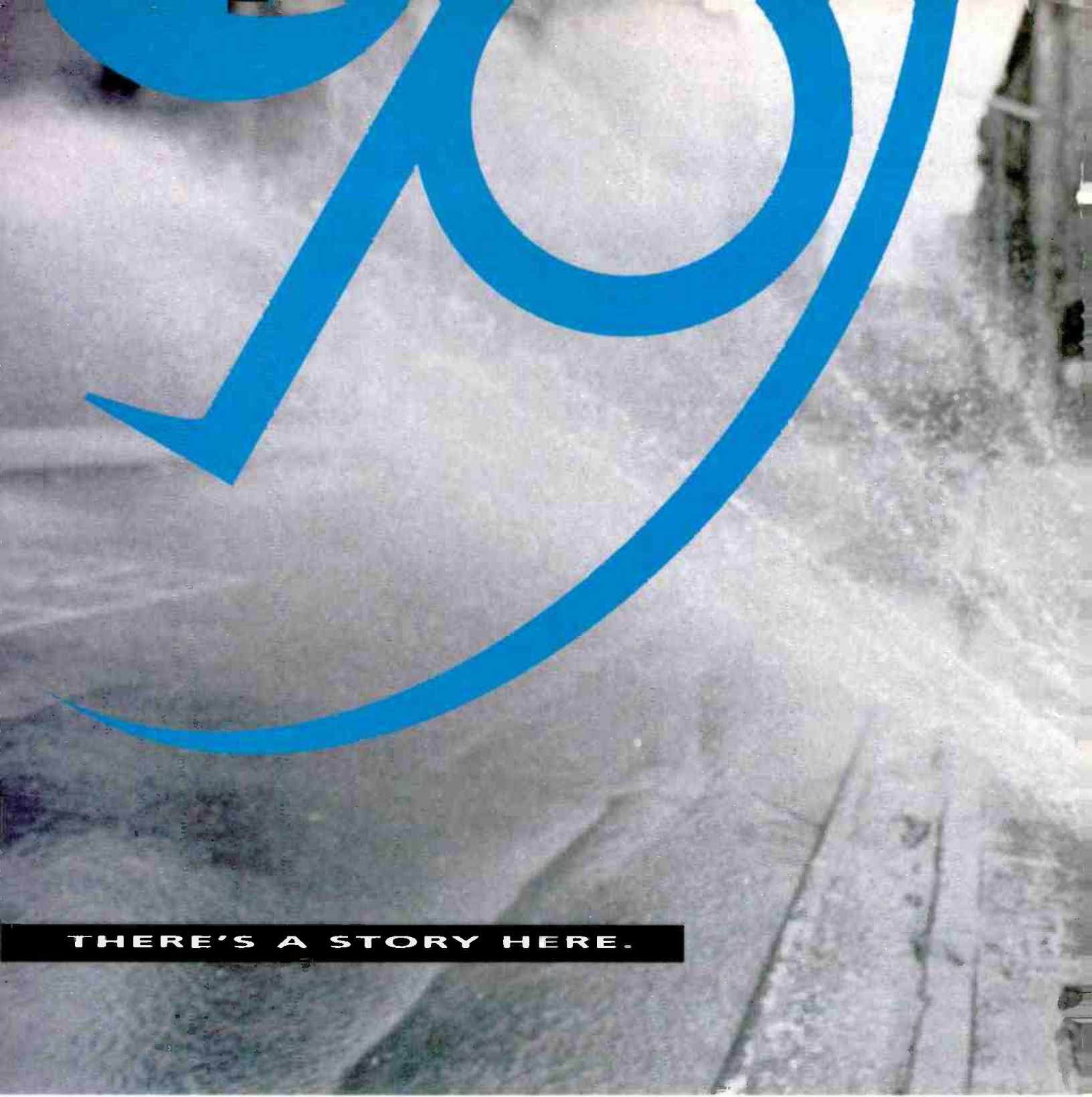
Vice chairman,
Time Warner

"The networks can't be that dumb." [In granting Sky permission to retransmit their signals, the broadcast networks would be giving up control over their own distribution. But it makes sense for the networks to use the Murdoch threat in negotiations with cable opera-



Ted Turner





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tors for carriage of broadcast signals and cable networks]. "You use any chip you can get."

Leo Hindery
President, TCI



Leo Hindery

"Rupert Murdoch is an old friend. I applaud his strategic initiative. I am more than a little annoyed by the anti-cable rhetoric. These are thoughtful, formidable competitors, but I feel passionately that wireline will always, always be better than wireless. The package we saw in Hartford doesn't come comfortably over wireless. [Sky] is a formidable competitor who can be taken on handily and beaten."

Amos Hostetter
CEO, Continental
Cablevision

"This is fundamentally a competitive business. Anyone who doesn't see that doesn't understand what's raining down on us from the sky. But I am convinced that we can get more than our share in the technological future.... There is an



Amos Hostetter

element of misinformation out there.

"There was another high-profile individual [Bell Atlantic's Ray Smith] who was also predicting the demise of cable. I don't take Rupert lightly, but I think the rhetoric is overdone."

Rainbow steps up to the plate

American Sports Classics scheduled for July launch

By Joe Schlosser

Move over, Classic Sports Network. Rainbow is starting its own channel.

American Sports Classics, a combination of sports movies, documentaries and thousands of hours of games, plans to debut July 9. The network will use Rainbow's other cable properties, SportsChannel Regional Network and American Movie Classics, to fill its 24 hours.

When American Sports Classics launches, it will offer SportsChannel's 25 million regional viewers a free trial offer, for several months. The network will rely on advertising revenue and be a basic service.

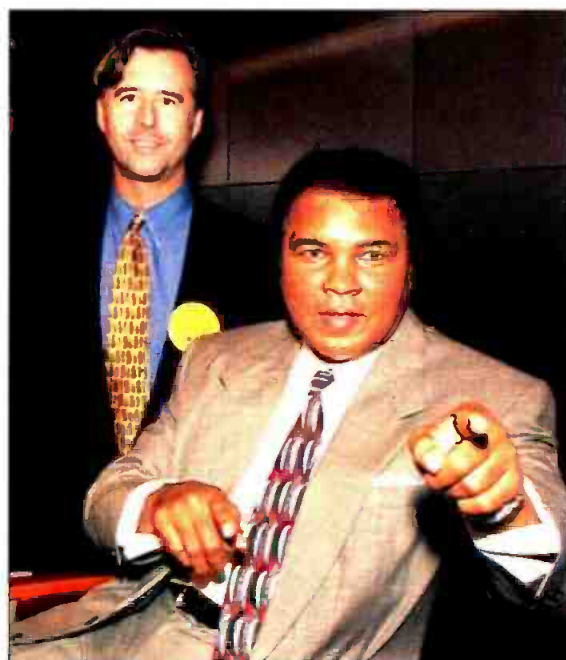
"We've been planning this for five years," Josh Sapan CEO, Rainbow Programming Holdings, says. "We are going to tell the story of sports through a variety of formats. We'll be different from Classic Sports [Network]."

Sapan says a merger with Classic Sports will not take place and that American Sports Classics has plenty of programming. Cablevision, the nation's sixth-largest MSO and the owner of Rainbow Programming, will likely carry American Sports Classics on all of

its systems. Cablevision has nearly 3 million subs, the majority in the New York region.

American Sports Classics has acquired more than 5,000 hours of vintage sports programming from a variety of video libraries. The network has deals with Grinberg Film Libraries, Universal and TWI. Through its arrangement with TWI, the channel will have access to historic Olympic, tennis and golf footage. It will also take advantage of Rainbow's contracts with NFL Films and Phoenix Productions, producer of "Baseball's Greatest Games." Sapan says Cablevision's ownership of Madison Square Garden also will play a part.

"We hope to build all sorts of relationships with the Garden," Sapan says. "It has a tremendous history that we believe could really enhance

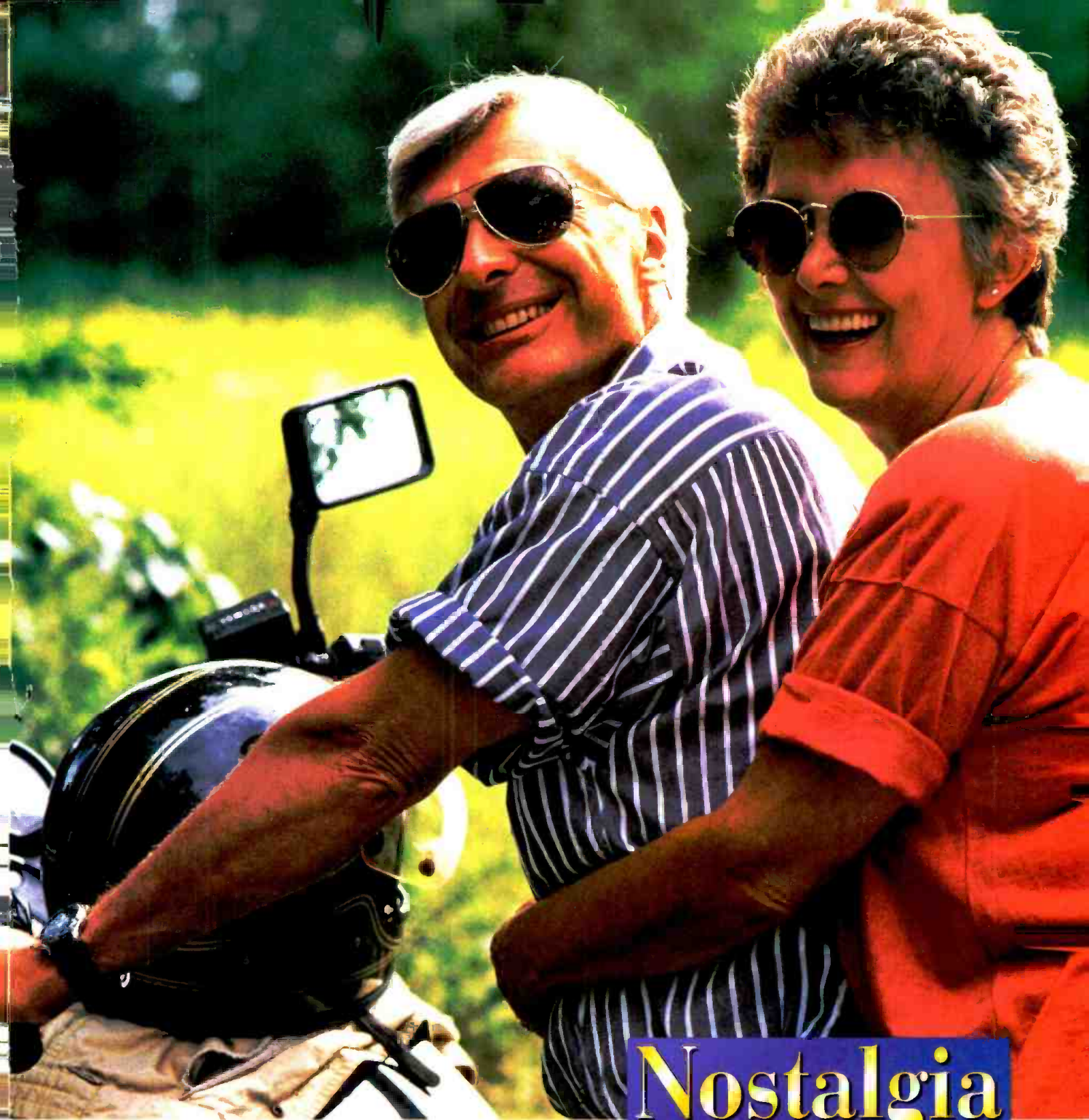


Muhammad Ali and Rainbow Sports' Mike Bair are ready to go toe to toe with Classic Sports Network

our programming."

Sapan says the network will bring together the movies, documentaries and sports programming on "theme nights." American Sports Classics will feature one athlete, team or event on a particular night and combine the three elements into such a theme evening.





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* Source: Nielsen Media Research NCAR 1Q-4Q 1995 vs 1996.

www.americanradiohistory.com

Classic Sports Network Files complaint



Officials from the Classic Sports Network are not taking Cablevision Systems Corp.'s latest move lying down.

Monday, as Cablevision subsidiary Rainbow Programming announced the launch of its new, similar network—American Sports Classics—Classic Sports Network was filing a complaint with the FCC against the MSO.

Classic Sports alleges that Cablevision would not carry its programming without receiving an equity stake in the independently owned network. Classic Sports is carried in 50,000 of Cablevision's 3 million subscriber homes. The network also announced it will vigorously oppose Cablevision's agreement with ITT to purchase the half interest in Madison Square Garden



that it did not already own. "It's a sad day for the industry. What they are doing will inevitably tarnish cable operators as a whole," says Classic Sports Network President Stephen Greenberg.

Greenberg says the launch of American Sports Classics is "not a blow, but just a diversion. It's a sideshow and a calculated move on Cablevision's part."

Michael Lardner, senior vice president of Rainbow Sports, denies Greenberg's statements and says American Sports Clas-

sics is not a sideshow. "Sports is about competition," Lardner says. "We've been planning this for three years."

Asked if Classic Sports is going to seek legal action against Cablevision, Greenberg says the network has not ruled it out. —JS

Flanders to open up

The European Commission's competition chief, Karel van Miert, is expected to rule in April that the Flemish government in northern Belgium must open up its terrestrial TV market to additional commercial players. This could enable Nasdaq-listed Scandinavian Broadcasting System to secure a local license for its VT4 broadcaster for the first time; currently, the network operates under a satellite license from the UK. Other potential entrants may include CLT-Ufa, which has held informal talks about taking a stake in the only existing private broadcaster, VTM, but is now waiting for legislative changes.

GLA gets Disney block for PPV

Galaxy Latin America's digital DTH package, DIRECTV Latin America, will begin broadcasting a 48-hour block of Disney programming on weekends, starting March 22. The Disney Weekend will be a pay-per-view event. Sources speculate that The Disney Channel will eventually launch as a full-fledged service on DIRECTV Latin America, probably in 1998. Disney films are also carried on the HBO Olé movie channel, in which Disney recently became a shareholder.



BBC and Flextech unveil joint venture

UK satellite programmer Flextech, controlled by TCI International, and the BBC unveiled their digital channel joint venture, but said they will launch only two channels in 1997: Horizons (documentary) and Style (lifestyle). Other channels will launch in 1998. Flextech will supply £22 million (\$35.2 million) in equity plus £88 million in loan stock and £30 million in standby credit for the new venture, which will develop channels using BBC programming for delivery by digital satellite to DTH and cable homes. The deal gives the venture preferential access to the BBC library for 30 years.

AlphaStar plans Canada placement

Fledgling Canadian digital DTH operator AlphaStar Canada, which launched mid-March, is arranging a C\$150 million (\$107 million) private placement with financial institutions to fund expansion of its service. AlphaStar Canada's 45-channel package is essentially its U.S. service distributed in Canada, but will increase to 120 channels in its own right in the summer when the service migrates to AT&T's Telstar 5 satellite. Rivals Expressvu and Star Choice plan launches later in the year.

—Nicole McCormick & Lloyd Shepherd

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21st Century tackles TCI in Chicago

Construction of \$150 million system to begin within two weeks; franchise encompasses 300,000 homes

By Harry A. Jessell

Glenn Milligan says he has the backing he needs to compete with Tele-Communications Inc. in Chicago.

Milligan is president of 21st Century, a start-up company with big cable ambitions. With the backing, which includes that of investor George Soros, Milligan says he will begin construction within two weeks of a \$150 million state-of-the-art cable system in Chicago's Franchise Area I.

Now served by TCI, Area I comprises some 300,000 homes in a two-mile-wide strip stretching along Lake Michigan from Evanston to Hyde Park and including the downtown area. "It's everything you perceive as Chicago," says Milligan.

In addition to the homes, 88% of which are in apartment and condominium buildings, the franchise includes 500,000 business outlets and 50,000 hotel rooms.

If all goes well, 21st will be hooking up its first customers in June, Milligan says.

"We have investors with deep pockets and an appreciation for our business plans," Milligan says. "We met and exceeded our initial financing targets."

In addition to Soros, the investors



Glenn Milligan, a former Disney Channel and Showtime executive, is president and CEO of 21st Century, which won one of five Chicago franchises a year ago.

include William Farley, Farley Inc.; JK&B Capital; Boston Capital Ventures; Thomas Burrell; Donald Jackson, Central City Productions; George Johnson, Johnson Products; Edward Joyce; Ralph Moore, and Mark Tauber, chairman, communications department, Piper & Marbury.

Together, they have contributed "tens of millions of dollars" in equity, Milligan says, declining to be more specific. The company is also close to closing on a \$50 million

"debt facility," he says.

Milligan says he is also close to announcing deals with a major security firm and long-distance telephone company to market their services.

According to Milligan, 21st Century will offer 110 channels of video over a 750 mhz, hybrid fiber/coax cable system. It will also offer Internet access, ranging from dial-up 14.4 kbps to 10 mbps via cable modem.

21st Century's packaging of its services for businesses as well as residences is key to making the overbuild economically viable, he says. "TCI, like every other cable operator, has turned its back on the commercial marketplace."

TCI is getting squeezed at both ends of Chicago. Ameritech, the regional Bell operating company serving the city, has applied to overbuild TCI in Area 5, the region of mostly single-family homes in the southern end of the city.

"We are more than ready for the competition," says Lisa Ouzounian, regional director, government affairs, TCI. Although Milligan is not interested in any of the other Chicago franchises, he has been busy lining up franchises in Michigan with the goal of passing 3 million homes within eight years. ■

Staying away from blue sky

Hindery, others say cable has to be temperate about overpromising'

By Price Colman

Bringing It Home" may have been the theme of this year's NCTA show, but the more frequent refrain during last Monday's opening session—with apologies to Robert Frost—was more like "miles to go before we sleep."

The enthusiasm and optimism you'd expect from the kickoff gathering of the cable industry's largest ever convention—an estimated 30,000 attendees—were present, but there was a

strong cautionary subtext.

While emphasizing the power of cable's infrastructure and the promise of new technologies—chiefly digital cable and high-speed Internet connections—leadoff speakers were careful to set a measured tone for the '97 show.

"I think in the past there has been some over-promising and heightened

expectations that did not come to pass," said Tele-Communications Inc.'s new president, Leo J. Hindery Jr. Digital cable "is for real. By the latter part of 1998, this becomes almost ubiquitous in the U.S."

In response to questions following the opening session, Hindery said TCI expects to have its digital product ALL TV in front of 20 million of its 32 million homes by the end of next year. He also acknowledged that TCI has quietly increased its estimate for homes passed by ALL TV this year



Every Day's

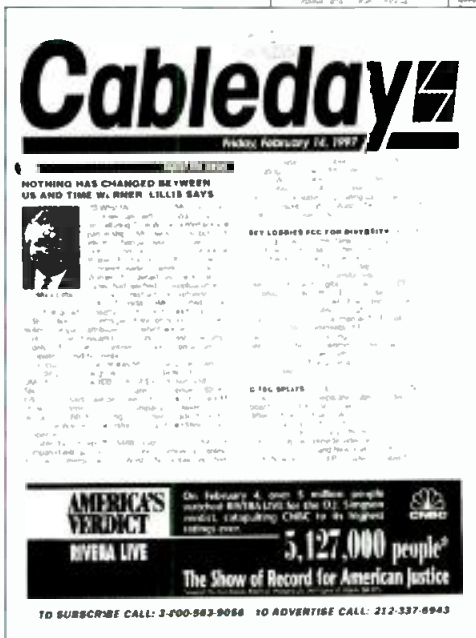
Monday

Tuesday

Wednesday

Thursday

Friday



Cableday

CABLEDAY'S STOCK INDEX

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STOCKY DUCKS SERIES

MOODY RATES FOR SATELLITE RISK

STOCKY DUCKS SERIES

MOODY RATES FOR SATELLITE RISK

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from 5 million to perhaps double that.

"You always have to be temperate about overpromising," he said. "We have not done a great job. This time, these are promises we intend to keep. We're confident we'll deliver this time. Or we won't promise."

Hindery is hardly a voice in the wilderness looking to digital cable's

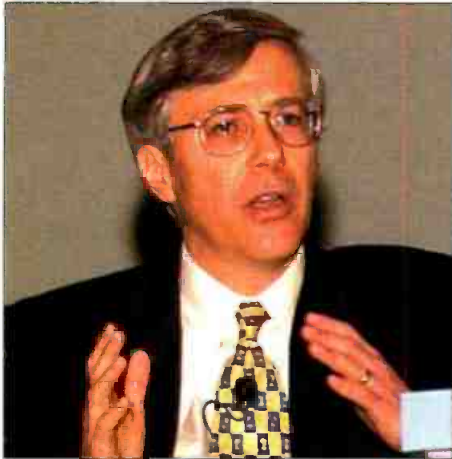
promise-challenge equation weighted on the side of promise where digital cable is concerned. Koplovitz sees it tilting in the other direction.

Digital "means more choices, multiplexing, pay per view, new channels introduced through digital," Koplovitz said. "But it means difficult economic models to meet for pro-

central focus of employees and everyone else."

Amos Hostetter, CEO/founder of Continental Cablevision—which spearheads domestic cable operations for US West Media Group—offered a slightly more complex formula, but with the customer still at the root.

"Number one, we've got to not for-



Decker Anstrom

potential, on both offensive and the defensive fronts. But the programing sector, as represented by Kay Koplovitz, CEO of USA Networks, takes a somewhat different view.

On one hand, Koplovitz envisions the viewer graphs for cable and broadcast crossing—meaning that cable viewership would meet and then exceed that of broadcast—perhaps in as little as 18 months.

"You don't have to go very far out on the trend line," she said.

But where operators see the

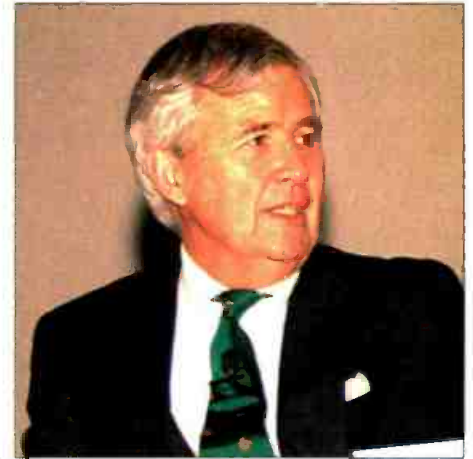


James Robbins

gramers. It's smaller distribution. Networks won't start with 20 million to 30 million homes.... [The economics] will be based more on subscriber fees than the advertising model."

For Jim Robbins, president of Cox Communications, the key non-variable in the formula for cable's success is the customer.

In response to a question from moderator Judy Woodruff of CNN on what cable must do not just to stay afloat but to succeed, Robbins said: "Continue to make sure the customer is the



Amos Hostetter

get our roots—the local businesses that are the genesis of the business we're in today. We've got to stay committed to communities, schools, the whole process that is life in those communities. We have to continue to invest. We have really got to stay focused. Foremost, we've got to start thinking like customer service companies."

But ultimately, in an underlying vote of self-confidence clearly shared by most of his peers, Hostetter brought it all home: "We're where it's at." ■

A new world for cable

Trade agreement will change telecommunications

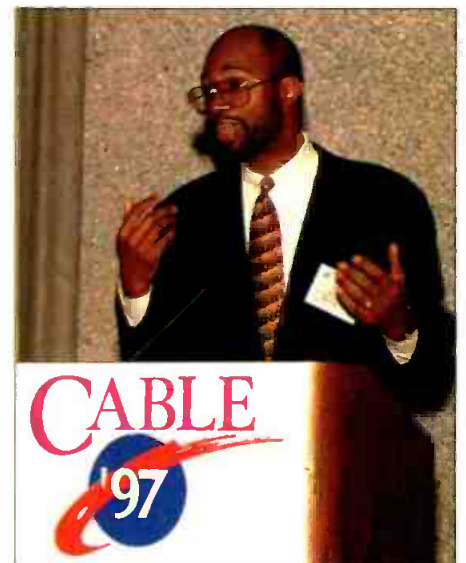
By Price Colman

Don't get too attached to what you think cable television is today. That may be one of the best pieces of advice the industry heard at the 1997 NCTA National Show, and it came from a guy who should know—Larry Irving, assistant secretary for communications and information in the U.S. Commerce Department.

Irving, a veteran telecommunica-

tions policymaker in Washington who helped shape the '84 and '92 Cable Acts, not to mention the Telecommunications Act of 1996, said the international telecommunications arena is about to change and the cable sector with it.

"The new World Trade Organization agreement on goods and services



Commerce's Larry Irving says it's time to think globally.



is going to change the structure of telecommunications as we know it," Irving said during the "We Are the World" international session.

Thanks to its broadband pipe, the cable industry—domestically and internationally—is ideally situated to deliver not only entertainment services but also crucial electronic communications products, Irving said. Ironically, the people charged with shaping the future—regulators—often are out of touch with the real world they're tweaking.

"Most of us don't get it," said Irving. "Most people involved in regulating on an international basis don't know these technologies, don't use these technologies. But [the technologies] will change the way we buy medical services, get jobs and provide education to the young."

Irving's fundamental message: The World Trade Organization's opening of international markets leaves cable poised to capitalize on a \$680 billion telecommunications market likely to double or triple, in his projections, during the next half decade.

But in the real world of economics

and technology, one person's potential feast can be disturbed by another's indigestion. Bernd Jager, managing director of the Association of German CATV Operators, acknowledged the cable industry's potential, but suggested that it's hardly smooth sailing en route to an economic new world.

"In Germany, cable television opera-

tors are losing their customers" to direct-to-home satellite operators, Jager said. "Cable has to be able to compete with other [telecommunications] networks in their price and cost structure."

Cable's success "may depend on interconnection regulations in different countries," and without the benefit of U.S.-like deregulation, that may be a tough nut to crack.

"If cable operators have to restrict themselves only to the transportation function, it's going to be disastrous to their income," he said. ■



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Programing is one certainty in an uncertain future

The cable industry faces the question of where the future will take it. Only now, the industry is facing the future with a seemingly endless list of avenues, including DBS, digital delivery and other options that seemed futuristic not so long ago.

On the "Cable Programming: What Business Is It of Yours?" panel, five executives seemingly walked away, as did many in the audience, scratching their heads. It seems the industry as a whole, from advertisers to distributors to Nielsen researchers, still doesn't get it.

Will DBS joint ventures such as News Corp.'s and EchoStar's Sky rule the airwaves? Could digital be the medium of the future? Or is the Internet going to be the champion of the new era?

"This is becoming a business that is strictly a risk-taking business," said Paul Lenburg, executive vice president of ASI Entertainment.

For advertising executives, putting their corporate clients' ad dollars into cable is a total gamble, says Debbie Currier, executive vice president and media director at Baurlein ad agency. "Even with all the research, it is still unclear," Currier said. "It's an on going education. We don't know how cable is going to be used in the future."



Debbie Currier, Paul Lenburg, Gary Lico, Jim Sharp and Susan Whiting agree on the importance of programing.

For Nielsen, the future is causing chaos. The media research firm, which has come under fire lately for overlooking new forms of communications technologies, suddenly is trying to catch up with the industry.

Susan Whiting, director of marketing, Nielsen Media Research, says Nielsen will announce its research policies on DBS within the next two months. Other monitoring plans for the Internet and new cable formats should be announced in the coming year, she says.

For every possible "risk" scenario, programmers pointed out various strengths and weaknesses. For DBS, Washington regulations and retransmission consents are seen as steep hurdles. The panelists say digital and high-definition TV plans are full of holes. And the current analog cable systems could be in serious jeopardy.

The only common factor the panelists agreed on was programing. Quality programing, the panelists said, no matter the medium, will maintain viewers now and into the 21st century.

"People don't like to have that many choices in their life," Lenburg said. Give me substantive programing, no matter where and when, and I guarantee they will watch and they will return."

—JS

New signs of the times in cable

Outdoor and radio share of ad/promotions budgets are rising

By Cynthia Littleton

On the streets where the entertainment industry works, billboard advertisements for cable networks have become as ubiquitous as the Marlboro man.

Radio's share of basic cable's advertising budget is also growing, and industry veterans say the trends are related. As cable's slice of the overall TV audience pie increases, even the niche-oriented program services are stepping up their broad-based, off-air promotion.

Within the wired world, competition among basic cable networks is intensifying at a time when cable operators are inundated with new channel offerings.

"This is very clearly a much more competitive time in this industry," says

Doug Symons, vice president of marketing for The Family Channel. "When competition is hot, businesses invest more in their brand. It pays for networks to try to distinguish themselves in the marketplace."

The Family Channel booked some of the rarefied air above Hollywood's Sunset Strip earlier this year for a billboard heralding the network's made-for-TV movie *The Ditchdigger's Daughter*. But the real message was to let Hollywood's creative community know that The Family Channel is becoming more active in original production.

"We wanted to create more aware-



ness in the community, where writers and producers are to make sure they put [Family Channel] on their list when pitching projects," says Symons.

New York, with its high concentration of advertising agencies, is also a popular spot for carefully timed, strategically mapped outdoor campaigns. Enterprising cable networks have been known to erect billboards near the homes and offices of reluctant cable operators.

Fox has blanketed Los Angeles with



outdoor advertising for its new Fox Sports West and Fox Sports West 2 cable channels. "With all the driving people do in Southern California, you have to be outdoors and on the radio to make the connection with the local teams," says Kurt Schneider, vice president, national marketing, Fox Sports Net.

For some, outdoor promotion doesn't always fall into the realm of advertising.

TNT and TBS have sponsored an 18-month national tour of a half-scale model of Washington's Vietnam War Memorial, creating the kind of local events that lend themselves to joint promotions with cable operators.

Cartoon Network is now preparing for its third annual "Dive-In Theater" summer tour of public pools and water parks.

So-called stunt billboards are part of The Disney Channel's plans for a big promotional push for its new logo and the TV premiere of Disney's 1995 animated hit "Pocahontas." Programming information on billboards in New York and Los Angeles will be updated every day during April and May.

"We want to give people the idea that something's happening [at The Disney Channel] this spring," says Eleo Hensleigh, senior vice president, marketing, Disney/ABC Networks. "That will lay the foundation for our new program premieres in August and September."

But most outdoor cable advertising is done to boost a network's image rather than the ratings of a specific program. Ideally, the scattershot approach of outdoor advertising encourages potential viewers to seek out the channel. Once found, it's up to the programming and the tune-in promos to bring the viewer back for a second look.

"We just want our name to be everywhere," says Dale Hopkins, senior vice president, marketing, for E! Entertainment Television. E! most recently mounted billboards in major urban markets last September for the off-network launch of *Melrose Place*.

"Outdoor is good for establishing our brand," says Hopkins. "[It gets our] message of entertainment television out there as big as possible. But radio helps us reach our audience with laserlike precision." Other cable marketers agree that radio's narrowly targeted formats are a good fit with cable's audience. E!'s radio advertising budget for 1997 is up 40% over last year, Hopkins says. VH1's overall advertising budget is also up by more than 30% this year.

Radio's news, sports and rock sta-

tions are a cost-effective way for USA Network to reach its core audience of young men. USA's radio presence is growing because the network is investing more in original productions, says Andy Besch, senior vice president, marketing, USA Networks.

USA has launched a print and radio advertising blitz for its new prime time lineup, which debuted in January, including the comedy *Lost on Earth* and the drama *La Femme Nikita*.

Like USA, Turner's TBS and TNT have broadened their program slate beyond sports and action/adventure

fare, but their image as the home of John Wayne movies persists. A huge outdoor advertising presence for high-profile TNT originals, such as 1996's *Andersonville*, helps redefine the network's image.

"We've always used outdoor advertising pretty aggressively for high-profile projects," says Scot Safon, TNT's senior vice president, marketing. "As the number of those projects grows and we have more successes, we can justify using more and more outdoor, which we think is a great high-impact medium." ■



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Eye's just wild about Harry

CBS correspondent Harry Smith is going on the road for CBS Eye on People with *Travels with Harry*, a show that expands on his commentaries of the same name on the *CBS Evening News*. The hour show is being executive-produced by Susan Lester, who was creator and executive producer of A&E's *Arts & Entertainment Revue*. CBS Eye on People also will showcase *Signature*, an hour weekly program of one-on-one, single-subject interviews conducted by off-camera interviewers and introduced by Charles Osgood of *CBS News Sunday Morning*.

Classic combination

Veteran actor Roddy McDowall ("How Green Was My Valley," "Lassie, Come Home") is joining Turner Classic Movies as the host of its weekly *Preservation Showcase*, which features restored films. McDowall, a member of the National Film Preservation Board, will make his first appearance April 6 and also will serve as a spokesman on film preservation for TCM. Although Turner has been criticized for colorizing classic films, it also has helped transfer more than 2,000 films from deteriorating nitrate-based film to safer stock.

Romantic encounters

Rainbow Programming's Romance Classics will boost its subscriber base by 5.9 million when the network launches on DBS services DIRECTV (April 11) and Primestar (April 20) and has new launches on MSO Century Communications. In other news, the channel has wooed some new executives: Valerie Green, general manager of *Spin* magazine, has been named director of marketing; Bonnie Boyle, director of marketing, CTAM, joins as director of affiliate marketing, and Elena SanGabino, senior on-air planner for HBO, joins as manager of program scheduling.



Cos at TCM

Bill Cosby (l) was the star attraction at a dinner hosted by Turner Classic Movies at the Fairmont Hotel last week. After TCM Tom Karsch, Senior VP and General Manager, presented Cosby with a TCM logo modified to feature his cigar-smoking visage, the comedian drew tears of laughter and sympathy from a crowd that included Ted Turner and Jane Fonda (above). He talked of the ups and downs of marriage and parenthood, then closed with a brief discussion of his feelings following the death of his son and the capture of a suspect. Cosby praised TCM for films he called "wonderful," pointing to their reliance on the imagination as contrasted to the graphic films of today. "They would cut to a snowstorm or a fireplace," he said, "and we could fill in the rest."

Millennium move

Jay Friesel, VP/COO of Katz Millennium Marketing, the interactive sales division of Katz Media Group, has been named president. The move puts the division on the same level with Katz TV, Katz Radio, Seltel and other Katz operating groups. Millennium represents Katz's Website and nontraditional TV sales business. As part of its expansion of Millennium's activities, Gary Cecchini, from US Cybersites, has joined the company as VP/general sales manager.

Turner Taps into online

Turner Network Sales has created an interactive marketing Website. Tap

Online, targeted for a June start-up. The site, which will serve as a link between Turner and operators, will provide affiliate marketing materials, ratings and research information, as well as a communications center, archive, clearing house on launch and policy procedures and even a chance to win prizes in a monthly trivia contest. The address is www.tap-online.com.

Show us your HITS

Spice and the Adam & Eve Channel have been added to the inaugural lineup of TCI's digital ALL TV service (offered on its Headend in the Sky platform). TCI has rolled out ALL TV in three markets—Hartford, Conn.; Freemont, Calif., and Arlington Heights, Ill.—and plans to be in 40 markets within a year.

Yo quiero mi HTV

HTV, the Spanish-language TV music network, is launching *Video-Hits*, a weekly half-hour program featuring the top five music videos of the week plus one HTV-exclusive video. The network reaches 3 million households in 18 countries. At the convention, HTV also debuted its Website, which lets viewers request videos: www.htv.com.

Patented move

Interaxx Television Network has been awarded a patent for its Interactive Television technology, which chief technical officer John Spaulding describes as a "high-data-content and storage system that can be retrieved by downloading into a hard drive or CD-ROM." It is the company's third patent since its creation in 1990 to provide multimedia services for TV and computer applications.

Health education

WTBS(TV) Atlanta is undertaking an outreach program in conjunction with the airing of its two-part original documentary *The Coming Plague* on April 20 and 27. Cable systems will be distributing posters and study guides to high school teachers about the program, is a four-hour documentary dealing with the diseases that threaten society. Turner Learning, an educational effort providing distance



learning, online resources and other services, also will offer "Virus Encounters: Microorganisms in the Human Body," an interactive event during which students will be able to ask questions—over the Internet and by phone—of experts at the Centers for Disease Control and Prevention in Atlanta.

CNN/SI adds reporter

Kelly Carter, a sportswriter for *USA Today*, has joined CNN/SI in Los Angeles as a reporter covering the West Coast.

Priming PBS

DBS provider Primestar is reaching out to PBS—whose affiliates may play a key role in the brewing battle between cable and DBS operators over carriage of local broadcast signals. Primestar says it is adding PBS's national feed to its programming lineup as of April 1. Primestar also is donating \$2.5 million over a three-year period to become national underwriter of PBS's community outreach programs. Among other initiatives, PBS's Ready-to-Learn Service provides study guides and other programing-related educational materials to schools, parents and daycare providers. While Primestar competitor DIRECTV already offers PBS's national feed, it's unclear yet whether PBS affiliates will be included in the local station lineup offered on Sky, the new DBS alliance of News Corp. and EchoStar Communications. EchoStar presently carries a national PBS feed.

Wait and see

House and Senate judiciary committees are waiting for a U.S. Copyright Office report on the Satellite Home Viewer Act before drafting any legislative changes to law. Julian Epstein, minority counsel on the House Judiciary Committee, said on a Washington issues panel. At the request of Senate Judiciary Committee Chairman Orrin Hatch (R-Utah), the copyright office is preparing a report on the act and will address issues surrounding Sky's proposal to retransmit local TV stations. Epstein said overall he was "not convinced" of calls for a complete restructuring of the act.



Disney expands kids fare

The Disney Channel has ordered 13 episodes of *PB&J*, a new kids series produced by Buena Vista Television Animation in association with Jumbo Pictures. The order is part of its ramping up of kids programming that includes acquiring series *Madeline* and *Jungle Cubs* and pilot orders for *Use Your Head*, *Imagine That* and *Bear in the Big Blue House*. It also is developing *Rolie Polie Olie*.

TV Land at 20 million

National advertisers soon will be welcome at Nick at Nite's TV Land. Viacom's 10-month-old cable channel will pass the 20 million-subscriber mark on its first anniversary, May 1, thanks to expanded carriage agreements with Time Warner Cable, Cox Communications, Continental Cablevision and four other MSOs. National advertising will replace some of TV Land's "retro" classic commercials beginning in October, when Viacom initially projected TV Land would hit the 20-million-subscriber mark. "Reaching 20 million subscribers by our first birthday at a time when so many new cable channels are being offered is a great testament" to TV Land's appeal," says Nicole Browning, executive vice president, affiliate sales and marketing, MTV Networks.

FCC rejects Ameritech claim

FCC has upheld the decision last summer by the Cable Services Bureau to reject Ameritech's claim that Continental Cablevision and HBO are violating the program access rule. The bureau last summer said the exclusive contract between Continental and HBO falls under grandfathered provisions of program access law. The FCC affirmed the decision and said the exclusivity agreement is valid until Dec. 31.

TV Food on front burner

TV Food Network is launching on Comcast's Southeast Michigan system by mid-May, adding 400,000 subs in metropolitan Detroit, Pontiac and Taylor. The new deal follows the announcement last week that the channel would launch on both DIRECTV and Primestar DBS services in April, giving it a total 24 million homes. In other news, TV Food is getting into the spirit of Tune-in to Kids & Family Week (April 5-13) as they bring kids into the kitchen, including whipping up kid-friendly recipes with Emeril Lagasse on *Emeril Live*. Lagasse also served up his specialties during an appearance at the TV Food booth last week at the NCTA show.

Missing Imedia

If you looked for an Imedia booth on the exhibit floor, it isn't there. The reason: Imedia honchos decided only a few days before the show that it was more important for engineers at the digital compression technology company to spend their time honing their product than schmoozing with convention-goers. Imedia is working closely with leading MSO TCI to deploy commercially compression technology that produces ratios of 24:1 in the laboratory.

Court appearance

Fox Lorber has acquired the home video rights to Court TV programming, to be distributed through its WinStar Home Entertainment division. Johnnie Cochran, co-star of Court TV's *Cochran & Grace*, signed his new book "Journey to Justice" last week at the Court TV booth.



TW makes Road Runner deals

Time Warner has an "agreement in principle" with Century Communications Corp. to deploy Road Runner cable modem service in Century's cable systems. The first Century property to receive the service is in Norwich, N.Y. In related news, Time Warner reached an agreement with the TWFanch One Co. partnership for distribution of Road Runner on some of the systems owned and operated under the partnership between Time Warner Cable and Fanch Cablevision of Indiana.

Oasis on cable

Oasis TV—the new cable/satellite network that will provide 24-hour new age/human potential TV programming—unveiled its first slate of programming, which includes a five-part series hosted by Susan Sarandon.

Independent awards

Comcast and Cablevision are partnering with The Independent Film Channel in the first broadband coverage of The Independent Spirit Awards on Saturday, March 22. The Independent Spirit Awards honor the independent film community. IFC added 2.5 million subscribers in first quarter 1997 and signed an MSO agreement with TCI for both analog and digital carriage.

Luehrman joins E!

E! Entertainment Television has named Julie Luehrman regional director, affiliate relations, for the Northwest region. She comes to E! from Turner in Atlanta, where she was director of marketing.

Skynet purchase closed

Loral Space & Communications has completed the acquisition of AT&T's Skynet Satellite Service for \$478.1 million.

Invention exchange

Continental, Discovery Channel and the Learning Channel are teaming up for a new educational, cross-curriculum project—Ultimate Inventions. The project, which

encourages students to create their own inventions, is targeted to fourth- and fifth-grade students.



A&E rides with 'Ivanhoe'

A&E is teaming with the BBC to co-produce Sir Walter Scott's "Ivanhoe." It will air as a six-hour miniseries with Steven Waddington in the lead role.

Expanded SURFboard

General Instrument Corp.'s NextLevel Systems announced a two-way cable modem development initiative expanding the SURFboard Network product line.

Travel in Portugal

The Travel Channel will launch on TV Cabo Portugal April 1, boosting its subscriber count to 5.4 million. The Channel, which launched in October 1995, broadcasts in English, Spanish and Portuguese.

Sports block

Fox Sports Americas and The International Channel are teaming to create a sports block. International sports contests will air on the International Channel, but will be branded as Fox Sports Americas in a block that will include programming from FSA and Fox Sports International libraries. The block will launch in May with Premiere League soccer and football and hurling from the Irish Gaelic Games. The International Channel has seven million subs in the U.S. and Latin America.

Storytellers

The Disney Channel is again combing the country for storytellers. Its second annual Create Story Magic campaign will encourage kids to submit stories for the chance to have one of them turned into an animated short. The campaign is in partnership with Waldenbooks and Reading is Fundamental. As part of the campaign, affiliates will receive promotion kits including a 30-second spot and ad slicks.

WeatherChannel anchors

The Weather Channel/El Canal de Tiempo has signed three new anchors for its service to Central and South America and the Caribbean. Paola Elorza joins from Megavision's "El Tiempo y Algo Mas" in Chile; Salvador Morales was with Canal de Noticias NBC, Charlotte, N.C., and Maricarmen Ramos is a recent graduate in broadcast journalism from Florida International University.

Turner Learning

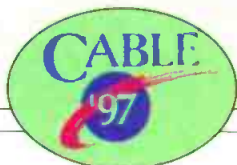
Turner Educational Services has changed its name to Turner Learning. Turner Learning is an educational arm of the company that makes Turner Broadcasting resources available to schools in the U.S. and internationally.

Dishing out sports

SportsChannel Florida is launching on DBS service PrimeStar April 20. SportsChannel reaches 2.5 million homes in Florida and programming includes the Florida Panthers hockey, Florida Marlins baseball, the Tampa Bay Mutiny soccer team and the Continental Basketball Association's Florida Beachdogs. SportsChannel Florida has just extended its reach into Jacksonville through a carriage agreement with Continental Cablevision there.

Storm watch

The Weather Channel is partnering with the American Red Cross for "Project Safeside: Keeping You Ahead of the Storm," a \$1.25 million weather emergency safety and education campaign designed to inform viewers about disaster preparation. The program will include national



H E A D L I N E S

advertising, PSAs, on-air promos, consumer collateral materials and a local market media tour by The Weather Channel and the Red Cross.

CNN additions

Sandy Malcolm, supervising producer for CNN/SI, has been named a coordinating producer. Amy Lund, a sports intern at CNN Sports, has been named a sports anchor for CNN Headline Sports.

Court appearance

Fox Lorber has acquired the home video rights to Court TV programming, to be distributed through its WinStar Home Entertainment division.

HTV in Martinique

HTV, the Miami-based 24-hour Spanish-language TV music network, is launching in Martinique this month.

M2 on the rise

M2, MTV's new all-music spin-off channel, is in orbit with three of the

four major DBS providers. MTV networks has reached carriage agreements with U.S. Satellite Broadcasting, EchoStar's DISH Network (soon to be transformed into Sky) and fledgling AlphaStar. DBS deals will give M2 about 3 million new subscribers.

Sie pledges simulcast

John Sie, chairman, Encore Media, has pledged to simulcast Linda Ellerbee's April 7 half-hour commercial-free *The American Family: A Town Meeting* on Starz!, Starz2 and the multiplexed theme channels. Also on board for the simulcast are Animal Planet, Bravo, Cartoon Network, The Disney Channel, The Family Channel, Nick at Nite's TV Land, Nickelodeon, USA Network, SportsChannel Chicago and TV Food Network.



Powell to Disney Channel

Shirley Powell, vice president, media relations, at Turner's Cartoon Network, has joined The Disney Channel in the same post. Before joining Cartoon Network, Powell was manager of press relations for Nickelodeon studios.

The Box goes local

The Box, cable's other music video service, will attempt to increase its visibility this year through joint promotions with radio stations in top markets. In Philadelphia, where the service reaches 500,000 cable subscribers, it has hooked up with WUSL(FM) and WIOQ(FM). "What we achieve here through the various promotions we undertake will provide the template for rollout into other markets nationwide," said Stanley Greene, president, The Box USA. The network also announced it had tapped Paul Meyer as director of marketing. He comes from Comcast Cablevision, West Palm Beach, Fla.

25th Annual CLARION AWARDS

Continuing an 87-year tradition of honoring the achievements of outstanding communicators, *The Association for Women in Communications* offers its 25th annual Clarion Awards competition to recognize excellence in all areas of communications.

The Clarion Awards recognize outstanding achievement in more than 90 categories of professional communications in the areas of *Advertising • Audiovisual Productions • Books • Brochures and Special Publications • Magazines • New Media • Newsletters • Newspapers • Photography • Public Relations and Marketing • Radio • Television*.

The competition is open to women and men. Membership in *The Association for Women in Communications* is not required to enter. Entry deadline is May 15, 1997. The entry fee is \$50 for members and \$75 for non-members.



For entry forms and information contact: *The Association for Women in Communications*.
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PEOPLE'S CHOICE Top Cable Shows

Following are the top 50 basic cable programs for the week of March 10-16, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 97 million TV households.

Program	Network	Time	(ET)	HHs. (000)	Rating Cable	U.S.	Cable Share
1. Movie: "The Hunchback"	TNT	Sun	8:00p	3,250	4.6	3.6	7.0
2. Rugrats	NICK	Tue	7:30p	2,957	4.2	3.0	7.0
3. Rugrats	NICK	Mon	7:30p	2,834	4.1	3.0	6.9
4. Rugrats	NICK	Thu	7:30p	2,791	4.0	2.9	6.5
5. Hey Arnold	NICK	Mon	8:00p	2,748	3.9	2.9	6.3
6. World Champ. Wrestling	TNT	Mon	9:00p	2,653	3.8	2.7	5.8
6. Rugrats	NICK	Sun	10:00a	2,652	3.8	2.7	11.3
6. Rugrats	NICK	Wed	7:30p	2,632	3.8	2.7	6.4
9. Doug	NICK	Thu	7:00p	2,519	3.6	2.6	6.2
9. My Brother and Me	NICK	Sun	7:30p	2,494	3.6	2.6	5.7
9. Secret World of Alex Mack	NICK	Tue	8:00p	2,480	3.6	2.6	5.6
9. Movie: "Prison of Secrets"	LIF	Sun	8:00p	2,447	3.6	2.5	5.3
13. Rugrats	NICK	Fri	7:30p	2,406	3.4	2.5	6.0
13. Hey Arnold	NICK	Wed	8:00p	2,397	3.4	2.5	5.5
13. Secret World of Alex Mack	NICK	Thu	8:00p	2,389	3.4	2.5	5.2
13. Rugrats	NICK	Sat	7:30p	2,360	3.4	2.4	6.4
13. Kenan & Kel	NICK	Sun	7:00p	2,346	3.4	2.4	5.7
18. Doug	NICK	Tue	7:00p	2,326	3.3	2.4	5.9
18. Hey Arnold	NICK	Sun	11:00a	2,307	3.3	2.4	9.7
18. Doug	NICK	Mon	7:00p	2,277	3.3	2.3	5.8
21. World Champ. Wrestling	TNT	Mon	7:55p	2,266	3.2	2.3	5.3
21. Movie: "Sleeping with the Enemy"	TBS	Mon	8:05p	2,254	3.2	2.3	5.0
21. Are You Afraid of the Dark?	NICK	Thu	5:00p	2,239	3.2	2.3	7.6
21. Doug	NICK	Wed	7:00p	2,235	3.2	2.3	5.9
25. Aaahh!!! Real Monsters	NICK	Sun	10:30a	2,185	3.1	2.3	9.1
25. Kenan & Kel	NICK	Sat	8:00p	2,177	3.1	2.2	5.7
25. Tiny Toon Adventures	NICK	Sat	9:30a	2,152	3.1	2.2	9.7
28. Movie: "Steel Magnolias"	TBS	Sun	10:35a	2,146	3.0	2.2	8.6
28. Rocko's Modern Life	NICK	Sun	11:30a	2,128	3.0	2.2	8.7
28. Ali That	NICK	Sat	8:30p	2,127	3.0	2.2	5.4
28. Movie: "Gone with the Wind Pt. 2"	TNT	Sun	5:30p	2,113	3.0	2.2	5.6
28. Looney Tunes	NICK	Sun	9:00a	2,084	3.0	2.1	9.1
28. Rugrats	NICK	Sat	8:30a	2,079	3.0	2.1	10.3
34. Secret World of Alex Mack	NICK	Sun	6:30p	2,053	2.9	2.1	5.3
34. Rocko's Modern Life	NICK	Thu	5:30p	2,043	2.9	2.1	6.4
34. Tiny Toon Adventures	NICK	Sat	9:00a	2,024	2.9	2.1	9.3
34. Tiny Toon Adventures	NICK	Thu	6:30p	2,023	2.9	2.1	5.5
38. Are You Afraid of the Dark?	NICK	Sun	6:00p	1,938	2.8	2.0	5.2
38. Mystery Files of Shelby Woo	NICK	Sat	9:00p	1,930	2.8	2.0	4.8
38. NASCAR/Las Vegas 200	TNN	Sun	4:00p	1,905	2.8	2.0	5.7
41. Movie: "Child's Play"	USA	Sat	5:00p	1,933	2.7	2.0	6.2
41. Movie: "Maid to Order"	USA	Sun	4:00p	1,932	2.7	2.0	5.7
41. Movie: "Gone with the Wind Pt. 1"	TNT	Sun	3:00p	1,884	2.7	1.9	6.0
41. Doug	NICK	Fri	7:00p	1,879	2.7	1.9	5.0
41. Kablam	NICK	Fri	8:00p	1,852	2.7	1.9	4.6
46. Clarissa Explains It All	NICK	Thu	6:00p	1,850	2.6	1.9	5.3
46. Are You Afraid of the Dark?	NICK	Fri	5:00p	1,845	2.6	1.9	6.2
46. Movie: "Terms of Endearment"	TBS	Sun	1:05p	1,832	2.6	1.9	6.5
46. J. Henson's Muppet Babies	NICK	Sat	10:00a	1,831	2.6	1.9	8.2
46. Tiny Toon Adventures	NICK	Mon	6:30p	1,828	2.6	1.9	5.0

Sources: Nielsen Media Research, Turner Research



On June 9 — the day that the Academy of Television Arts and Sciences mails voting cards — *Broadcasting & Cable* presents the first of two special insider's reports on the red-hot race for 1996 Emmy nominations.

In the first spotlight, we'll track top contenders bidding for this prestigious ATAS honor and examine the impact of this highly coveted award on past winners. Then, on August 4th, our second Emmy Awards issue presents the nominee list.

These two issues present an exceptional opportunity to spotlight your Emmy-calibre programming. Your messages will reach to 35,000 influential decisionmakers in electronic communications — including ATAS voting members. To see some winning results of your own, contact your advertising sales representative to reserve your space today.

Special Report: Emmy Nominations/Part 1

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High-Speed Modems

Modems: Coming to a Radio Shack near you?

Operators and vendors move to introduce retail-friendly high-speed modems

By Richard Tedesco

Have modem, can travel. That would be an appropriate motto for an initiative driven by major MSOs to make modems universally viable on any cable system. The MSOs are betting that adoption of an interoperability standard could popularize modems in the retail pipeline, which is where operators want them in the near future. Each modem

could conceivably cost \$250—\$300. "If it gets into Radio Shack, then it takes off as a big business," says David Fellows, senior vice president of engineering for Continental Cablevision.

The industry consensus has coalesced behind a CableLabs working group with representatives from Continental, Comcast, Cox Communications, Rogers CableSystems, Time Warner Cable and



Richard Green, (l), at CableLabs' interoperability press conference with (l-r): Michelle Kusta, Steve Craddock, Alex Best and Mario Vecchi

Tele-Communications Inc. In announcing completion of a radio frequency specification for interoperable high-speed cable modems, Richard Green, president of CableLabs, sought to allay fears that establishing a multimedia cable network systems (MCNS) standard would slow the modem market.

"We want to make sure that nobody interprets this as getting in the way of development," Green says. "We don't want companies to do anything they wouldn't do normally in development."

For the moment, some modem suppliers seem uncertain of how to interpret the MCNS campaign. "I'm not sure that we're eager to see it," says Thomas Steipp, vice president and general manager of broadband data networks for Scientific-Atlanta. S-A is one of several modem makers that announced its commitment to using a chip set from Broadcom Corp. for an MCNS-compliant chip set, along with General Instrument (GI), Hewlett-Packard and COM21.

Edward Zylka, GI director of marketing for Surfboard Networks, claims that GI may have an "unfair advantage,"

since its mainstay Surfboard modem is nearly compliant with the new standard.

Virtually all modem makers, including Motorola, Toshiba, U.S. Robotics and Zenith Electronics, are at least tacitly endorsing interoperability.

Operators say that making modems inter-operable won't impede their marketing or purchasing plans. "We certainly are not going to stop ordering the modems we've already commissioned," says Alex Best, Cox senior vice president of engineering. Best foresees Cox integrating the MCNS-compatible modems in systems where high-speed modem service is already extant.

In the worst case, says Steve Craddock, who heads Comcast's modem effort, Comcast could move its first generation of modems into secondary markets as it segues its systems in segments to the new standard. Modem interoperability will also mean retooling headend hardware.

"We're always going to have a product that will continue to evolve," says Mario Vecchi, senior vice president and chief technology officer for Time Warner Cable's Excalibur group.

Excalibur is proceeding with installing up to 100 modems per day in the systems where TW's Road Runner service is operating. Road Runner will be in 14 metropolitan markets in front of 4.5 million households by year's end, according to Vecchi, who projects penetration of 3%-5% within a year.

Continental expects to pass 500,000 households by year end, says Fellows, noting that Continental is in the test phase in Chicago, Los Angeles and Atlanta.

MCNS modems are in the design stage with most modem makers, according to Michelle Kuska, director of network technology for Tele-Communications Inc. CableLabs plans to conduct "incubator" field tests on prototypes as suppliers provide them.

Curtain going up on Entertainer

Pioneer New Media technologies plans to introduce its advanced analog set-top, the Entertainer, this summer. The new units will be field tested in two systems in June in anticipation of an August delivery date. Pioneer did not announce a price point for the box.

Interactive offerings

Interactive Channel will premiere 45 programming features in the next month. The new content includes several interactive "edutainment" offerings, including *Newton's Apple*, based on the popular PBS series. Transactional services include a CD sampler and the JC Penney Catalogue.

The Internet

Surfing panel conjures programming panacea

By Richard Tedesco

Picture logging on to your PC, accessing a content genre through an intelligent agent and viewing a documentary from Discovery Channel or highlights from last night's NBA game.

That's a vision of the future that emerged from the "Surfing into the 21st Century" panel. John Hendricks, chairman of Discovery Communications, foresees simple click-ons as gateways to bookstore-like files of subject areas, and caching technology that will cull Webcast experiences worldwide. "Imagine a digital box that can monitor your data stream and can capture your daily adventure," Hendricks said.

Discovery already uses a technology called Omni-View on its Website that allows PC users to see 180 degree vistas of landscapes that can be explored remotely.



Surfers Hendricks, Roberts, Green, Jermoluk, Mundie

After the panel, Comcast President Brian Roberts suggested that modems would enable applications that could include highlights from a sports event streamed online. The idea of providing such a service for a transaction fee is, in fact, one already being contemplated by the NBA, according to a league source.

That middle ground of material selectively broadcast in video streams to PCs offers the control Roberts figures consumers will want in a technologically converged future: "It's going to be a marriage of

the PC on the front end and the TV on the back end."

Craig Mundie, senior vice president of Microsoft Corp.'s consumer platforms division, suggested that video streaming is becoming the initial vehicle for what interactive TV was supposed to be several years ago. The capacity to "pull" and "push" content with intelligent agents, he said, has changed the media landscape: "The idea of being able to push on-demand video goes well beyond 200 cable channels."

Just how big the current surfing population is and how

quickly cable modems will spur further penetration are, of course, open to debate. Emily Green, senior analyst for Forrester Research, estimates the current online user universe at 30 million consumers, approximately 15% of U.S. households. Mundie puts the figure at 56 million worldwide.



Green, who says PC users are finding cable modems "transforming," predicts 5 million modems will be in place by 2001, with 1998 being a big year for "Joe Bag-of-Donuts," as she put it, signing up to surf the Internet.

Amid all the convergence talk, Tom Jermoluk, chairman of @Home, sees "divergence" with diverse consumer devices. TVs and PCs that retain their primary purposes are in his picture.

Hendricks, alluding to recent statistics about a decreased TV diet among America Online users, emphasized a brand presence in cyberspace as a key strategy: "We're counting on our brand to keep our viewers together."

TMC

Internet Access Services

More markets, content for @Home

By Richard Tedesco

The @Home high-speed Internet access service appears to be gathering momentum, with several system launches looming and content development in the works.

Marcus Cable, the latest MSO to affiliate with @Home, plans to offer the service to its 300,000 subscribers in Fort Worth. Another affiliation is in the offing, according to Dean Gilbert, @Home's vice president of marketing, says Tele-Communications Inc. also will be

bringing the service to new markets shortly.

Comcast Corp., one of TCI's @Home partners, plans to introduce a one-way version of the service, using a telco return path, to 160,000 homes in its Philadelphia cable system in the third quarter. Comcast also is launching this year in Baltimore, Sarasota, Fla., and Union City, N.J. Rollouts in San Diego and Phoenix with Cox Communications, the third MSO partner, are in an alpha phase, according to Gilbert.

Gilbert won't say what

kind of universe @Home will be by year's end, but he emphasizes that @Home is looking for just the right kind of affiliates. "We don't want to partner with just anybody," explaining that a certain undefined level of commitment to deploying modems, among other things, is expected of affiliates.

The service will be effectively upgraded when it starts providing users with Netscape's Communicator Navigator later this year. That will enable users to create their own home pages.

But TCI and company are looking beyond the consumer market they've lionized in their assessments of its potential to make a play for business consumers with an entirely different tack. Don Hutchinson, newly installed senior vice president and general manager of @Work, is pitching a service by that name.

The new moniker prefigures a service that will, in effect, make @Home a proprietor of private networks it will assemble to accommodate telecommuting and other business needs.

TMC

Law

Court hears arguments on Internet speech

Supreme Court justices voiced concern last week that a 1996 law prohibiting "indecent" material on the Internet may be so broad that it regulates other forms of expression.

During oral arguments over the Communications Decency Act, justices wondered whether other forms of expression could be regulated in the same public interest—protecting children—as the Communications Decency Act. Violators could face a \$250,000 fine and up to two years in prison.

"The Internet threatens to give every child a free pass into the equivalent of every adult bookstore and every adult video store in the country," Justice Department lawyer Seth Waxman said, defending the law, which was struck down last year by a

panel of federal judges in Philadelphia. The judges found the law overbroad.

Bruce Ennis, representing a cadre of challengers that include the American Civil Liberties Union and American Library Association, said, "The government cannot reduce the adult population to reading or viewing only what is appropriate for children."

During arguments, Justice Sandra Day O'Connor suggested that the Internet was like a public place, "much like a street corner or a park." Justice Stephen Breyer compared it to a telephone. But Justice Antonin Scalia noted that the law allows protection for minors in all contexts. "You have to sell it in stores," he noted.

Justice Anthony Kennedy wondered whether the government could prohibit indecent

conversations in the presence of minors on a public street. Breyer similarly wondered if the Internet law could make it a crime to discuss sexual experiences over the Internet.

The government and the law's other defenders argue that it is necessary since children are prominent among Internet users—often more computer-savvy than adults. The law is "a small price to pay" for protecting children," Waxman told the judges.

The law's challengers observe that the difficulty of defining indecency makes the law impossible to interpret or enforce. They've also argued that technological and economic solutions—such as blocking software and credit card requirements—will better keep children from indecency than will regulation.

Ennis said in arguments that since a substantial amount of material deemed indecent is generated in other countries, the law's effect would be limited.

The case, *Reno v. ACLU*, is the court's first look at Internet speech. A decision is expected by July. TMW

Websites

Sony's destination: Station

By Joan Van Tassel

Sony Online opened its entertainment Website, The Station, this month, using some of Sony Corp.'s most popular television properties to draw visitors. The lineup of shows brought to the Internet's World Wide Web includes online versions of shows *Jeopardy!*, *Wheel of Fortune*, *Days of Our Lives* and *The Young and the Restless*.

"The Station offers content plus community, and commerce, so the Columbia/TriStar TV brands are critical to the success of the site," says Matt Rothman, senior vice president and general manager, Sony Online Ventures Inc.

"These shows have mainstream appeal, and both customers and advertisers understand them," adds Richard Glosser, senior vice president, Columbia TriStar Interactive, which produces the online adaptations.

The Station also incorporates well-known brands from other entertainment venues and includes games, music and a children's play area.

The 24-hour music channel, SIREN, offers music, news, interviews and sneak previews from artists. The Music Playground features interactive music-related games.

Wonderland, an online playground for chil-

dren, provides a mix of original and migrated programming and activities. WebTime Stories has three narrated and illustrated classics from the Sony Wonder audio catalogue.

The Station adopted a different strategy to attract online gamers. For the launch, Sony Interactive Studios America developed *Battleground*, utilizing cutting-edge technology that will allow as many as 1,000 players to play simultaneously.

Lawyer Eric Schlacter of Cooley Godward LLP, who specializes in digital media business development, believes it is too early to tell if aggregation strategies will prove successful. "The true strength of the Internet has proved to be in narrowcasting, where it demonstrates a superior capacity to just about any other media. I'm a little bearish on the viability of something for everyone. But I'm not bearish about the possibility that *Jeopardy!* or *Wheel of Fortune* could be independently successful and achieve their business objectives."

The Sony Online business plan calls for multiple revenue streams, including pay per play, advertiser support, and product marketing.

The Station has garnered more than \$1 million in upfront support from advertisers, which include Sears, General Motors, American Airlines, U.S. Robotics and Microsoft. TMW

Time Warner fuels Road Runner

Time Warner Cable has demonstrated its enthusiasm for its Road Runner service and Motorola's CyberSurfr modems with an agreement in principle to buy 250,000 of them for nearly \$75 million.

This, the biggest deal so far in the young but active modem market, prompted Motorola to give Road Runner's parent company a price break of less than \$300 per box. That suggests that Motorola would sweeten the deal for other buyers with deep pockets.

The deal is a further indication of the Time Warner Excalibur unit's eagerness to drive Road Runner into as many markets as it can. "The Excalibur's rollout plan for Road Runner is very aggressive," says Tim Evard, president of Excalibur, adding that the deal meant costs dropped ahead of schedule.

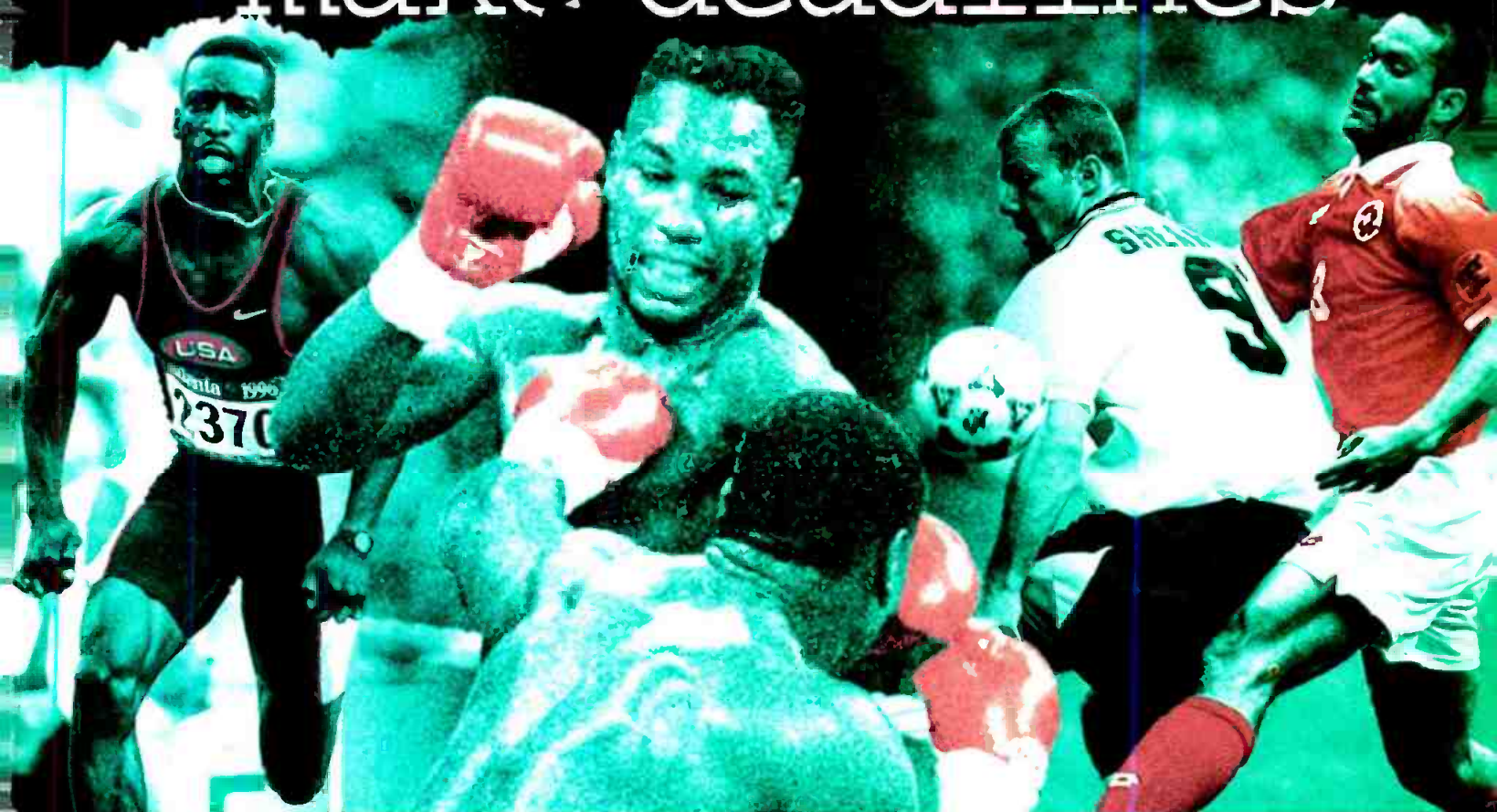
Road Runner is making tracks in the Akron/Canton, Ohio, market, where it has signed about 3,000 subscribers. The service launches in Albany, N.Y., shortly. It already has a presence in Elmira and Binghamton, N.Y.

This deal makes Motorola the de facto modem of the moment, according to Jim Chiddix, senior vice president of engineering, who notes that Time Warner will be placing orders with at least one other vendor. A previous deal had earmarked 50,000 CyberSurfrs for the active TW pipeline.—RT

Technology

March 24, 1997

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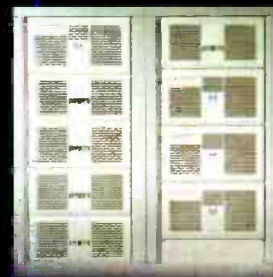
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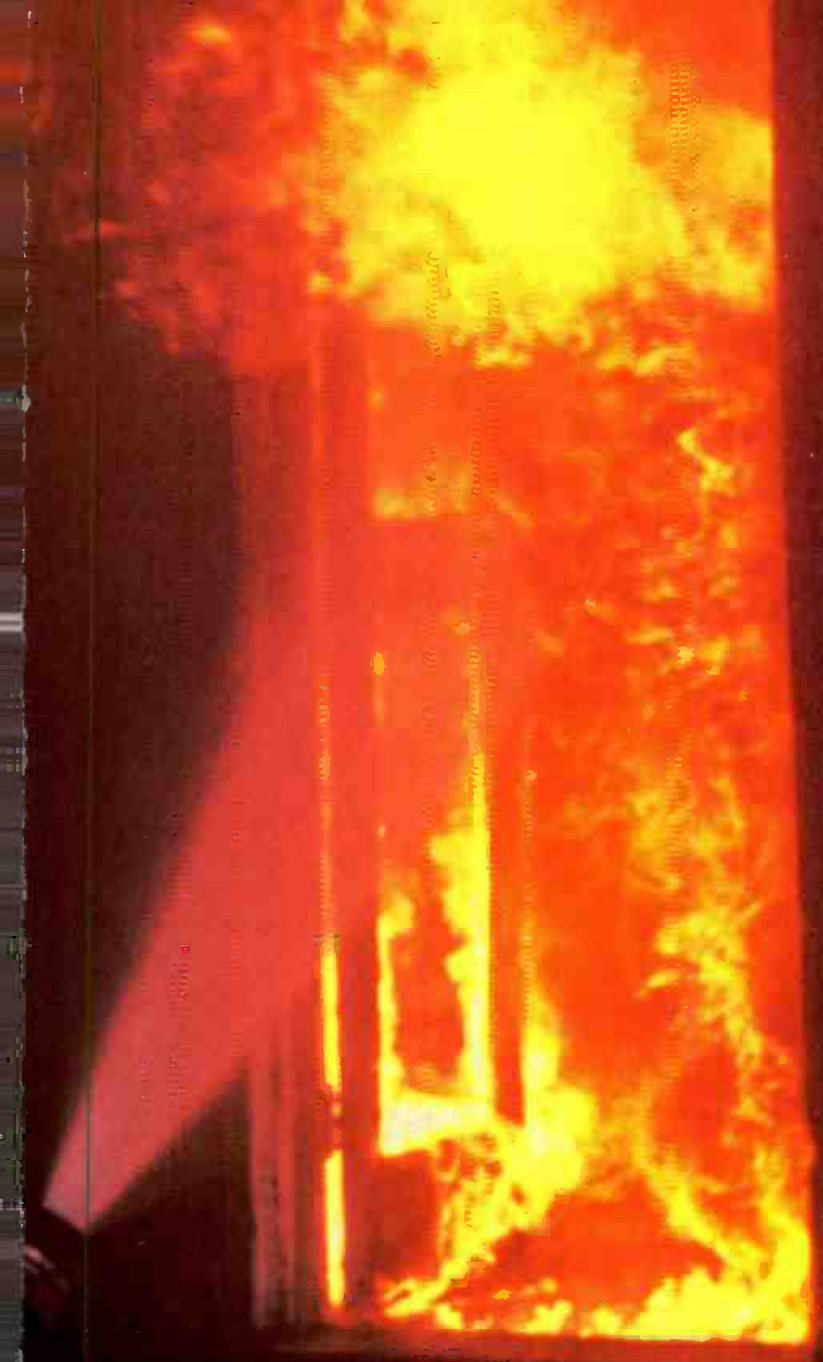


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Special Report

NAB '97 SELLER'S GUIDE

This special report is the last of three seller's guides focusing on new technologies that will be shown at the NAB '97 convention in Las Vegas next month. The first two detailed the shopping lists of engineering executives at the major broadcast and cable networks; this installment talks to decision-makers at the major station ownership groups.

Not surprisingly, new transmission equipment to enable local stations to pass through DTV network signals is on every group's NAB shopping list. Other popular items are disk-based playback devices that will reduce tape maintenance, and digital acquisition formats and editing gear to produce local news in an increasingly competitive environment.

NAB97

COX

SHOPPING LIST

Newsroom computer systems, HDTV upconverters, video servers, graphics

Considering the scope of the digital transition, John Swanson, Cox engineering vice president, says it's "a little hard to say there's one specific item we're focusing on" at NAB '97.

Cox has already made a \$13 million commitment to Sony for a new all-digital plant at WSB-TV in Atlanta, which should be operational by second quarter 1998. Cox also has signed deals with Harris for DTV transmitters

and Dielectric for antennas and transmission line for all of its stations.

Swanson is now looking for gear that will upconvert the stations' signals to HDTV. WSB-TV will have Sony BVP-500 switchable

"News is everybody's lifeblood, and all of us are a little hesitant to gamble on a completely new system."

(4:3/16) digital studio cameras. He will be looking for plug-in HDTV capability from Sony to convert those 525 signals to high definition.

"Upconverting would have to be considered a long-term plan," he says. "But there's not a real 525-to-HDTV converter on the market."

Finding a new newsroom



**John Swanson,
Cox Broadcasting
vice president of engineering**

computer system is a big issue for Cox. "We have the old BASYS systems at every station that does news," Swanson says. "We're going to lean very heavily on WSB as to what system we implement as a

group. We've wound it down to Avid and NewStar, but we haven't signed a contract with either one."

Although Cox will aim for some video editing in its new newsroom system, Swanson says, it won't totally implement the "newsroom of the future" concept. "We'll be going into this with one toe in the water," he says. "News is everybody's lifeblood, and all of us are a little hesitant to gamble on a completely new system."

He will also be looking at Quantel graphics gear.

"That's the one place we're going away from Sony," says Swanson. "It's all interfaceable on the SDI level back into the Sony system. Sony is developing what they think will be competition for Quantel, but they're not there yet." —GD

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NEWS SOLUTIONS

Special Report: NAB '97 Seller's Guide

LIN TELEVISION

LIN Television

SHOPPING LIST

DTV gear, video servers, master control gear, nonlinear editing systems, digital tape

LIN Television spent much of the past three years upgrading the newsroom and equipment at five stations it operates through a local marketing agreement to maximize cost efficiencies. But the group's focus at this year's NAB will be on digital products.

Bob Ogren, LIN Television vice president for engineering and operations, says he wants to look at "everything digital from RF to studio gear." If the

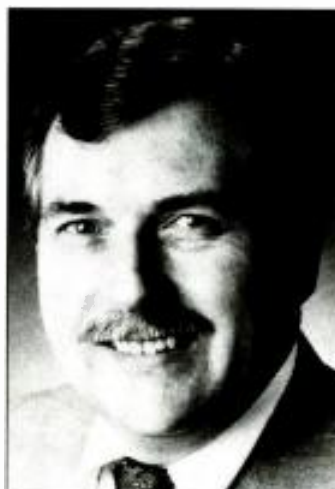
LIN wants to look at "everything digital from RF to studio gear."

FCC orders stations in the top 10 markets to go digital next year, he'll push to get digital broadcasts on the air first, then "concentrate on the studio."

To step up efforts, LIN has forged groupwide agreements with Comark and Dielectric to supply digital transmitters, antennas and transmission lines.

Ogren estimates the cost of taking stations digital at \$1 million-\$2 million each. But the power level of the station will largely determine the cost, he says. "It depends on whether you'll need a new tower and whether you want a power antenna or a top-mounted antenna."

At the stations LIN has already equipped with digital gear, Ogren says he is satisfied



Bob Ogren, LIN Television vice president for engineering and operations

with what he is now using—including Philips/ BTS automation gear and Media Pool video servers. Ogren says he'll also "take a hard look at nonlinear editing gear" this year. "Both Sony and Panasonic are after us with their products, but we haven't

made any determination yet."

For networked news production, LIN stations are using Tektronix's NewStar systems. But Ogren says he'll be looking at their updated EditStar and NewStar systems as well.

He will also evaluate disk-based recorders as an alternative to digital tape formats. "I think we're headed toward serial digital, but that is expensive. We hope eventually the prices become reasonable," Ogren says. "We'd like to try to get away from tape altogether."

Ogren says LIN's budget for the remainder of 1997 will be "flat" compared with 1996. The group has purchased two helicopters for news reporting this year. He says the budget for DTV "is still on the drawing board. But we know our needs minimally will be for pass-through equipment." —DP

The Hearst Corporation

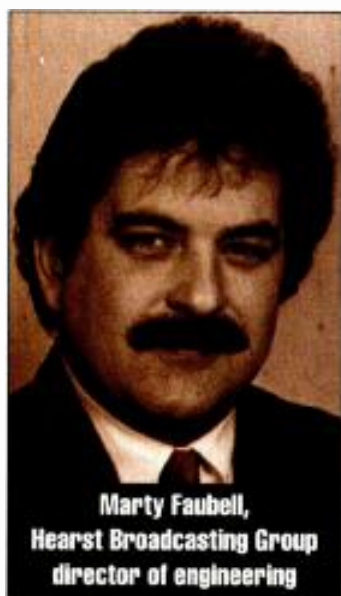
Hearst Broadcasting Group

SHOPPING LIST

3-4 ENG vans, Beta tape machines, Paintboxes

Still undecided about its transition to DTV, Hearst Broadcasting Group says it views NAB more as an opportunity to window-shop than to buy.

Hearst wants to assess its long-term needs before it puts money on the table for equipment. "Our dilemma now is more from an infrastructure standpoint: to move toward digital and DTV without losing our focus on NTSC," says Marty Faubell, director of engineering for Hearst Broadcasting Group. "We need to define what the stations' goals are for the next five years."



Marty Faubell, Hearst Broadcasting Group director of engineering

Hearst is still evaluating the transition from NTSC to DTV in terms of hardware requirements and associated costs. Faubell is skeptical about a recently published estimate of \$800,000 as the potential cost to enable a signal pass-through from NTSC to DTV. "It's not going to

"We're not in a state of paralysis. But the smart thing is to narrow the gauge on the technologies and get a fix on cost."

cost any \$800,000," he said.

Hearst did strike a deal recently with Dielectric for antennas and transmission lines to accommodate DTV. But Faubell observes that "my business has a lot more to do than switch between two sources." The uncertainty of the technological future, he says, is forcing Hearst to approach the NAB show as a research project rather than a forum for striking deals.

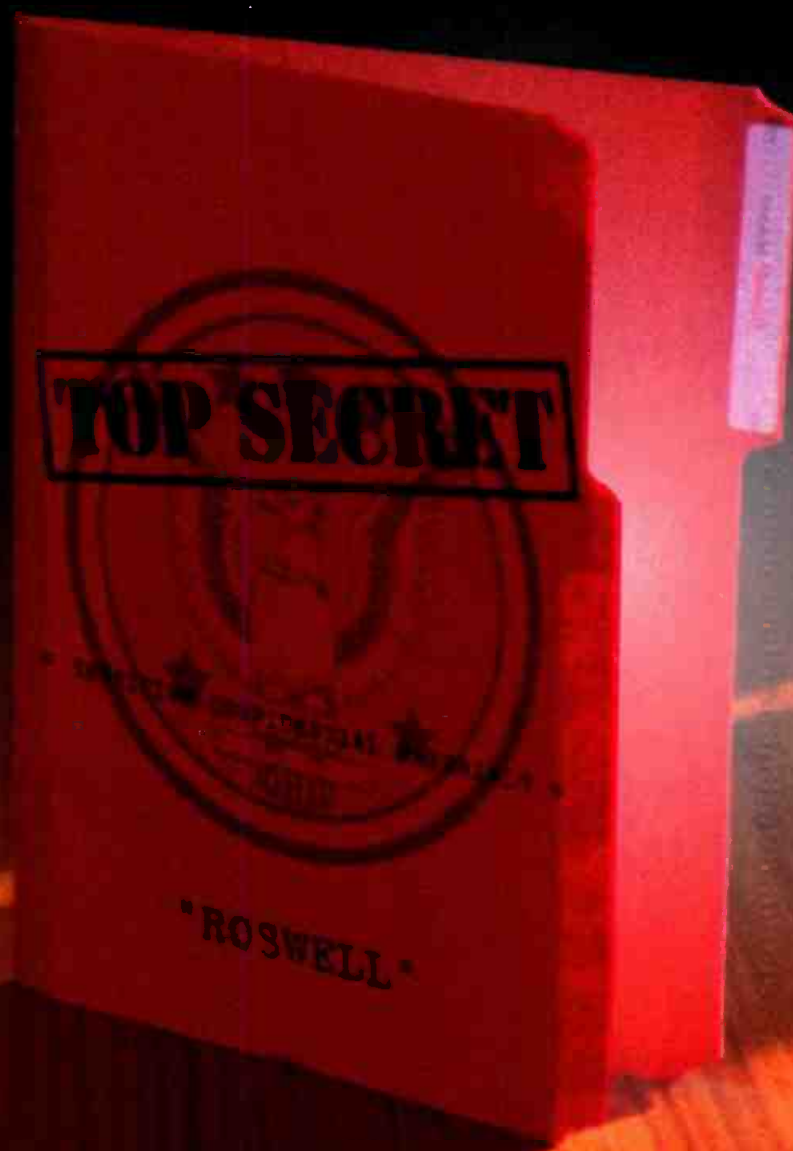
"We're not in a state of paralysis. But the smart thing is to narrow the gauge on the technologies and get a fix on cost," Faubell says. "At this point, my reasoning and my rationale for being at NAB are to get a sense of where the technology is today."

To satisfy its most immediate needs, Hearst plans to shop for three or four new ENG vans, and it's shopping for the last in a series of NTSC transmitter replacements. Otherwise, Faubell says, "the news animal continues to grow, and we've uncovered a couple of areas in weather where we want to incorporate new technology."

For now, Hearst will acquire some new beta machines and continue to wrestle with the issues surrounding digital formats. "Tape is still the acquisition," he says. "We're accustomed to shooting in beta, and anywhere I go I never have to think about how I'm going to play that tape."

But that format could change too. It all comes down to interdependent issues about the digital future.

Overall, the Hearst equipment budget this year is roughly comparable to last year's. —RT



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SILVER KING

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Silver King Broadcasting

SHOPPING LIST

Everything

Howard Bolter, chief equipment scout for Barry Diller's Silver King Broadcasting, has a tough assignment for NAB '97: find good deals on cutting-edge desktop editing equipment that can make producing a TV show as easy as using a Windows-based PC.

But first, he has to put flesh on the bones of up to 12 major-market UHF stations Bolter says are better described as "skeletons" of TV stations. Today, Silver King's Home Shopping Net-

"Since we've got nothing, we've got the opportunity to take TV technology out of the past."

work affiliates are run by a staff of four. Starting next year in Miami, Diller hopes to buck the booming trend of national networks with local, local, local.

"Basically, we need just about everything you need to run a local TV station," says Bolter, who was hired last fall to oversee the construction of local production facilities in Silver King markets.

Because Silver King hopes to tap print journal-



Howard Bolter,
Silver King Broadcasting
chief equipment scout

ists and other non-pros to produce hours of that local programming each day. Bolter's mission is to find the most user-friendly tools available.

"Since we've got nothing, we've got the opportunity to take TV technology out of the past," he says. "If they can work a computer, they can produce for us."

Bolter, who's also shopping for SF Broadcasting's four Fox affiliates, says Silver King is looking "very seriously" at the DVCPRO compact digital video format. Silver King won't divulge its equipment budget, but it includes such costly staples as cameras and ENG trucks.

For the programing concept known as CityVision, Silver King also intends to use fiber-optic cable to interconnect multiple production and stationary camera sites in each market.

"Fiber technology will be key to our operations," says Bolter. —CL

SBG

Sinclair Broadcast Group

SHOPPING LIST

Video servers, transmitters, antennas, studio cameras

If you go down the big category list, you can put a check by it. We are there," says Sinclair's Del Parks, vice president, engineering and operations.

With 29 stations in 20 markets, Sinclair will have its eye on all sorts of big-ticket items at NAB: video servers, transmitters, antennas, studio cameras.

Sinclair was an early adopter of video servers for commercial and news playback. In the new facility the company built in Pittsburgh for WPGH-TV and



Del Parks, Sinclair
Communications vice president
of engineering and operations

WPTT-TV, four Tektronix Profile digital disk recorders were installed: two for commercials, two for news. An EditStar system controls the news servers. In Baltimore, where it operates WBFF-TV and WNUV-TV, Sinclair uses the Avid Airplay for com-

"Our main goal is to prepare for the introduction of digital TV. We think an important step toward that goal is upgrading our facilities to component digital."

mercial playback.

Convinced that the technology works, the company is now looking for hard-disk-based servers to handle playback of the syndicated programing it collects off satellites. It plans to check out units from Philips, Tektronix, Hewlett-Packard and Panasonic.

For ENG acquisition, Sinclair is committed to Panasonic's DVCPRO system. According to Parks, Sinclair will buy additional DVC-PRO gear on an as-needed basis.

The company is also apparently shopping for stu-

dio cameras, having recently purchased Philips 10P cameras for one of its stations, WLOS-TV Asheville/Greenville, S.C.

"Our main goal is to prepare for the introduction of digital TV," he says. "We think an important step toward that goal is upgrading our facilities to component digital."

Sinclair is also interested in transcoders and converters that would allow it to begin broadcasting high-definition television or other enhanced television signals. For instance, Parks says, it's possible to improve a 525-line signal with a line-doubling converter.

Sinclair has closed the book on some product categories, having just purchased WSI weather systems and four Pinnacle still stores. Also, it has taken delivery on three Harris ENG trucks, and a fourth is on the way. —HAJ

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TRIBUNE

Tribune Broadcasting

SHOPPING LIST

MPEG-2 video servers, HDTV upconverters, MPEG-2 switchers, DTV encoders

At NAB '97, Tribune engineering vice president Ira Goldstone will be looking for DTV gear that will fit into the serial component digital plants at Tribune stations.

For example, Tribune already has Sony 500 series digital studio cameras that are switchable between the 4:3 and 16:9 aspect ratios. Goldstone is looking for HDTV upconverters or line interpolators that can take a 525 widescreen SDTV signal and upconvert it to the 1080-line HDTV picture.

Goldstone will also be



Ira Goldstone, Tribune Broadcasting vice president, engineering and technology

searching for the "fundamentals" for a DTV encoder," data recorders to store incoming Grand Alliance streams, and MPEG-2 play-to-air switchers like the one recently developed by Philips. "We're looking for the bits and pieces of glue to put together a plant to meet the

"We're looking for the bits and pieces of glue to put together a plant to meet the FCC's desires."

FCC's desires," he says.

Video servers with MPEG-2 4:2:2 compression are also on Tribune's shopping list, as are nonlinear editors on the Windows NT platform. "NT seems to be the platform of choice long term," says Goldstone. "Now I want to see where people have gone with the networking technologies like Fibre Channel and SSA."

Goldstone wants to see how far interoperability between DVCPRO's compression scheme and the MPEG-2 4:2:2 profile has progressed, now that Sony and Panasonic have agreed on using the Serial Digital Interface as a common transport layer. He is considering both the DVCPRO and the Betacam SX tape for-

mat for acquisition, and data tape for storage.

Goldstone won't be looking for high-definition cameras yet.

"True high-definition original production is a stage we can enter five or seven years from now," he says. "Just getting out of NTSC and going serial component digital and changing the aspect ratio is a huge first step. It's also economical because it fits within our existing router and tape infrastructure."

Tribune will be looking at new microwave technology for intercity relays and studio-to-transmitter links. "We want something that can do FM modulation today and QPSK tomorrow, and possibly also QAM for ENG feeds."

Tribune has already signed deals with Harris for DTV transmitters and Dielectric for DTV antennas and transmission line for all its stations. —GD



SCRIPPS HOWARD

SHOPPING LIST

Transitional DTV gear, video servers, replacement systems for tape-based news editing

Scripps Howard stations are fairly well stocked with video servers, newsroom automation equipment and master control gear, say company officials. But the group's WFTS(TV) Tampa, Fla., says it will look for



WFTS broadcast operations manager Luis Romero

video servers for multichannel work and for storing commercials and promotional spots in hard drive.

WFTS broadcast operations manager Luis Romero says that when the station switched affiliations from

One Scripps Howard engineer estimates it will cost roughly \$10 million to equip each of the group's nine stations with pass-through digital gear.

Fox to ABC two years ago, it moved into a much larger facility and needed to revamp its operations.

Last year, Scripps Howard equipped the new facility with D-1 digital master control gear, three digital switchers and an all-digital control room. "We are the first TV news operation in the Southeast that is D-1-to-air," Romero says. He says the station also has an MII plant for analog-to-digital conversion.

One Scripps Howard engineer estimates it will

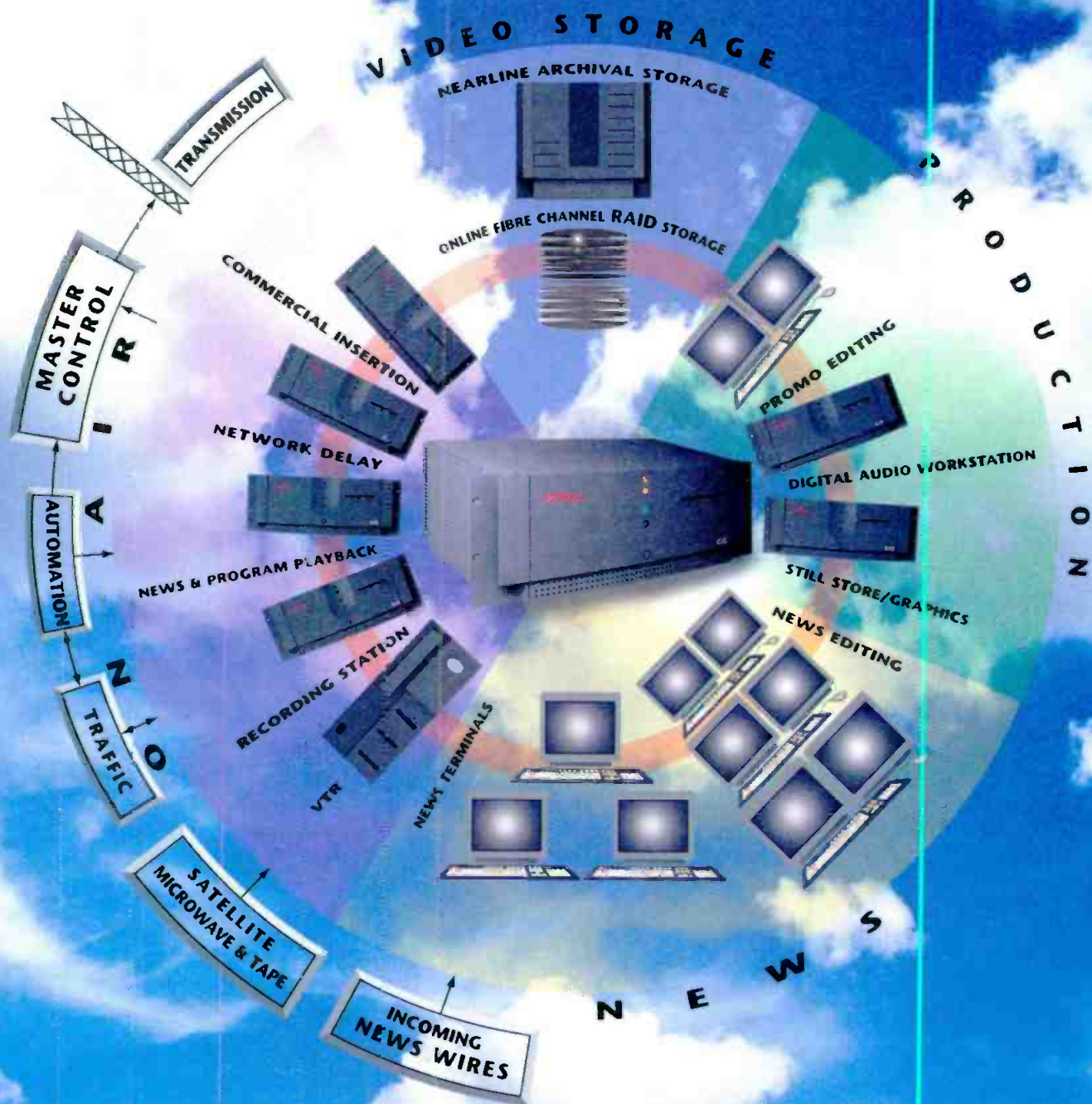
cost roughly \$10 million to equip each of the group's nine stations with pass-through digital gear.

Scripps officials say all of the group's newsrooms are automated and have nonlinear editing gear for news and promotions, specifically Avid's Media Composer 100. Scripps also uses nonlinear editing on programs it produces for its House & Garden TV cable network.

While many other groups will be shopping for digital tape formats, Scripps is using DVCPRO, Digital Beta and the D-1 and D-5 tapes for graphics and for multiple-generation editing and playback.

Scripps' 1997 budget is about the same as last year, say company officials. The group's budget for digital TV extends three years. —DP

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SHOPPING LIST

Digital tape, nonlinear editing and caching systems, advanced TV and high-definition TV equipment, DTV transmitters, DTV support equipment, video servers for network-

delayed news, newsroom computer systems

Gannett Broadcasting has increased its budget for DTV equipment in 1997 beyond what it spent last year, say company officials. One company engineer estimates it will cost \$2 million–\$4 million to equip each of its 16 stations with pass-through digital systems.

Gannett's long shopping list includes a variety of DTV gear, transmitters, digital tape formats and digital switchers and routers.

Gannett says it will look at digital tape for playback and acquisition, specifically Sony's Betacam SX and

"We're trying to figure out where we're going to land in the transition to advanced TV."

—Bill Beckner

Panasonic's new version of DVCPRO. Gannett also plans to purchase new ENG and SNG vans this year.

However, the company has not signed a groupwide agreement with a major manufacturer to provide equipment. One engineer says most equipment purchasing decisions are made by independent managers of Gannett's stations.

Bill Beckner, chief engineer at Gannett's WUSA(TV) Washington, says he'll be

looking for equipment from disk storage to nonlinear field acquisition systems to make the transition from analog to digital plants.

He'll also look for transmitters and storage devices to make pass-through possible for advanced TV. Virtual reality systems are also on Beckner's list to preview at NAB.

"We're trying to figure out where we're going to land in the transition to advanced TV, so we'll look at a lot of the pieces that are needed to make that work," Beckner says. "There's a whole lot of unanswered issues with that transition. Hopefully the industry will provide the products we need to build these plants." —DP

Cable on the DTV defensive

Operators told they must go digital to stay competitive

By Glen Dickson

Will I ever make money on digital television?"

That was the question. It was posed by David Fellows, Continental Cablevision's senior vice president of engineering/technology, at "The ABCs of DTV" panel hosted by Wendell Bailey, NCTA's vice president of science and technology.

According to Fellows, cable operators will lose money if they don't go digital in the face of increasing competition from DBS services, telcos and broadcasters who are embracing the technology: "Digital is needed to stay competitive. We need to fight back."

Cable operators need to use digital compression to fit between four and 24 digital video signals within the space of an existing analog channel, he says, using pay-per-view as an example.

"Most operators have three channels of pay-per-view—they need at least 30," says Fellows. "I'm not sure if 300 channels of PPV is 10 times better than 30 channels, but 30 channels is definitely 10 times better than three."

Digital technology does have its drawbacks, says Fellows—it doubles the cost of cable set-tops, requires headend upgrades and makes local ad insertion more difficult. But if it only costs \$450 for a digital set-top to keep a \$2,000 subscriber, then it's worth it to the operator, he says.

Most operators have been using digital technology to play defense against DBS services, says Fellows, when they need to start thinking offensively and look to grab new revenues from the voice and data services the new digital architecture will support.

"The business of bits is different than distributing analog signals," he says. "Digital is where voice, video and data all converge." To that end, Fellows wants to see modem and set-top standards get to a point where "they resemble each other."

The first challenge for an operator going digital is getting the digits. Fellows says that investing in a digital bouquet service like TCI's Headend In The

Sky to get digital contribution feeds that can be passed through to subscribers is fairly economical—that upgrade would cost about \$100,000 for the necessary satellite receivers and modulators. To have local control of the multiplexed digital packages is more complicated, and would cost between \$300,000 and \$350,000 per headend.

"But the alternative to HITS is digitizing yourself, which costs a lot more," says Bailey of the NCTA. Fellows and Bailey also addressed the HDTV plans of over-the-air broadcasters, although they seemed more concerned that broadcasters would start broadcasting multiple channels of standard definition digital video to compete with cable. As for retransmitting one channel of HDTV, Bailey does not think that will be too painful, even if cable operators are cramming multiple cable networks into a single analog channel.

"We're hopeful that cable systems can take an over-the-air HDTV signal, aggressively modulate it for transfer over coax cable and fit two high-definition signals in a 6 megahertz channel," he says. ■

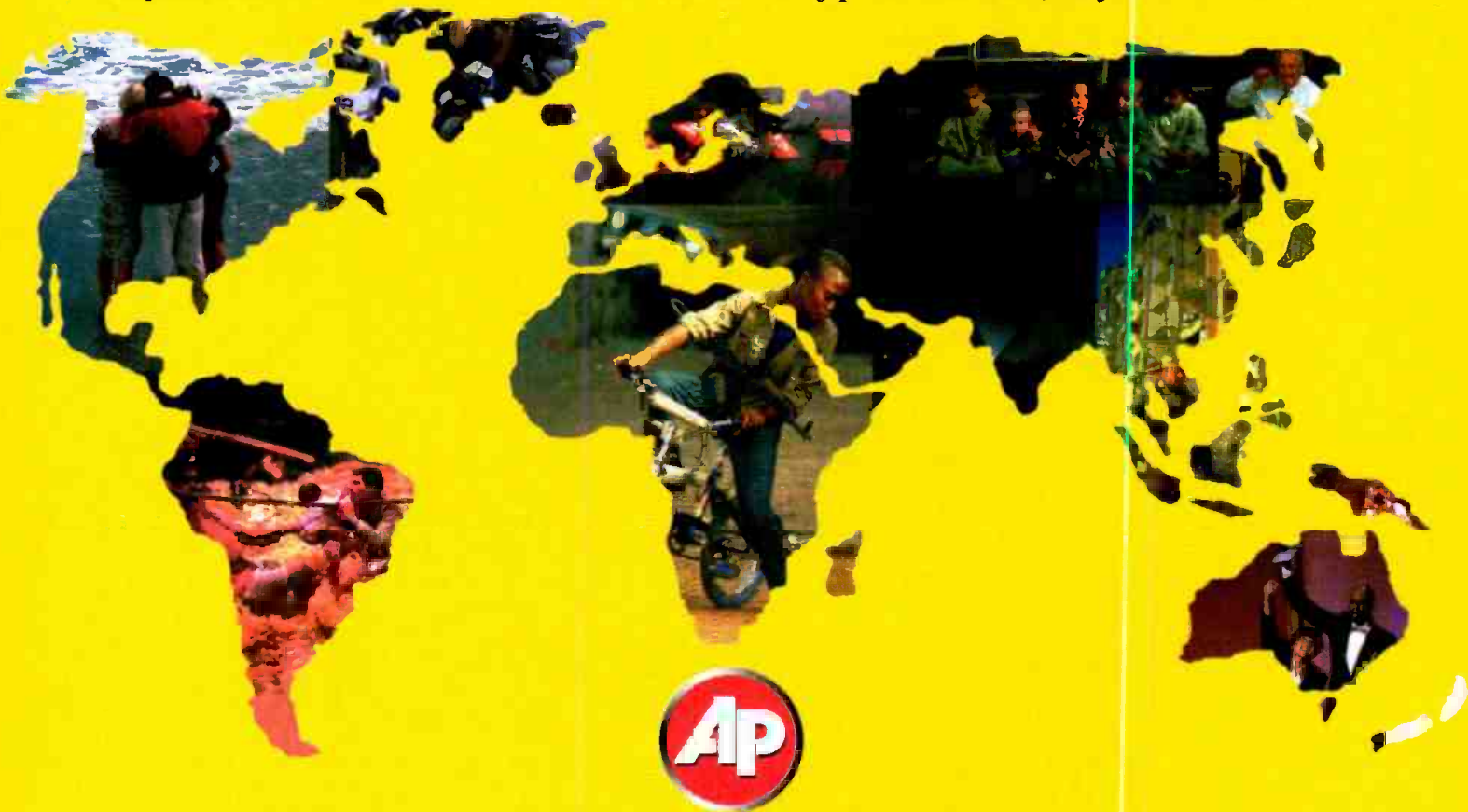


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Weather Channel intros Weather Star XL

Headend equipment will upgrade local forecasts, allow for real-time 3-D animation

By Glen Dickson

The Weather Channel has revealed its new local forecast technology for affiliates after two years of research and development in close partnership with graphic workstation giant Silicon Graphics.

The new headend unit, Weather Star XL, is an integrated satellite receiver/graphic workstation unit that will allow for real-time 3-D animations, such as fly-throughs, during The Weather Channel's local forecasts. The addressable box, which incorporates SGI's O(2) workstation, will also allow for a "local-on-the-national" feature—an operator can show the local forecast in the lower one-third of the TV screen while the national forecast with live talent continues.

Weather Star XL, which has a throughput of 64 megabytes per second

and 4 gigabytes of hard disk storage, can handle digital as well as analog signals, says Mark McKeen, senior vice president of operations for The Weather Channel. In addition to an analog output, the JPEG-compression-based unit also has a 100 base-T Ethernet connection that will allow an affiliate to port graphics into a server for cable, broadcast or Internet distribution.

The Weather Star XL will be supplied at no cost to 3,000 affiliates. After that, The Weather Channel will make the box available to nonaffiliates for \$5,000, which McKeen says is a "steal" considering the R&D money the network has spent on it.

Debora Wilson, president of new media and distribution for The Weather Channel, says the Weather Star XL boxes will start rolling out to cable headends in the second quarter of this year.

"It can do animations, graphics, radar and looping all in a live weather report we send from Atlanta," says The Weather Channel CEO Michael Eckert. "It's like a station in a box."

Eckert concedes that competition is heating up for The Weather Channel, with AccuWeather pushing a local 24-hour weather service to small operators and NBC launching Intellicast with the Primestar DBS service. But he says the money invested in Weather Star XL and The Weather Channel's new all-digital plant in Atlanta will allow The Weather Channel to offer new custom-tailored local services to cable operators and broadcasters, including 24-hour local weather channels and live on-air presenters to specific markets. Eckert says the network will also be able to provide local weather programming to DBS services. ■

Cutting Edge

By Glen Dickson

Dielectric Communications, Raymond, Me., has signed an agreement with LIN Television to supply DTV and NTSC antennas, transmission line and RF systems for LIN's stations nationwide. Providence, R.I.-based LIN owns eight stations: KXAS-TV Dallas/Fort Worth; WISH-TV Indianapolis; WTNH-TV New Haven/Hartford, Conn.; WAVY-TV Portsmouth/Norfolk, Va.; WIVB-TV Buffalo, N.Y.; KXAN-TV Austin, Tex.; WAND(TV) Decatur, Ill., and WANE-TV Fort Wayne, Ind.

Fiber-optic transmitter manufacturer **Harmonic Lightwaves** is moving into the video compression arena with its new TRANsend line of broadband products, scheduled to ship in third quarter 1997. The TRANsend product family includes an

MPEG-2 video and audio encoder, a QAM modulator, a video transmission platform (VTP) and the NETWatch multi-element management system.

"We wanted to diversify slightly from being tied to one business cycle, which is the linear lightwave market for cable operators upgrading their terrestrial infrastructure," says John Dahlquist, Harmonic vice president of marketing. "The next big growth area in broadband is digital compression." Dahlquist adds that Harmonic's MPEG-2 encoder will sell for 30% less than the current product on the market.

WIPR-TV, a public television station in San Juan, P.R., has purchased and received 22 digital broadcast cameras from **Hitachi**, including six SK-2600 digital studio cameras on a digital



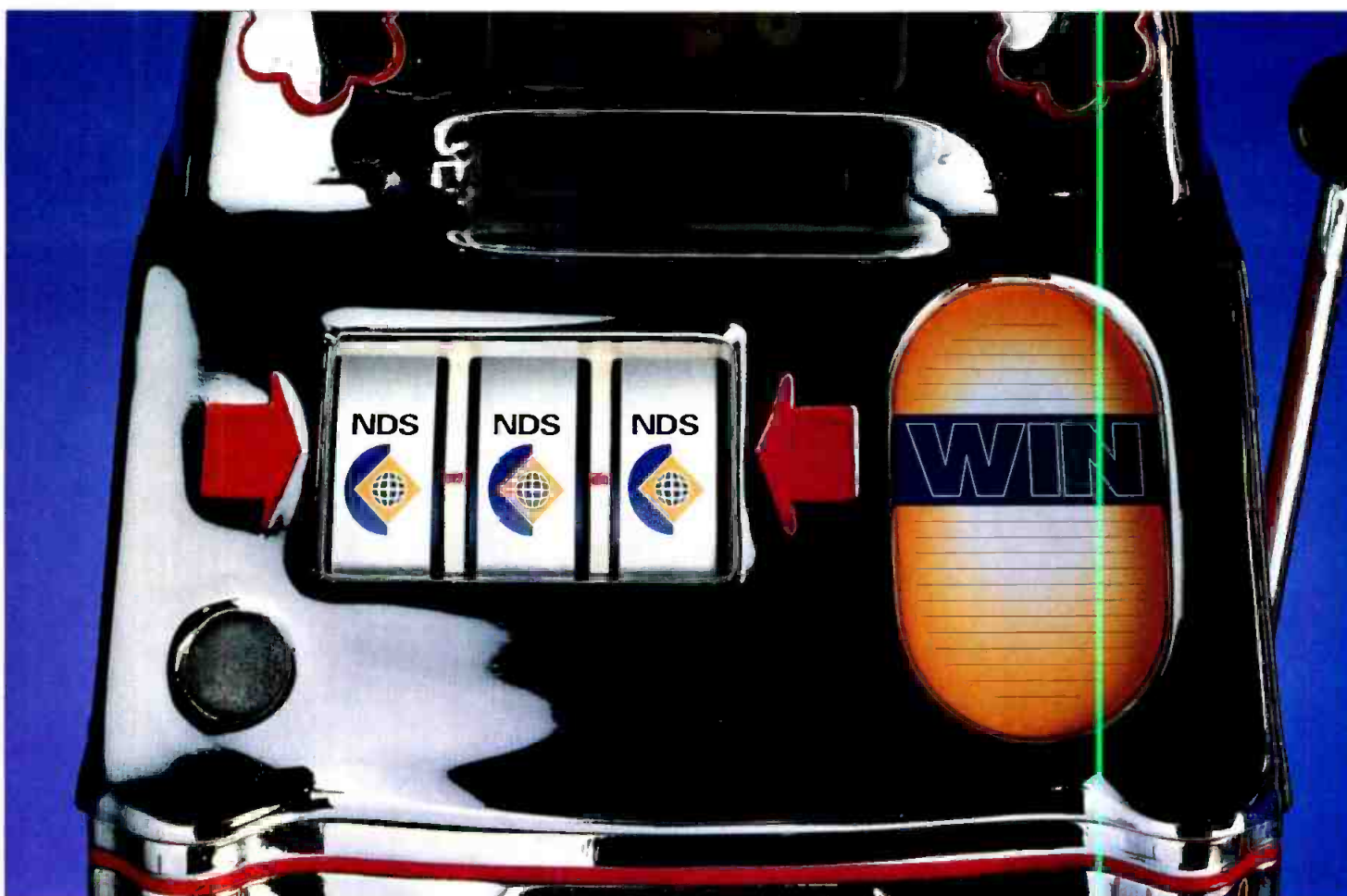
WIPR-TV San Juan, P.R., has purchased 22 digital cameras from Hitachi.

air automation systems, and SunUp Design Systems' traffic, control, and resource

management software. triax transmission system and 16 Z-2000 portable camcorders. The units, which replace WIPR-TV's old Hitachi SKF-750 studio cameras, are being used throughout the station's production facilities. WIPR-TV has also upgraded the old 600-line CCD chips in the SKF-750 units to 900-line chips and has given the cameras to WIPM-TV, its sister station in Mayaguez, P.R.

Sony has been awarded the systems integration contract for DIRECTV Japan. The new DTH venture's plant will use Sony's Betacam SX digital recording, editing and storage systems; SDDI networking; video servers and play-to-

management software. WEEK-TV, the NBC affiliate in Peoria, Ill., has purchased **JVC** Digital-S component digital video equipment to upgrade the editing and playback of its daily news programs. The Digital-S gear, which replaces S-VHS equipment, includes seven BR-D80 editing recorders and one BR-D50 player. The station will edit footage from its JVC KY-27 S-VHS cameras to Digital-S tape using the BR-D80s and an Avid NewsCutter nonlinear editor. The edited packages will be played back off the BR-D80 decks, while the BR-D50 player will be used in an offline edit suite to play back promos.



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National Sales Manager. KABB-TV, a Sinclair Communications, Inc. FOX affiliate, in San Antonio, Texas, has an immediate opening for an aggressive, highly motivated National Sales Manager. Candidate should have at least 2 years prior National Sales Management experience. If you're highly motivated, detail-oriented, creative, and have the ability to motivate and lead a national sales team in an LMA arrangement then submit resume to Carol Wright, Station Manager, KABB FOX 29, 4335 N.W. Loop 410, San Antonio, Texas 78229. An Equal Opportunity Employer.

National Sales Manager: KPRC, the Post-Newsweek Station in Houston, Texas seeks energetic, enthusiastic, aggressive individual with a minimum of 3-5 years national TV sales experience. Candidate for NSM at the hottest station in Houston, should have strong presentation skills, negotiating skills, motivational skills, leadership ability and computer knowledge. Extensive travel required. Send resume to Kathleen Keefe, General Sales Manager, KPRC-TV, P.O. Box 2222, Houston, Texas 77252.

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SNG Engineer/Operator. WTVQ is looking for someone to operate and maintain our SNG truck. Must have (or be able to obtain) a CDL and be willing to travel. Must be able to operate/maintain Betacam, Microwave/Satellite, Editing, Switching and Terminal equipment. The successful candidate will be a self starter, well organized, and have a proven record in technical repair with a news attitude. Send resume to Human Resources, WTVQ-TV, PO Box 55590, Lexington, KY 40555-5590. EOE. M/F. Pre-employment drug test required.

Master Control Operator. C-SPAN is seeking a full time person to switch complicated on-air transitions including live audio and video, multiple video tapes, stills and graphics. Position requires monitoring and keying graphics for live and taped program feeds, close interaction with managers, producers and announcers and ability to show composure and leadership in live situations. Candidates should have an interest and knowledge of politics and current events. Must be flexible, a team player and possess excellent communication skills. Shift includes every other weekend off and nights. Send resumes to: C-SPAN, Human Resources Department, 400 North Capitol Street, N.W., Suite 650, Washington, DC 20001.

Manager, Broadcast Operations. Burbank based broadcast facility has the need for an experienced Manager of Network Operations. Responsibilities will include the daily operation of a large 24 hour per day facility, as well as the supervision of the Master Control and Traffic/Scheduling Departments (staff of approx.35). The qualified applicant should have an in depth understanding of the "on-air" environment, to include the process associated with delivering programming via satellite. Must have 7-10 years experience. Please fax resume - including salary requirements to: 818-840-7389.

Director, Engineering: Four Media Company Asia, a major production, post production, and network origination service provider, is seeking an experienced Director of Engineering to be based in Singapore. This individual will be responsible for defining timelines, costs, and required resources for project execution. Will manage project schedules and budgets. Will liaise with equipment vendors and contractors for projects; uplink providers and clients for day-to-day operations. Projects may include network launches, new production and post production facilities, and technology assessment. Fax or send your cover letter and resume to: Dennis Ang, Manager Operations, Four Media Company Asia Pte Ltd., 30 Choon Guan Street #04-00, Singapore 079809. Fax 65-4202732.

TO PLACE
AN AD
IN
BROADCASTING
& CABLE

Classified Section,

Call ANTOINETTE FASULO
PHONE 212-337-7073

FAX 212-206-8327

OR

SANDRA FREY

PHONE 212-337-6941

FAX 212-337-6957

Maintenance Technician: Growth opportunity in a multi-media driven production/museum facility near Washington, DC. This brand-new facility includes numerous kiosks, projectors and a full broadcast suite. Primary job responsibilities include daily routine maintenance/set-up/repair of the broadcast suite and equipment room, along with projectors and associated laser disk equipment. Provide overall technical support to entire operation, including touch screen based interactive exhibits. Three to five years experience in broadcast maintenance required. BVW/PVW, GVG DPM-700 training a plus. Candidate should have excellent troubleshooting skills in a traditional broadcast plant and strong computer skills. Must be an excellent communicator. Competitive salary and excellent benefits. Please send resume and cover letter to Box 01095 EOE.

Engineer. Roscor Corporation, a world leader in communication systems engineering and integration, has unique opportunities for engineers with a solid background in television systems, transmission systems and satellite communications systems design. Opportunities require applicants to travel and/or live abroad. A minimum of 5 years experience and engineering degree are required. Send resume to Roscor Corp., 1601 Feehanville Drive, Mt. Prospect, IL 60056, or fax them to 847-803-8089, to the attention of V. Schwantje.

ENG Personnel. ENG field operations with camera (and microwave) experience, Videotape Editors, and ENG Maintenance. Employment for West Coast. Would commence spring/summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or Fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Manager of Engineering to supervise engineering staff at 24-hour cable news station. Must be a real team player with solid supervisory and television maintenance experience. Send resume with salary history and references to HR Dept., Newschannel 8, 7600-D Boston Boulevard, Springfield, VA 22153. EOE.

**WANT TO RESPOND TO A
BROADCASTING & CABLE
BLIND BOX ?**

Send resume/tape to:

Box _____,

245 West 17th St.,

New York, New York 10011

Broadcast Technician - Hollywood, CA based state of the art digital television production truck and studio facilities. Duties include installation and repair of all types of broadcast audio and video equipment. Operational experience with professional audio mixers, analog and digital production switchers, routers, intercom systems, cameras and other associated production equipment a must. Minimum qualifications include: 3+ years broadcast video, audio equipment repair and operations experience. The preferred candidate will also possess a B.S. Degree in Electronics as well as recent production truck experience. Other duties, weekends, and shift work as required. An interview will be required of final candidates. Any applicant who is scheduled for an interview should notify the interviewer at time of contact if he/she requires an accommodation for the interview. Drug test and criminal records check required of final applicants. Non-smoking environment. Send resume and salary required to Director of Broadcast Engineering, 4100 E. Dry Creek Road, Littleton, CO 80122 by 03/31/97. EOE.

HELP WANTED NEWS

WE'RE EXPANDING AGAIN...

GET **QNN** IT

THE OHIO NEWS NETWORK. SEEKS TALENTED AND ENERGETIC INDIVIDUALS TO DEVELOP OHIO'S FIRST STATEWIDE 24-HOUR CABLE NEWS CHANNEL. POSITIONS INCLUDE ASSIGNMENT EDITOR, TAPE EDITORS, PRODUCERS, ASSOCIATE PRODUCERS, REPORTERS, PHOTOGRAPHER, PRODUCTION ASSISTANTS, PRODUCTION MANAGER, MARKETING MANAGER, AND NEWS ADMINISTRATIVE ASSISTANT. FULL TIME AND PART TIME AVAILABLE. QUALIFIED CANDIDATES MUST SHARE OUR ENTHUSIASM FOR THIS INNOVATIVE VENTURE! SEND COVER LETTERS WITH SALARY REQUIREMENTS TO:

THE OHIO NEWS NETWORK
BUSINESS OFFICE #255
770 TWIN RIVERS DRIVE
COLUMBUS, OHIO 43215.

QUALIFIED MINORITIES AND WOMEN ARE
ENCOURAGED TO APPLY
EQUAL OPPORTUNITY EMPLOYER
WE ARE A SMOKE-FREE AND DRUG-FREE WORKPLACE
(NO CALLS PLEASE!)

Wanted: Producer 6/10 news. Dominant small market leader seeks experienced, enthusiastic take-charge producer to supervise our award winning newscasts. At least one year of producing experience at a network affiliate station and college degree required. *This is not an entry level position.* Non-returnable tapes (VHS only) to: Roy Frostenson, News Director, KNOE-TV, P.O. Box 4067, Monroe, LA 71211. KNOE is an Equal Opportunity Employer.

New national weekly public television series needs Field Producer/Reporters, Research/Writers, Editors (non-linear and linear). Send resume and reel to: HR Director, PO Box 14247, RTP, NC 27709.

WDAY-TV News is expanding. We need two reporters. Experience a plus. Degree, clean driving record and positive attitude a must. Top rated station with ENG and SNG. Experienced preferred. Send resume and non-returnable tape to: Al Aamodt, News Director, WDAY Television, 301 8th Street South, Fargo, North Dakota 58103. EOE.

Television News Writer/Producer Kansas State University. Department of Communications is seeking a television news writer/producer. A bachelor's degree in broadcast journalism or related field and three year's professional experience in writing and producing television news: on-camera and off-camera reporting experience; and video camera operation, recording and editing skills and required. To apply, submit a cover letter, resume, and the names, addresses and telephone numbers of three references to Gina Bingham, Department of Communications, 301 Umberger Hall, Manhattan, KS 66506-3402. Application review will begin April 18, 1997. Kansas State University is an Equal Opportunity Employer. KSU actively seeks diversity among its employees.

Sports Photographer/Reporter. Very active sports department seeking candidate whose primary role is as sports photographer and editor. Individual should also be able to perform on-air as a reporter and fill-in anchor. Experience on AVID editing system a plus. Knowledge of Betacam, 3/4" and live ENG and SNG equipment. Must be capable of lifting up to 75lbs. Valid drivers license and clean driving record required. Two years prior experience. College degree in communications or equivalent. Send non-returnable tape and resume to Deborah Tibbetts, News Director, WCIV-TV, PO Box 22165, Charleston, SC 29413-2165. No phone calls accepted. EOE. M/F.

Reporter/Photographer. WICS-TV is looking for a photographer who can also be a one-man band reporter. You must be able to write, edit and shoot your own stories. At least one year of experience is required. Send non-returnable tape and resume to Sue Stephens, News Director, WICS-TV, 2680 East Cook Street, Springfield, IL 62703. EOE.

Photojournalist needed for an award-winning news team. WNDU-TV, NBC affiliate in South Bend, Indiana, is looking for a creative, energetic photojournalist who loves his/her work. We need someone who likes doing packages with a reporter and alone, and comes up with story ideas. Two years experience shooting news required. Send resume and *non-returnable tape* to: *The WNDU Stations*, Attention: Human Resources. Position #00171, P.O. Box 1616, South Bend, IN 46634. EOE.

News Director: WHOI-TV Peoria, the ABC affiliate in the Heart of Illinois is looking for a solid, aggressive leader to take our news to the next level. Successful candidate must have excellent motivational and management skills and have five years previous experience in news management. Send resume and tape to Sheryl Jonsson, General Manager, WHOI-TV, 500 North Stewart Street, Creve Coeur, IL 61610. EOE.

News Anchor. NBC 6, the Belo station in Charlotte, NC, is searching for a news anchor to lead our growing news operation. The winning candidate for this position will be equally adept at handling a major breaking news story in the station or in the field. Five years experience in an on-air role at a major commercial television station. Send your tape, resume and salary history to: (No phone calls, please) NBC 6, Human Resources Department, re: 97-11, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE. M/F/V/H.

Morning Co-Ancor/Reporter. News 4 San Antonio is looking for a morning co-anchor reporter to compliment our male anchor. 2-4 years of regular anchoring and reporting experience are required. We want someone with solid news judgement who is also willing to have some fun in the morning. Send resume and anchoring/reporting tapes to: KMOL-TV4, Tim G. Gardner, News Director, PO Box 2641, San Antonio, Texas 78299.

Morning Anchor. Co-Ancor for morning news. Must have wake-up audience energy in delivery and ability to interact effectively with other anchors. Requires a degree from a four-year accredited college, plus experience anchoring news at a commercial television station. Resumes and tapes to: Dan Steele, Operations and Program Manager, WPSD-TV, P.O. Box 1197, Paducah, KY 42002-1197. No phone calls. EEO, M/F, ADA.

Main Anchor. KCAU-TV needs a polished veteran who's ready to settle in and dominate a terrific smaller market. Great quality of life: our last guy was here 18 years. VHS or 3/4" ASAP to Eric Huseby, News Director, KCAU-TV, 625 Douglas Street, Sioux City, Iowa 51101. Citadel Communications Company, Ltd., is an Equal Opportunity Employer.

Main Anchor. NBC affiliate in Erie, PA looking for main anchor for 6pm and 11pm newscasts to complement female anchor. This could be a chance to make your mark in a community. New owners, new attitude, new set, new graphics, new computer system, plans for a state-of-the-art newsroom, and an LMA with the local FOX affiliate. Now we need a main anchor to help us move from number three back to number one where we belong. This job is not for the faint of heart. You need to be a strong anchor with good reporting skills to show the viewers you do more than read. You need to be a leader in the newsroom and get out in the community to make yourself known. This job won't be easy, but the rewards will be worth it. Send resume, references, and non-returnable VHS or 3/4-inch resume tape to Mike Conway, News Director, WICU-TV, 3514 State Street, Erie, PA 16508. Minorities encouraged to apply. EOE. No phone calls please.

General Assignment Reporter. KDNL-TV, the ABC station for St. Louis, has an immediate opening for a general assignment reporter. Qualified candidates will have 3-5 years TV news reporting experience with a heavy emphasis on enterprise reporting, creative storytelling and live shots. Send resume and videotape to: Personnel Department, KDNL-TV, 1215 Cole Street, St. Louis, MO 63106. Pre-employment drug screening required. EOE. No phone calls please.

Looking for that morning Line Producer who wants to produce radio with pictures. The individual must have 3-5 years experience producing and writing news. If you work well under pressure, can freshen night side stories with new elements and new production techniques, + cover breaking news with speed and accuracy, then we want to hear from you. We're looking for applicants familiar with Basys who have a journalism degree. For consideration, send your resume and tape to Mary Talley, VP/Human Resources, WFLD-TV/FOX 32, 205 North Michigan Avenue, Chicago, IL 60601. No phone calls, no faxes, please. EOE/M/F/D/V.

Looking for a diamond in the haystack. Top 10 net affiliate is looking for a local programming producer/writer. This is a great opportunity for someone who wants to tell compelling stories in long form documentaries and specials for a #1 station. It's a job many people dream of but few have experienced. If you have a head for local news, are willing to work hard and have produced and written issue-oriented pieces or documentaries longer than 5 minutes for commercial television stations, we want to see your tape. Send resume and tape (with only pieces or docs longer than 5 minutes). VHS preferred, to Box 01077 EOE.

Local New Show!: WESH-TV, Pulitzer Broadcasting's NBC station located in Orlando, Florida (22nd Market) is looking for the brightest Producers, Reporters and Photographer/Editors for a daily program that's live, local and fun. We are searching for producers who are organized and creative, possess strong writing skills, and have at least two years experience with live television. We need reporters who love doing remotes and have an outstanding reel of attention grabbing stories. We are looking for photographer/editors who can do it all...shoot and edit interesting local stories, then get a live shot on the air. Great opportunity to get in on the ground floor of a new program for and about Central Florida. Experience in and/or knowledge of the Orlando area preferred. Send resume and non-returnable tape right away to Kelley Lesperance, Executive Producer, c/o WESH-TV, P.O. Box 547697, Orlando, FL 32854. No phone calls, please! An Equal Opportunity Employer.

Executive Producer. News Four San Antonio is looking for an Executive Producer. The E.P. is responsible for the execution of our overall news plan and how that plan manifests itself in the daily execution of all of our newscasts. We need a strong, motivational leader with excellent people skills. Creativity, energy, along with excellent journalistic and production skills are necessary. The E.P. will have the authority, responsibility and accountability to make sure our newscasts meet their goals and objectives. The E.P. will also play a key role in the development of future news and information product. Resumes, written news philosophy and tapes: Tim G. Gardner, News Director, News Four San Antonio/KMOL-TV, P.O. Box 1031 Navarro, San Antonio, Texas 78205. Also, E-mail at tgardner@kmol.com EOE. M/F.

Anchor. Medium market affiliated station in western US seeks a main anchor. Position requires previous anchoring experience. 3-5 years preferred. Send resume and non-returnable tape. Reply to Box 01093 EOE. Women and minorities are encouraged to apply.

ENG Photographer. For the New York news bureau of Fuji TV network. Qualified applicants must have minimum three years experience shooting news, and a strong interest in news. Position requires extensive travel and overtime to cover any stories from Alaska to South America. Duties may also include camerawork for miscellaneous productions as they arise. Salary flexible and commensurate with experience. Please fax resume to 212-702-0420.

Director/Producer/Writer: Dynamic individual wanted to produce corporate image, marketing and sales long-form video/film. 35 person script-to-screen facility with DigiBeta, SGI, staff composer looking for talented, involved individual to handle all budgeting and logistics, scripting, directorial, graphics coordination, and client handling duties. Top notch client skills and thoroughness a must with reference to prove. Contact in writing with reel to Winston Shepherd Jr. / Director of Operations, Metro Video Productions, 8 South Plum Street, Richmond, VA 23220.

Anchor for Monday-Friday newscasts at KDLH, Duluth/Superior. You must have previous anchor experience to qualify. Tape and resume to Teresa George, Administrative Assistant, KDLH, 425 West Superior Street, Duluth, MN 55802. EEO. Email questions to 73537.1746@compuserve.com

HELP WANTED PROMOTION

ASSOCIATE WRITER/ PRODUCER

With the launch of our service in the early 1990's when we pioneered the Direct Broadcast Satellite industry, PRIMESTAR opened up whole new worlds for the nation's TV audience. Today, over 1.7 million households count on us to provide superior picture quality and more realistic sound than ever imagined over conventional broadcast methods. If you've always wanted to be affiliated with a company that's going places, you belong at Primestar.

Currently, we are seeking an individual with 2 years experience in on air promotions in the cable/broadcast industry to be responsible for formatting, producing, delivering and tracking 6 weekly shows for our 24 hour barker service. AVID experience helpful.

To apply, please send resume and non-returnable tapes to: Primestar Partners, Human Resources Dept., 3 Bala Plaza West, Suite 700, Bala Cynwyd, PA 19004. Smoke-free work environment. Equal Opportunity Employer M/F/D/V.



Promotion Manager: Coastal Carolina affiliate seeks creative individual with experience in station promotion. Must have excellent production and organization skills to create and execute all on-air and outside media campaigns. Send tape and resume to: General Manager, P.O. Box 12325, New Bern, NC 28561.

Promotion Producer/Shooter. Do you write hot copy? Do you make great pictures? We want you! 4 Utah, the ABC affiliate in Salt Lake City, needs to fill the missing link in our creative services department. You must be creative, organized, responsible and be able to adapt to rapid change. You must excel at producing your own projects, as well as lighting, shooting and editing in collaboration with a cutting edge creative team on group projects -- and have fun doing it. Rush your resume and reel to Gary Ledbetter, c/o 4 Utah Television, 1760 Fremont Drive, Salt Lake City, Utah 84104. No phone calls please! 4 Utah is an Equal Opportunity Employer.

Promotion Manager. ABC owned, WJRT-TV, Flint, Michigan. Send resume, tape and philosophy to Tom Bryson, President/General Manager, WJRT-TV, 2302 Lapeer Road, Flint, Michigan 48503. EOE.

Promotion Director (KGW). Promotion writer/producer with a passion about television is needed to work with our Creative Services Director to coordinate the promotional direction of KGW. You will supervise promotion producers, approve image and topical scripts, direct the daily coordination of efforts between news and promotion, and coordinate station promotional events and projects. Send resume and tape to: Kathy Copeland, Northwest NewsChannel 8, 1501 SW Jefferson Street, Portland, OR 97201. EOE. M/F/D/V.

HELP WANTED RESEARCH

Research Director. FOX/UPN Sinclair Communications, Inc., LMA partner in San Antonio, Texas, has an immediate opening for a seasoned TV Research Director. Experience with Nielsen/TV Scan/Scarborough/Market Manager/Microsoft Office as well as graphics presentation a must. Prior television or ad agency experience required. Send resume and cover letter to: Carol Wright, Station Manager, KABB FOX 29/KRRT UPN 35, 4335 NW Loop 410, San Antonio, Texas 78229. Equal Opportunity Employer.

HELP WANTED HOST

Co-Host Weekly Magazine. WCVE/WHTJ-TV, Richmond-Charlottesville, VA. Seeking producer with Bachelor's degree in communications or journalism, and 4 years on-air experience to co-host and co-produce award-winning, weekly regional magazine series *Virginia Currents*. Requirements include previous successful experience directing, editing and interviewing, and the ability to conceptualize and develop program and story ideas for the series. Must be flexible for unusual hours, remote location-overnight travel, and able to conduct both live and taped interviews. Strong writing skills, research and story development abilities are essential. We produce NPPA style, picture-driven, natural sound stories. Salary and benefits competitive. Send vita and non-returnable Beta resume tape to: Dr. Charles Sydnor, Executive Producer, *Virginia Currents*, CVETC, 23 Sesame Street, Richmond, VA 23235. An EEO Employer.

HELP WANTED FINANCIAL & ACCOUNTING

CONTROLLER (CHICAGO)

RESPONSIBILITIES INCLUDE: G/L, AR, CREDIT, BUDGETS, FINANCIAL CONTROLS, PAYROLL, ETC. WILL WORK CLOSELY WITH GM IN THE FINANCIAL AND OPERATIONAL MANAGEMENT OF THE STATION. THE IDEAL CANDIDATE WILL HAVE EXPERIENCE WITH HR, UPGRADING FINANCIAL COMPUTER SYSTEMS, IMPLEMENTING POLICIES AND PROCEDURES, BENEFITS, NEGOTIATING SERVICES. QUALIFICATIONS: MINIMUM 3 YEARS CONTROLLER IN MEDIA AND PUBLIC/PRIVATE BACKGROUND. CPA PREFERRED. EOE. REPLY TO BOX 01092.

V.P. of Finance. Degree in accounting and 4-7 years management experience in broadcasting or related field required. Ability to think on a strategic level is essential. TV operations and prior department head experience preferred. Proficiency in spreadsheet software, preferably Lotus 5.0. Send resume, references and salary requirements to: WJW Human Resources 5800 South Marginal Road Cleveland, OH 44103.

Credit - Tribune Broadcasting, a leading media company, is seeking a Credit Manager at its growing WB Network affiliate in Houston, KHTV. Position will be responsible for setting credit policy and procedures, credit analysis and collections. 3-5 years of credit/collections and accounts receivable experience and a bachelors degree in business is required. Strong interpersonal skills and a professional demeanor are very important. Candidate will work closely with our sales department and ad agencies. We offer a competitive salary, great benefits(401k), and an opportunity for career development. No phone calls. EOE. Please send your resume to: KHTV, Attn: Personnel 9708, PO Box 630129, Houston, TX 77263-0129.

HELP WANTED PRODUCTION

Wanted: Commercial log editor for ABC affiliate in Washington, DC. JDS or Enterprise experience preferred. Will be responsible for building the station's daily official log from format and programming information received from various sources. Include daytime and evening phone number with resume and send to: Rhonda Reives, Sales Operations Manager, WJLA-TV, 3007 Tilden Street, NW, Washington, DC 20008.

Producer/Writer (Television). International Christian Relief Organization located in mountains of North Carolina is looking for a television producer with strong broadcast quality writing and creative skills to write and produce 30/60 minute programs, promos, PSAs, direct response, features, and corporate videos. Minimum of 3-5 years of television writing experience a must. Must be able/willing to travel at any time. If interested, send resume to Box 01099 EOE.

Searching for Producers, Editors, Writers, studio crew for upcoming Spanish network sports show. Minimum 5 years experience in Spanish broadcasting required. Please send cover letter, resume and salary requirements to: C.D., P.O. Box 25052, Glendale, CA 91201-3456. EOE. No phone calls please.

Photographer. Established northeast (New York area) freelance photographer with own clients needed to operate broadcast field production Betacam camera package. 813-251-2598.

NewsCast Director. WVUE FOX 8, New Orleans, has an immediate opening for an aggressive, energetic newscast director who thrives on live coverage and a fast pace. Five years experience directing multi-anchor newscasts required. Send resume and non-returnable VHS tape to: NewsCast Director, 1025 South Jefferson Davis Parkway, New Orleans, LA 70125. WVUE is an Equal Opportunity Employer.

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence spring/summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience. Videotape Editors, Studio Operators, and Maintenance. For the Midwest. Would commence Spring/Summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infiniti), Still Store Operators, Tape Operators (Beta), Maintenance (plant systems experience - distribution and patching), Lighting Director Engineer. Employment would commence spring/summer 1997. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

**Fax your classified ad to
Broadcasting & Cable
(212) 206-8327**

Art Director. Design in the sunshine--WESH-TV, Pulitzer Broadcasting's NBC station located in Orlando, Florida (22nd Market) -- seeks a top notch Design Director to oversee station art direction. Must have strong leadership abilities and a proven track record in all aspects of television design including on-air, animation, print and set design. Familiarity with Quantel Paintbox, Chyron Liberty, Macintosh, (Photoshop, Illustrator, After Effects, QuarkXpress, 3D) or equivalent experience required. Send resume and non-returnable tape to Human Resources, WESH-TV, P.O. Box 547697, Orlando, FL 32854. An Equal Opportunity Employer.

HELP WANTED MISCELLANEOUS

Fast growing, SE, FOX News Affiliate is seeking experienced, self motivated broadcast employees: Account Executive, Maintenance Engineer, News Producer/Director. Excellent benefits including medical and a 401k. Women and minorities are encouraged to apply. Equal Opportunity Employer. Fax resumes to: Lynne Carter at 912-435-0485.

SITUATIONS WANTED NEWS

News/Sports Reporter: Seeking new position plus agent. Four years in New Jersey/Connecticut. Strengths: live, writing, judgement, creativity, versatility, presence, voice. Will relocate (908)972-0363 for tape/resume.

New York market producer w/15 years broadcast news experience seeks on-air position. Excellent writer works fast, tells stories visually. On-air experience since 1988. Call Rob at 908-788-9005.

PROGRAMMING SERVICES



National Weather Network

Your own on-air meteorologist via satellite. Custom and localized TV weathercast inserts for FOX, UPN, WB, Indy stations and cable stations. Three satellite feeds daily. Your own on-air meteorologist and great graphics. Sell these inserts and make money. Low cash and barter and very simple to receive and use. Call Edward St. Pe' at NWN 601-352-6673 and start today.

TV RESUME TAPES

Career Videos prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, free stock. Great track record. 847-272-2917.

Fax your classified ad to
Broadcasting & Cable
(212) 206-8327

CABLE

HELP WANTED RESEARCH

AUDIENCE RESEARCH OPPORTUNITIES

Atlanta-based Turner Broadcasting System, Inc. is seeking qualified audience research professionals for the following positions:

Director of Research - TNT

Responsible for day to day management of the TNT Research Department and 3 employees. Reports to VP, TNT Research. 8 years marketing or media research experience required. Candidate must possess: an in-depth understanding of audience measurement processes; knowledge of U.S. television and advertising marketplaces; hands on experience designing and managing primary research projects; the ability to manage and motivate professionals.

Associate Director of Research - Sports

Responsible for managing all sports-related audience for the Turner Entertainment Networks and Turner Sports. Reports to Director, TEN Research. 6-8 years broadcast, cable, media or market research experience required, as well as solid understanding of Nielsen Media Research audience research methods and products.

Sr. Research Project Manager - Cartoon Network

Responsible for management and analysis of primary and secondary research projects and the development of audience estimates for use by network programming, management and advertising sales. 5+ years research experience required, preferably in television, cable or agency.

Sr. Research Analyst - TBS Superstation

Responsible for providing TBS Management, Programming, Marketing and Public Relations executives with audience information used for decision making purposes. Job entails analysis and interpretation of data obtained from Nielsen Media Research and primary/secondary research studies. 2-3 years applicable experience in broadcast measurement process and television audience analysis.

For consideration, please send resume and salary requirements for dissemination to hiring managers to:

Connie Zaleski
TEN Research
1050 Techwood Drive
Atlanta, Georgia 30318



Equal Opportunity Employer
Minorities and Women are Encouraged to Apply

HELP WANTED SALES

TRAFFIC COORDINATOR

Lifetime Television for Women, the highly regarded cable network, has an immediate opening in our busy, vital traffic dept.

Reporting to the Traffic Manager, the successful candidate will be responsible for handling placement of commercial spots onto prelogs. You'll be maximizing inventory through spot manipulation and assisting in entering orders into Traffic system.

Requirements: 2-3 years experience in a cable or broadcast environment. You must be detail oriented, possessing good organizational and verbal/written communication skills. Knowledge of traffic systems & experience in a Windows environment is essential. A familiarity with scheduling helpful. Ability to function efficiently during peak pressure periods required.

We offer a competitive compensation benefits package and a real opportunity to grow professionally. Please submit resume with salary history to:

Lifetime
Television for Women

LIFETIME TELEVISION
Human Resources Department
309 West 49th Street, New York, NY 10019

EOE M/F

HELP WANTED TECHNICAL

HOME & GARDEN TELEVISION

is seeking to fill a full-time position in the following technical area:

NETWORK OPERATOR

Must have cart machine, switcher, Beta SP, 1" tape, audio cart and Chyron experience. Must be familiar with satellite transmission principles and their application in a network environment.

We offer a comprehensive salary & benefits package. Qualified candidates should send a confidential resume with salary requirements to:



HUMAN RESOURCES

HGTV

P.O. Box 50970

Knoxville, TN

Equal Opportunity Employer

HELP WANTED PRODUCTION

Video Designer: A cable & satellite programming co. is looking for creative Video Designers for our fast paced on-air design team. We're the Nations largest provider of cable & satellite delivered television channels & still growing. We're looking for innovative people with 2-3 years experience as a designer in a local or network television department, ad agency, or in-house graphics department to create eye-catching on-air designs for our premium movie channels. If you have a strong background in all aspects of video production & on-air graphic design, excellent organizational skills as well as good written & oral communication skills, we may be just the company you're looking for. We also need you to be able to deliver on deadline in an environment where complex conditions are the norm. We prefer candidates who have previous Quantel Henry, Hal or Harriet experience, know their way around a Mac, and have set up video/film shoots, including set design. A degree in design or related field would help too. Please send resume and salary history to: #DC54 Video Designer, PO Box 4917, Englewood, CO 80155. Drug tes: required for successful candidate. EOE.

HELP WANTED MARKETING

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New England Cable News
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When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. **NO make goods** will run if all information is not included. No personal ads.

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For the Record

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"For the Record" compiles applications filed with and actions taken by the FCC. Applications and actions are listed by state; the date the application was filed or the action was taken, when available, appears in *italic*.

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.I.P.—debtor in possession; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m.—meters; mhz—megahertz; mi—miles; TL—transmitter location; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Accepted for filing

McConnelsville, Ohio (BTCH-970311GZ, HA)—Quiet Radio Inc. d/b/a WJAW Radio for WMOA(AM)-WJAW(FM): involuntary transfer of control from John A. Wharff Jr. to estate of John A. Wharff Jr. (Carol S. Wharff, executor). *March 20*

Granted

Jacksonville, Fla. (BAL-970219BA)—Timothy B. Bradford (receiver) for WOBS(AM): involuntary assignment of license to Pamela K. Bradford (receiver). *March 6*

Tiffin, Ohio (BTC-970226GZ, BTCH-970226HA)—WTTF Inc. for WTTF-AM-FM: involuntary transfer of control from Robert E. Wright (deceased) to Richard J. Wright. *March 6*

Jacksonville, Tex. (BAPH-961220GR)—Robert Warren Shivery for KSIZ(FM): involuntary assignment of CP to Herbert L. Bell (receiver). *March 6*

Jacksonville, Tex. (BTCED-961226GQ)—East Texas Media Association Inc. for KBJS(FM): involuntary transfer of control from Robert W. Shivery (sole proprietor) to Herbert L. Bell (court-appointed receiver). *March 11*

Casper, Wyo. (BTCH-970206GH, K)—Hart Mountain Media Inc. for FM at 104.7 mhz and KTRS(FM): involuntary transfer of control from Melody Hart (deceased) to Bill C. Hart. *March 6*

NEW STATIONS

Returned

Gatlinburg, Tenn. (BPED-961204MB)—Toccoa Falls College for noncommercial FM at 90.7 mhz. *March 17*

Granted

Wallace, Idaho (BPH-960809MA)—Hawkeye Radio Properties Inc. for FM at 97.5 mhz. *March 6*

Monroe, La. (BPH-961108IA)—New South Communications Inc. for KJLO-FM: new auxiliary station. *March 13*

Sioux Falls, S.D. (BPCT-941227KI)—Red River Broadcast Corp. for TV at ch. 46, 4,000 kw visual, ant. 607 m., on Hwy 38 1.8 km S of Rowena, S.D. *March 6*

Roosevelt, Utah (BPH-960923MG)—Duane T. Lund for FM at 94.3 mhz. *March 13*

Filed

Hotevilla, Ariz. (BPED-970212MH)—Hopi Foundation (Doran Dalton, chairman, PO Box 705, Hotevilla, Ariz. 86030) for non-commercial FM at 89.1 mhz, 100 kw, ant. 200 m., Third Mesa, 2 km E of Hotevilla. *Feb. 12*

Eureka, Calif. (BPED-970228MB)—Pacific Cascade Communications Corp. (David L. Morrow, VP, Box 492727, Redding, Calif. 96049) for FM at 89.3 mhz, .25 kw, ant. 315 m, Fickle Hill communications site, 1465 Fickle Hill Rd., 14 km E of Eureka. Pacific Cascade owns KVIP-AM-FM Redding, Calif., and KGRV(AM) Winston, Ore. *Feb. 28*

Frankfort, Ind. (BPED-970228MA)—American Family Association (Donald E. Wildmon, president, 1208 Zentwood, Tupelo, Miss. 38801) for noncommercial FM at 90.7 mhz, .25 kw, ant. 100 m., 412 W CR 500 N. For association's holdings, see "For the Record," March 17. *Feb. 28*

Raleigh, N.C. (BPED-970121IH)—Educational Information Corp. (PO Box 828, Wake Forest, N.C. 27588) for auxiliary FM at 89.7 mhz, 42 kw, 311 m., 1928 Chalks Rd. *Jan. 21*

Roanoke Rapids, N.C. (BPED-970225MA)—Better Life Inc. (E. Richard Eason, president, 230-B Roanoke Ave., Roanoke Rapids, N.C.) for noncommercial FM at 91.1 mhz, 2 kw, ant. 21 m., 230-B Roanoke Ave. Better Life owns WZRQ(FM) Roanoke Rapids. *Feb. 25*

West Odessa, Tex. (BPED-970227MA)—Educational Media Foundation (Richard Jenkins, president, 1425 N. Market Blvd., Suite 9, Sacramento, Calif. 95834) for non-commercial FM at 88.7 mhz, 100 kw, ant. 89 m., corner of Alturas and Redondo aves. For

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foundation's holdings, see "For the Record," Feb. 17. *Feb. 27*

FACILITIES CHANGES

Returned

Ogden, Utah (BP-960827AA)—KLO Broadcasting Co. for KLO(AM): change power, TL, ant. *March 17*

Granted

Osceola, Ark. (BPH-961021IC)—Phoenix Broadcasting Group Inc. for KOSE-FM: change ant., ERP. *March 11*

Glendale, Calif. (BMP-961112AB)—Southern California Broadcasting Co. Inc. for KIEV(AM): change TL. *March 13*

Hanford, Calif. (BPCT-960701KI)—KFTV License Partnership GP for KFTV(TV): change ERP to 5,000 kw visual, ant. to 605 m., TL to Bald Mtn., Meadow Lakes, Calif. *March 6*

Avon Park, Fla. (BPH-960913ID)—Casey

BY THE NUMBERS

BROADCAST STATIONS		CABLE	
Service	Total	Service	Total
Commercial AM	4,906	Commercial VHF TV	559
Commercial FM	5,285	Commercial UHF TV	622
Educational FM	1,810	Educational VHF TV	123
Total Radio	12,001	Educational UHF TV	240
VHF LPTV	561	Total TV	1,544
UHF LPTV	1,211		
Total LPTV	1,772		
FM translators & boosters	2,453	Total systems	11,660
VHF translators	2,263	Total subscribers	62,231,730
UHF translators	2,562	Homes passed	91,750,000
Total Translators	7,278	Cable penetration*	65.3%

*Based on TV household universe of 95.9 million
Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

Communications Inc. for wwoj(FM): change class from A to C3. *March 14*

High Springs, Fla. (BMPCT-960920KF)—Budd Broadcasting Co. Inc. for wgfl(TV): change ant. to 278 m., ERP to 5,000 kw visual. *March 11*

Lakeland, Fla. (BPED-961001IA)—Moody Bible Institute of Chicago for wcie-FM: operate as satellite station; change main studio location. *March 11*

Paducah, Ky. (BMPCT-960624KP)—WDKA Acquisitions Corp. for wdka(TV): change ant. to 327 m., TL to Oak Grove Rd. *March 14*

Kaplan, La. (BPH-961107IC)—Schilling Distributing Co. Inc. for kmdl(FM): change ant., TL, ERP. *March 13*

Fairhaven, Mass. (BMP-940826AD)—Edmund Dinis for wlaw(AM): change city of license to N. Dartmouth, Mass.; TL to junction of East Line Trail and Tower Rd., Fall River, Mass. *March 11*

Crenshaw, Miss. (BMPH-961028IA)—John Pelham Ingram for whkl(FM): change ant., TL. *March 6*

Point Lookout, Mo. (BMPED-961216IC)—College of the Ozarks for kcoz(FM): change ant., TL. *March 17*

Monticello, N.Y. (BPH-961021IB)—Reynolds Communications Inc. for wsul(FM): change ERP, ant. *March 14*

Syracuse, N.Y. (BPH-960328IC)—Pilot Communications LLC for wlti(FM): increase ERP to 4 kw. *March 11*

St. Pauls, N.C. (BPH-960913IC)—Lumbree Regional Development Association for wlrp(FM): change class to C3. *March 13*

Depoe Bay, Ore. (BMPH-960910IA)—Ginna Jones for kdep(FM): upgrade to C3. *March 11*

Grants Pass, Ore. (BMPED-960802IB)—American Family Association for kapk(FM): change ant., TL. *March 11*

Austin, Tex. (BPH-960821IH)—Amaturo Group of Texas Ltd. for kkmj-FM: change ant. *March 6*

Brenham, Tex. (BPH-961016IF)—May

Broadcasting Inc. for kulf(FM): change ERP, class. *March 6*

Port Lavaca, Tex. (BP-961112AF)—Radio Free Texas Trust for kile(AM): change city of license, TL, power, ant. *March 6*

Warren, Vt. (BPH-961203IB)—Radio Vermont Inc. for wdev-FM: change ERP. *March 6*

Milton, W.Va. (BPH-961018IA)—Commodore Media of Kentucky Inc. for wamx(FM): change ERP, class. *March 13*

Kenosha, Wis. (BPCT-960105KE)—Paxson Milwaukee Lic. Inc. for whke(TV): change ERP to 5,000 kw visual, ant. to 144 m., TL to N. Two Mile Rd. W of I-94, Frankville, Wis. *March 7*

Filed/Accepted for filing

Demopolis, Ala. (BPH-970225IB)—Edmonds Broadcasting Inc. for wznu(FM): change ERP. *March 18*

Wetumpka, Ala. (BMPH-970228IA)—Visian Communications Ltd. for FM at 97.9 mhz: change ant. *March 19*

Newport, Ark. (BMPH-970226IC)—Newport Broadcasting Co. for kokr(FM): change ERP, ant. *March 18*

Ojai, Calif. (BPH-970131ID)—Buena Ventura Inc. for ktnd(FM): change ERP, ant., TL. *March 14*

Oxnard, Calif. (BPH-970131IB)—Gold Coast Broadcasting Co. for kcaq(FM): change ERP, ant., TL. *March 12*

Fort Walton Beach, Fla. (BPH-970226IB)—Holladay Broadcasting Co. Inc. for wksm(FM): change ant. *March 18*

Riviera Beach, Fla. (BMPH-970225IA)—Chancellor Broadcasting Co. for woll(FM): change ERP, ant., TL, ant. *March 17*

Bainbridge, Ga. (BPCT-970228KE)—WTLH License Corp. for wtlh(TV): change TL to 8.4 km from Calvary, Ga., ant. to 5,000 kw, ant. to 457 m. *March 12*

Lahaina, Hawaii (BPH-970227IE)—Lahaina Broadcasting Co. Ltd. for klhi-FM: change class from C to C1. *March 18*

Lahaina, Hawaii (BPH-970227IG)—KPOA Radio, a Hawaii LP, for wpoa(FM): change

class from C to C3. *March 19*

Ferdinand, Ind. (BMPH-970108IH)—Gem Communications for wokz(FM): change ERP, ant. *March 18*

Lowell, Mass. (BPH-970210IJ)—CBS Radio for woaz(FM): change ERP, ant. *March 12*

Clarksdale, Miss. (BMPH-970228IC)—Manahawkin Communications Corp. for FM at 105.7 mhz: change ERP, ant., TL. *March 13*

Hattiesburg, Miss. (970305IA)—American Family Association for waii(FM): change ant. *March 13*

Winona, Miss. (BPH-970227IA)—Southern Electronics Co. Inc. for wona-FM: change channel to C3. *March 18*

Canton, Mo. (BPH-970122IF)—Brick Broadcasting Co. for krry(FM): change channel from C1 to C2. *March 18*

Union, Mo. (BPH-970228IB)—Virginia Broadcasting Corp. for klpw-FM: change ERP, ant. *March 19*

Sun Valley, Nev. (BMPH-970306IA)—George S. Flinn Jr. for FM at 93.7 mhz: change ERP, ant. *March 19*

Fairview, N.C. (BMP-970226AD)—John W. McLeod for wlvm(AM): change power, TL, ant. *March 13*

Berea, Ohio (970303IB)—Baldwin Wallace College for wbwc(FM): change ERP, ant. *March 18*

Gahanna, Ohio (BMPED-961216IB)—Christian Voice of Central Ohio Inc. for wco(FM): change ERP, ant. *March 12*

Snyder, Okla. (BMPED-970227IB)—Altus Educational Broadcasting Foundation for FM at 100.3 mhz: change channel from A to C3. *March 18*

Tillamook, Ore. (BPH-970224IC)—Oregon Eagle Inc. for ktll-FM: change ERP, ant., TL, frequency, class from C3 to C1. *March 13*

San Juan, P.R. (BPH-961106IB)—Cadena Estereotempo Inc. for wioa(FM): change ant., TL, ERP. *March 13*

Nashville (BP-970306AD)—WENO Inc. for weno(AM): change TL, ant. *March 20*

Tusculum, Tenn. (BPH-970304IA)—Darrell Bryan for wsmg-FM: change class from A to C3. *March 19*

Stamford, Tex. (BMPH-970225IC)—Blue Plains Broadcasting Co. for 92.1 mhz: change ERP, ant., TL, class. *March 13*

Charlotte Amalie, V.I. (970226IE)—Virgin Islands Public TV System for FM at 93.1 mhz: change ERP, ant. *March 17*

Wilson Creek, Wash. (BPH-970227ID)—Wilson Creek Communications LLC for kvvf(FM): change ERP, ant., TL, frequency, class from C3 to C1. *March 13*

Menomonie, Wis. (BPH-970224ID)—Phillips Broadcasting Co. Inc. for wmeo-FM: change class from C3 to C2. *March 13*

Call for authors

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

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THIS WEEK

March 24-27—SBCA Las Vegas '97 Satellite Show, presented by the *Satellite Broadcasting and Communications Association*. Las Vegas Convention Center, Las Vegas. Contact: (800) 654-9276.

March 24-30—*World Animation Celebration*. Pasadena Civic Center, Pasadena, Calif. Contact: (818) 991-2884.

March 26—*International Radio & Television Society Foundation* Gold Medal Award dinner honoring Bob Wright. Waldorf-Astoria, New York City. Contact: Marilyn Ellis. (212) 867-6650.

March 27—13th annual *National Association of Black Owned Broadcasters Communications Awards Dinner*. Sheraton Washington Hotel, Washington. Contact: (202) 463-8970.

March 28-29—19th annual Black College Radio Convention, presented by *Collegiate Broadcasting Group Inc.* Renaissance Hotel, Atlanta. Contact: Lo Jelks. (404) 523-6136.

APRIL

April 1—"The Business of Entertainment: The Big Picture." 7th annual conference on the media and entertainment industry presented by *Variety* and *Schroder Wertheim & Co.* The Pierre Hotel, New York City. Contact: Margaret Finnegan. (212) 492-6082.

April 1—*Hollywood Radio & Television Society* newsmaker luncheon, featuring stars of political comedy. Regency Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

April 1—"Managing Your Professional 'Health' and Building Your Future," breakfast discussion presented by the Rocky Mountain chapter of *Women in Cable & Telecommunications*. TCI Bldg., Denver. Contact: Jody Haas. (303) 329-3621.

April 3—*Broadcasters' Foundation* Golden Mike Award Dinner. Plaza Hotel, New York City. Contact: (203) 862-8577.

April 3-4—"Cable Television Law 1997: Implementing the 1996 Telecommunications Act," conference presented by *Practising Law Institute*. San Francisco Hilton & Towers, San Francisco. Contact: (800) 260-4754.

April 3-6—SkiTAM '97, cable industry annual fundraiser to benefit the U.S. Disabled Ski Team organized by *CTAM*. Sonnenalp Resort of Vail, Vail, Colo. Contact: (303) 797-6756.

April 4-5—*Texas Associated Press Broadcasters* annual convention and awards program. Doubletree Hotel, Austin, Tex. Contact: Diana Heidgerd. (972) 991-2100.

April 4-6—"Mexico and the United States," conference for professional journalists presented by the *Foundation for American Communications*. Airport Hilton, Phoenix. Contact: Chris Gardner. (213) 851-7372.

April 4-7—*Broadcast Education Association* 42nd annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5354.

April 5-7—24th annual *CAN PRO* Festival, celebrating excellence in Canadian television production and promotion. Westin Harbor Castle Hotel, Toronto. Contact: David Hamilton. (416) 446-5338.

April 6—*Broadcasters' Foundation* invitational golf tournament. Las Vegas Hilton Country Club, Las Vegas. Contact: (203) 862-8577.

April 7—*Association for Maximum Service Television* 41st annual membership meeting. Las Vegas Hilton, Las Vegas. Contact: (202) 861-0344.

April 7-8—*Television Bureau of Advertising* sales and marketing conference. Las Vegas Hilton, Las Vegas. Contact: Janice Garjian. (212) 486-1111.

April 7-10—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

April 8—*Association for Maximum Service Television* annual engineering breakfast. Las Vegas Hilton, Las Vegas. Contact: (202) 861-0344.

April 9-12—*National Broadcasting Society—Alpha Epsilon Rho* annual convention. Palmer House Hilton, Chicago. Contact: Richard Gainey.

(419) 772-2469.

April 12—*Associated Press Radio-Television News Directors Association/Emerson College* regional convention. Boston Marriott Long Wharf Hotel. Contact: Bob Salsberg. (617) 357-8100.

April 14-15—*Kentucky Cable Telecommunications Association* annual convention. Hyatt Regency Hotel, Lexington, Ky. Contact: Randa Wright. (502) 864-5352.

April 15-16—"Cable 101," management education series course presented by the Rocky Mountain chapter of *Women in Cable & Telecommunications*. TCI Bldg., Englewood, Colo. Contact: Kirsten Gee. (312) 634-2535.

April 15-16—Pennsylvania Cable Academy, presented by the *Pennsylvania Cable and Telecommunications Association*. Penn State Scenic Conference Center Hotel, State College, Pa. Contact: Beth Boyer. (717) 234-2190.

April 18—*National Press Club* luncheon with featured speaker Barry Diller. National Press Building, Washington. Contact: (202) 662-7500.

April 18-20—*Associated Press Television-Radio Association of California-Nevada* 50th annual convention. Crowne Plaza Parc Fifty-Five Hotel, San Francisco. Contact: Rachel Ambrose. (213) 626-1200.

April 21-23—Cable & Satellite '97, presented by *Reed Exhibition Companies*. Earls Court 2, London. Contact: Andrea Johnston. +44 (181) 910 7866.

April 23—18th annual Sports Emmy Awards, presented by the *National Academy of Television Arts and Sciences*. Marriott Marquis Hotel, New York City. Contact: David Beld. (212) 586-8424.

April 27-30—*Cable Television Public Affairs Association* Forum. Renaissance Mayflower, Washington. Contact: (202) 775-1081.

April 28—Fourth annual *T. Howard Foundation* fund-raising dinner. Tavern on the Green Restaurant, New York City. Contact: (703) 549-6990.

April 28-29—"Exploring the Full Potential of Fibre & Co-ax in the Access Network," conference presented by the *Institute for International Research*. One Whitehall Place, London. Contact: +44 171 915 5055.

April 29—SkyFORUM VII, DTH conference presented by *Satellite Broadcasting and Communications Association*. Marriott Marquis Hotel, New York City. Contact: (800) 654-9276.

April 29-May 1—5th annual Direct Response Television West Expo & Conference, presented by *Advanstar Expositions*. Long Beach Convention Center, Long Beach, Calif. Contact: Liz Crawford. (714) 513-8463.

April 30—*The Caucus for Producers, Writers & Directors* general membership meeting. Jimmy's Restaurant, Los Angeles. Contact: David Levy. (818) 843-7572.

April 30—*Federal Communications Bar Association* luncheon featuring Reed Hundt. Capital Hilton Hotel, Washington. Contact: Paula Friedman. (202) 736-8640.

April 30-May 2—The Radio Only Management Conference, presented by *Inside Radio Inc.* The Phoenician, Scottsdale, Ariz. Contact: Kyle Ruffin. (609) 424-6800.

MAY

May 4-7—*Claritas Inc.* 7th annual Precision Marketing Conference. Disney Yacht and Beach Club, Orlando, Fla. Contact: (703) 812-2700.

May 9-11—*Federal Communications Bar Association* annual seminar. Kingsmill Resort, Williamsburg, Va. Contact: Paula Friedman. (202) 736-8640.

May 11-14—*Canadian Cable Television Association* annual convention and Cablexpo. Metro Toronto Convention Center, Toronto. Contact: (613) 232-2631.

May 12—56th annual *Peabody Awards* luncheon. Waldorf-Astoria, New York City. Contact: Barry Sherman. (706) 542-3787.

May 15—Deadline for call for papers for the *IEEE Broadcast Technology Society* 47th annual Broadcast Symposium. Contact: Dr. Gerald

Berman. (301) 881-4310.

May 17—*Geller Media International* 3rd annual Producer's Workshop. Radisson Empire Hotel, New York City. Contact: (212) 580-3385.

May 17—24th annual Daytime Emmy Awards in creative arts categories, presented by the *National Academy of Television Arts and Sciences*. Contact: Harry Eggart. (212) 586-8426.

May 20—*International Radio & Television Society Foundation* awards luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis. (212) 867-6650.

May 21—24th annual Daytime Emmy Awards, presented by the *National Academy of Television Arts and Sciences*. Radio City Music Hall, New York City. Contact: Harry Eggart. (212) 586-8426.

May 21-23—37th annual *Broadcast Cable Financial Management Association* conference. Hyatt Regency Embarcadero, San Francisco. Contact: Mary Teister. (847) 296-0200.

May 22—*Federal Communications Bar Association* luncheon featuring Supreme Court Justice Antonin Scalia. Capital Hilton Hotel, Washington. Contact: Paula Friedman. (202) 736-8640.

May 22-28—*Brasil Link '97*, pay-TV conference and exposition. Rio Center, Rio de Janeiro. Contact: Paula Friedman. (281) 342-9826.

May 29—*Foundation for Accounting Education of the New York State Society of CPAs* 1997 Entertainment and Sports Conference. Holiday Inn Crowne Plaza, New York City. Contact: (800) 537-3635.

JUNE

Jun. 2-5—*Electronic Industries Association/Consumer Electronics Manufacturers Association* international spring consumer electronics show. Georgia World Congress Center, Atlanta. Contact: Cynthia Upton. (703) 907-7674.

June 4-7—15th annual *National Association of Hispanic Journalists* convention. Westin Hotel, Seattle. Contact: (202) 662-7145.

June 4-7—Cable-Tec Expo '97, presented by the *Society of Cable Telecommunications Engineers*. Orange County Convention Center, Orlando, Fla. Contact: (610) 363-6888.

June 4-7—Promax and BDA '97 conference and exposition, presented by *Promax International* and *BDA International*. Navy Pier Convention Center, Chicago. Contact: (310) 788-7600.

June 4-7—Reunion of current and former employees and interns of *WHTM-TV WTPA-TV WCMB-TV* Harrisburg, Pa. Contact: Dan Rapak. (201) 267-2215.

June 5—*National Academy of Television Arts and Sciences* Trustees' Award presentation. New York Sheraton Hotel and Towers, New York City. Contact: Trudy Wilson. (212) 586-8424.

June 8-14—18th annual *Banff Television Festival*. Banff Springs Hotel, Banff, Alberta, Canada. Contact: (403) 678-9260.

June 10-12—Fourth annual Global DBS Summit, presented by *Link Events/Globex* and *DBS Digest*. Hyatt Regency Tech Center, Denver. Contact: (713) 342-9826.

June 11—Radio Mercury Awards, presented by the *Radio Creative Fund*. Waldorf-Astoria, New York City. Contact: (212) 681-7207.

June 12—*Hollywood Radio & Television Society* newsmaker luncheon, featuring Ted Turner. Regency Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

June 12-17—20th *Montreux International Television Symposium and Technical Exhibition*, Montreux Palace, Montreux, Switzerland. Contact: +44 21 963 32 20.

June 23-25—*Wireless Cable Association* 10th annual convention and exposition. Anaheim Convention Center/Anaheim Marriott Hotel, Anaheim, Calif. Contact: (202) 452-7823.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

Running the radio gamut

It's never been easy to define Tom Milewski's role in radio with a single job title.

As an undergrad at Holy Cross, Milewski—now executive vice president and CEO of Greater Media Inc.—wandered into radio when he stopped by the student-run station and sat in during a disk jockey's lunch break. Milewski recalls that although the student station manager tried to oust him from the studio because he wasn't on staff, he played some records, read the news and soon was hired as the news director.

Radio captured Milewski's interest and he landed a weekend job at WNEB(AM) Worcester, Mass. He was offered a full-time job at WESO(AM) Southbridge, Mass.—a station then owned by Greater Media. But Milewski turned down the offer and transferred from Holy Cross to the University of Detroit, where he studied communications and political science.

Milewski landed a full-time job at WHFI(FM) Birmingham, Mich., effectively doing anything and everything at the station. The station, now WCSX, was then owned by J. Addison Bartush, whose family fortune came from being "the first food company to mix peanut butter and jelly in the same jar," Milewski remembers.

"The radio station was like a hobby for them," Milewski says. "In those days, FM stations weren't viewed as viable commercial enterprises."

When budget cuts forced WHFI management to ask some employees to leave, Milewski salvaged his budding radio career by cleaning the offices on weekends for no extra pay.

By 1969 he was serving primarily as news producer for WHFI, but also worked on-air as a morning show host and pitched in as music director, program director and operations manager. "I did every job there was to do."

In 1971 he earned his undergraduate degree, then quickly enrolled in the university's law school. "I always wanted to be a lawyer, and that seemed to dovetail with a career in the media," Milewski says.

In 1973 Greater Media purchased WHFI, a stroke of fate that Milewski jokingly refers to as the company's ploy to get him on its payroll. "I always say that when they couldn't hire me at WESO, they bought WHFI just to hire me."

Milewski graduated from law school in 1976, passed the Michigan bar, and



"Some people may complain about me being too hands-on at times, but that suits my programming and station background."

Thomas John Milewski

Thomas John Milewski; executive VP/chief operating officer, Greater Media Inc., New Brunswick, N.J.; b. April 23, 1949, Detroit; AB, communications and political science, University of Detroit, 1971; JD, University of Detroit School of Law, 1976; news director, WNEB(AM) Worcester, Mass., 1968; news and operations director, WHFI(FM) Birmingham, Mich., 1968-77; general legal counsel/VP, Greater Media, 1977-91; executive VP, Greater Media, 1991-94; current position since 1994; m. Kathleen Carroll, January 1982; children: Lauren, 11; Alec, 7.

sought a job in media law.

Not long after, he became Greater Media's general legal counsel, working from corporate headquarters in New Brunswick, N.J. That was 1977, and Milewski has been with the company ever since. In the late 1970s, Greater Media owned 14 major-market radio stations, a small cable system in Massachusetts and a weekly newspaper in New Jersey.

In the early 1980s it ventured briefly into long-distance telephone services. It has also had brief stints in daily newspaper publishing. Greater Media holds a cable TV system serving Worcester, Mass., and operates a satellite teleport in Detroit.

Because of the company's various interests, Milewski's role expanded to involve programing, engineering and overall administration, "but I didn't have to clean the floors."

"The company was involved in other businesses, so I had to learn them," he says. "But I've never been one to turn down a project, whether it was in my specific job title or not."

Despite 20 years of economic and regulatory changes, Greater Media has retained a fairly consistent stable of stations. After recent deals to swap assets with CBS Radio Inc., Greater Media will control 15 stations with clusters in Boston, Philadelphia, Detroit and New Brunswick. It ranks among radio's top 25 revenue groups.

Unlike groups that have built their holdings to almost 100 stations or more, Milewski says Greater Media never bowed to the temptation of growing for growth's sake. The company's unwritten code has been a hands-on, collegial approach with a thin layer of management that gets "pretty deep into the stations," he says. "You just can't be familiar with the operations of more than a dozen stations without something suffering."

In 1994, when most radio operators lobbied hard for broadened ownership limits, Milewski opposed rules he feared would allow one broadcaster to own all the stations in a single market. He became a champion for radio's smaller, private broadcasting interest, and he still embraces the spirit of broadcast diversity.

"A lot of people called this whole area regulation, but we always looked at it as allocation of scarce licenses among many people who would like to have them," Milewski says.

—DP

BROADCAST TV

Appointments at Silver King Broadcasting, Los Angeles: **Bill Knoedelseder**, executive producer, *Inquirer News Tonight*, Knight Ridder Inc., joins as VP, news; **Andy Murphy**, VP/GM, Fox Net, joins as VP, broadcast operations and engineering; **Helen Finci**, assistant controller, Savoy Pictures (subsidiary), named controller.

Appointments at WCBS-TV New York: **Rick McGuire**, local sales manager, named national sales manager; **Chip Carmody**, national sales manager, WBZ-TV Boston, joins as local sales manager.



Gadsen

Donald Gadsen, VP, business affairs, NBC Enterprises, New York, named senior VP.

Frank Cicha, senior VP, research and marketing, Twentieth Television, named VP, programming, Fox Television Stations Inc., Beverly Hills, Calif.

Mary McHugh, national sales manager, WOKR(TV) Rochester, N.Y., joins WGBB-TV Springfield, Mass., as general sales manager.

Appointments at Sinclair Communications' KABB(TV)/KRRT(TV), San Antonio, Tex.: **Dan Corken**, general sales manager, and **Jeff Miller**, regional sales manager, WDJT-TV Milwaukee, join as director, sales, KABB/KRRT, and national sales manager, KRRT, respectively; **Dean Radia**, senior account executive, KMOL-TV San Antonio, joins as local sales manager.

Appointments at WAVE(TV) Louisville, Ky.: **Glenn Davis**, account executive, named local sales manager; **Trey Runyon**, national sales manager, WFIE-TV Evansville, Ind., joins as national sales manager.

Appointments at KOLD-TV Tucson, Ariz.: **Kris Pickel**, anchor/senior reporter, KTVN(TV) Reno, joins as co-anchor/reporter; **Kevin Branigan**, national sales manager, named general sales manager; **Barbara Wagoner**, national sales manager, KOAT-TV Albuquerque, N.M., joins in same capacity.

Ben Holland, sales manager, Petry Tele-

vision, Seattle, joins the San Francisco office in same capacity.

Dave Carfolite, general sales manager, KLRT(TV) Little Rock, Ark., joins WFXB(TV) Myrtle Beach, S.C., as VP/GM.



Saunders

Iowa, as president/GM.

Michael Renda, director, sales, WLWT(TV) Cincinnati, joins WJW-TV Cleveland as VP/GM.

Tony Petitti, senior VP, negotiations, NBC Sports, joins CBS Sports, New York, as senior VP, business affairs and programming.



Morrison

Appointments at NBC Entertainment: **Michael Morrison**, manager, East Coast programs, named director, entertainment programming, East Coast, New York; **Paul McGuire**, executive director, prime time programs, entertainment press and publicity, named VP, Los Angeles.



McGuire

Kathy Saunders, VP/GM, WFXT(TV) Boston, joins KDFW-TV Dallas in same capacity.

Michael Moran, VP/GM, KCAU-TV Sioux City, Iowa, joins KGAN(TV) Cedar Rapids,



Millstone

Sam Millstone, associate director, strategic planning, National Geographic Television, Washington, named VP, business development and planning.

Tom Turpin, CEO, Virgin Sound & Vision, joins Will Vinton Studios, Portland, Ore., in same capacity.



Hlade

Loly Hlade, director, operations and business development, MTV Networks Shopping Inc., joins Universal Television Group, Universal City, Calif., as VP, strategic planning and business development.

RADIO

Susan Seifert, general sales manager, KNDD(FM) Seattle, joins Chancellor Broadcasting, San Francisco, as director, sales, KNEW(AM) Oakland; **KSAN-FM** San Francisco; **KBIG(FM)** Los Angeles, and **KABL(AM)** Oakland, all California; **Annie Block**, local sales manager, KNEW(AM)/KSAN-FM, named national sales manager.

Dan Bowen, program director, KQKS(FM) Longmont, Colo., joins WSTR(FM) Smyrna, Ga., in same capacity.

Leonard Peace, music director/midday host, WKTU(FM) Milwaukee, adds assistant program director to his duties.

Andrew Ashwood, program director, WQAM(AM) Miami, joins WOAL(AM) San Antonio, Tex., in same capacity.

Daniel Fischer, station manager, WKSJ(AM)/WHUG(FM) Jamestown, WDOE(AM) Dunkirk and WDOA(FM) Fredonia, all New York, named VP/GM.

Jerry Summers, production manager, WKSE(FM) Niagara Falls, N.Y., joins Sheridan Broadcasting Corp., Pittsburgh, as national/corporate production director.

Jon Schweitzer, VP/GM, KQRC-FM Leavenworth, Kan., joins WTMJ(AM) Mil-

PROGRAMING

Appointments at Gallien Global Vision Inc., Naples, Fla.: **Jane Ellen Sanders**, VP, international sales, named senior VP, worldwide sales; **Krista Ayers**, administrative assistant, named director, office administration.

Stacy Lifton, legal counsel, Fox Inc., joins Fox Kids Networks Worldwide, Los Angeles, as director, business affairs.

waukee (both are Journal Broadcast Group stations), in same capacity: **Doug Sorenson**, program director, KQRC-FM, named director, rock programming.

Peter Brown, radio personality, joins The One-on-One Sports Radio Network, Chicago, as host of a four-hour sports talk show.



Iannini

Anthony Iannini, formerly with Rantel Research, Laurel, Md., joins WKTU(FM) Ocean City, Md., as research director.

Appointments at KRUZ(FM) Santa Barbara, Calif.: **Mike O'Brian**

named assistant

program director, assistant music director, afternoon-drive air personality;

Todd Violette named co-host, *The KRUZ 103 Morning Show*.

Dan Zako, director, sales, Chancellor Broadcasting stations, Long Island, N.Y., joins Evergreen Media Group's WWW-FM/WDFN(AM) Detroit as national sales manager.

Greg Jena, assistant program director, KDKA(AM) Pittsburgh, named director, marketing and promotion.

CABLE

Betsy Dimberger, senior VP, affiliate sales and marketing, launching of Court TV and Television Food Network, joins Fox News Channel, New York, in same capacity.



Powell

Appointments at The Disney Channel, Burbank, Calif.: **Shirley Powell**, VP, public relations, Cartoon Network, joins as VP, media relations; **Jill Casagrande**, director, program scheduling, named VP,

scheduling and program planning; **Curt Sharp** and **Lee Gaither** join as programming directors

Gerard Grusso, VP, finance, A&E Television Networks, New York, named senior VP.

Michael Behringer, corporate associate, Dewey Ballantine law firm, New York, joins Your Choice TV, Bethesda, Md.,

as director, legal and business affairs.

Christopher Taylor, director, affiliate relations, MOR Music Television, joins Oasis TV Inc., Beverly Hills, Calif., as VP, worldwide distribution.

Brad Parobek, director, sales, International Channel, Englewood, Colo., named VP, national accounts.

Appointments at Comcast Cable, Baltimore: **Claire Burrier**, teacher, joins as senior trainer; **Charles Mann**, director, marketing, Time Warner Cable, Landover, Md., joins as manager, direct sales; **Richard Trask**, system sales engineer and system design engineer, Fujitsu Network Communications Inc., Parsippany, N.J., joins as director, technology.

Mark Barash, director, programing and operations, WPXI(TV) Pittsburgh, named station manager, Pittsburgh Cable News Channel (subsidiary of WPXI).

Eric Zappia, producer/director/writer, joins Body by Jake Enterprises, San Diego, as VP, production.



Seitz

Appointments at Nickelodeon Movies, New York: **Kathrin Seitz**, supervising producer, Nicktoons, named VP; **Tanya Heidelberg**, VP, business affairs, animation and TV production, named VP,

business strategy and operations; **Joe D'Ambrosia**, director, development, will now have offices on East and West Coasts to focus on live-action and animated films.

Appointments at TCI Communications Inc., Englewood, Colo.: **Ann Koets**, director, financial reporting, named VP; **Colin Stoner** named VP, taxation; **Robin Szeliga**, VP, accounting services, TCI Cable Management Corp., named VP, business decision support.

Chris Parr, VP, label relations, MOR Music Television, joins CMT: Country Music Television, Nashville, as program director.

Appointments at Fox Sports West, Los Angeles: **Greg Chassman**, assistant traffic manager, named manager, on-air presentation and traffic; **John King**, research analyst, named senior graphics and research analyst.

MULTIMEDIA

Richard Caruso, VP, telecommunications and media solutions, IBM, White Plains, N.Y., named GM, global solutions, IBM Global Telecommunications and Media Industries.



London

Terry London, CFO, Gaylord Entertainment Co., Nashville, named executive VP/COO.

Appointments at Metro Networks Inc.: **Jim Ribble**, operations director, Dallas, named director, opera-

tions, Washington office; **Mat Tiaht**, anchor, Norfolk, Va., office, named bureau chief there.

DEATHS

Yvonne Simpson, 58, news director, CBS News, London, died of cancer March 5. Simpson had been with CBS for 26 years. The past 18 years she spent as director, news assignments. *CBS Evening News* anchor Dan Rather referred to Simpson as "the heart and soul" of the London bureau. She is survived by a sister, a niece and a nephew.

Theodore M. Wrobel, 73, broadcaster, died Feb. 19 in Chesapeake, Va. During the '50s and '60s, Wrobel worked at Westinghouse Broadcasting and then LIN Broadcasting, where he served as president/GM, WAVY-TV Portsmouth, Va. He also held a general sales manager position at WTOP(AM) Washington.

Monroe Benton, 73, broadcaster, died March 11 in a car accident in Brewster, N.Y. In 1988 Benton retired as manager, audio operations, Radio Free Europe/Radio Liberty, after 23 years with the New York and Washington bureaus. He was active in the RTNDA and the Museum of Radio and Television. After retirement he began covering local events in Westchester County, N.Y., and hosted programs on C-TEC Cable Systems, WHUD(FM) and WLNA(AM) Peekskill, N.Y. Benton is survived by his wife, Myrna, and a sister.

—Compiled by Denise Smith
e-mail: d.smith@b&c.cahners.com

The FCC issued an order Friday denying Tribune a permanent waiver of the newspaper/broadcast crossownership rule to allow it to own both the *Fort Lauderdale Sun-Sentinel* and WFLA-TV Miami. Instead, the commission granted a 12-month temporary waiver to allow "an orderly divestiture" of either the paper or WFLA. Tribune was seeking the permanent waiver in connection with its \$1.13 billion bid to acquire Renaissance Communications. Knight-Ridder—owner of the *Miami Herald*—challenged the permanent waiver request, arguing it would give Tribune a "unique advantage" in the market.

KNOE-TV Monroe, La., lost its signal and one man lost his life when the station's tower collapsed March 20. A five-person crew from Tower Network Services, Miami, was doing general maintenance on the almost 2,000-foot tower when it collapsed. In addition to the fatality, two other workers were injured and in serious condition. The cause of the failure has not been determined. KNOE-TV was off the air for only two hours before it was microwaving a signal to the local cable system headend, thanks to KTVE (TV) El Dorado, Ark., which turned over exclusive use of its microwave dish (usually used for ENG) for the duration of the station's broadcast blackout. According to Jerry Harkins, KNOE-TV chief engineer, the station should be broadcasting a low-power signal on ch. 8 no later than March 25. The station's co-owned FM was off the air for about seven hours before returning at 10 kw

28,000 have bon temps at NCTA

NCTA's Cable '97 in New Orleans saw 81 new exhibitors, but its 27,927 attendees didn't break any records. A total of 366 companies exhibited. NCTA also elected new board members, with Robert Miron, president of Advance/Newhouse Communications, taking the helm as chairman. Miron replaces Time Warner Vice Chairman Ted Turner, who will continue to serve on NCTA's board.



NCTA's new chairman, Bob Miron

Other officers elected were Amos Hostetter, Continental Cablevision CEO, to vice chairman; Leo J. Hindery Jr., TCI president, to secretary, and Jim Robbins, Cox Communications president, to treasurer. John Egan, president of equipment manufacturer Antec, became associate director and will hold that position for two years. At-large programming directors, who keep their positions for three years, include A&E President Nicholas Davatzes, Discovery Chairman John Hendricks and International Family Entertainment President Timothy Robertson. Landmark President Dubby Wynne was named chairman of Cable '98, which will be held in Atlanta May 3-6, 1998. —PA



and 500 feet with some help from competing radio stations in the market. The co-owned AM was at a different location and was not affected. Harkins said it would probably be several months before a new tower could be erected. The old tower was built in the early 1950s (the station went on the air in September 1953).

The Senate soundly rejected (61-38) a resolution offered by Senator Ernest Hollings (D-S.C.) that would amend the Constitution to allow limits on campaign expenditures. The Supreme Court ruled in 1976 that spending was a form of free speech and could not be limited. But Hollings said a constitutional amendment was needed to combat soaring campaign spending.

62nd St. Broadcasting

LLC is moving in on Saginaw, Mich., and Toledo, Ohio. The company, which is 94% owned by Bain Capital Inc., last Friday said it will pay \$45 million for Fritz Broadcasting Inc.'s Saginaw stations—WSGW(AM)-WGER-FM and WIOG(FM)—and its Toledo stations—WTOD(AM)-WKKO(FM), WRQN(FM) and WIMX(FM). The deal, which must be approved by the Justice Department and the FCC, would give 62nd St. five FMs in Saginaw and its first holdings in Ohio.

Barry Diller (Silver King Broadcasting) **will address a National Press Club luncheon in Washington on April 18.** He's expected to talk about campaign finance reform and political advertising, the future of broadcasting and plans for his own Home

Shopping Network.

TCI announced a comprehensive equipment deal with General Instrument last week at NCTA. TCI will convert the majority of its analog cable headends to digital. GI will fabricate turnkey digital headend systems for some 800 TCI headends that serve more than 90% of the homes passed by TCI.

Westwood One has signed NBC-TV's Tom Brokaw to host a daily, 90-second feature, says Westwood One Chairman Norm Pattiz. *The Tom Brokaw Report* will be exclusive to radio, and topics will range from politics to human interest stories.

The Katz Radio Group has disbanded its Banner Radio rep division in the process of creating an exclusive firm for ABC Radio stations (Amcast Radio Sales) earlier this month. Most of Banner's stations were moved to other Katz-managed rep divisions, says KRG President Stu Olds. Olds named Bob McCurdy, former president of KRG's Sentry Radio rep division, president of Amcast.

Nassau Broadcasting Partners unveiled The Jersey Radio Network, an unwired sales network comprising 15 stations owned by Nassau throughout New Jersey. JRN will offer advertisers access to stations in 14 New Jersey and eastern Pennsylvania counties, encompassing a population of 4.6 million. Nassau President Lou Mercantanti says JRN will reach markets that "are not adequately serviced by New York or Philadelphia stations."

Senate Judiciary Chairman Orrin Hatch (R-Utah) **introduced legis-**

TCI Jersey system hit by line cuts

TCI of Northern New Jersey is suffering line cuts that the system attributes to disgruntled union workers.

"There seems to be a very strong correlation between what is happening on the labor front and what is happening with these cuts. Every interaction between labor and management spurs a new and different sabotage reaction," says David Capo, spokesman for the company.

The Jersey TCI system has been at an impasse with workers from the International Brotherhood of Electrical Workers, Local 827, since January. The union has been working at the system for three years without a contract. When TCI bought the New Jersey system, it changed the union's terms to standardize TCI's union contracts across the country.

The system has suffered 14 line cuts since June 1994, 10 of which have occurred since Jan. 19. The latest—a fiber-optic cable cut—happened at 5 a.m. March 20 and affected service to all 215,300 customers. Two-thirds of

the customers had no picture, while the remainder lost their broadcast channels.

The cuts seem to be strategically placed. "It's not a random act of sabotage," Capo says. Capo believes the cuts are an inside job because the saboteurs always hit fiber-optic cable in remote areas. Only 200 miles of Northern New Jersey TCI's 2,700 miles of cable is fiber optic.

Also, last Thursday's cut happened the morning after a union member was fired. No union members showed up for work that day either, Capo says.

The system, which is working closely with law enforcement, hired a private security firm to police key facilities and posted a \$50,000 award for information. It says it does not intend to agree to the union demand: "The situation we are in right now is akin to being held hostage," Capo says. "The company doesn't want to negotiate from a hostage position but from [one] of wanting to reach an amicable agreement."

—PA

lation last week that would extend the copyright term from life-plus-50-years to life-plus-70-years. The purpose is to insure protection of American products abroad. The European Union member countries offer protection equal to the life of the author plus 70 years.

Don Imus kicks off WFAN(AM) New York's eighth annual 28-hour radiothon to benefit the CJ Foundation for Sudden Infant Death Syndrome and the Tomorrow's Children Fund starting March 26 at 5:30 a.m. ET during *Imus in the Morning*. Previous radiothons have raised more than \$9 million, which helped build the Don Imus/WFAN Pediatric Center for Tomorrow's Children at the Hackensack University Medical Center in New Jersey.

San Diego-based Triathlon Broadcasting Co. has signed a letter of intent to purchase

the interests of Pinnacle Sports Productions for \$5 million. Pinnacle holds rights to a number of University of Nebraska sports teams. Pinnacle will continue to produce the games and sell advertising for the University of Nebraska Network.

General Instrument has broadened its digital set-top line with two new models: the DCT-600, a bare-bones digital receiver that will sell for around \$300; and the DCT-5000, a session-oriented interactive unit. GI already makes the DCT-1000 and DCT-1200 interactive set-tops. The DCT-600 is a broadcast-only, addressable unit that retains the electronic program guide and virtual channels of the more advanced boxes but doesn't have the extensive—and expensive—memory for interactive functions.

Time magazine filed a suit against CompuServe last week seek-

ing \$3.5 million in payments to prevent the on-line company from deleting the magazine from its service. CompuServe says *Time's* content has not been sufficient to justify its presence on the service. *Time* is charging breach of contract, but CompuServe contends that an exit clause permits the move at the midpoint of the two-year pact.

PC users can track the Academy Awards action online tonight on Oscar.com, the site created by the Academy of Motion Picture Arts & Sciences and ABC Online. Oscar.com will feature coverage of the awards ceremony, including backstage and arrival pictures, acceptance speeches and transcripts of press interviews and background.



Drawn for BROADCASTING & CABLE by Jack Schmidt

"I wish you wouldn't insist on talking shop around the house."

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Incorporating The Fifth Estate TELEVISION Broadcasting

The golden mean

The game of digital bluff and bluster between broadcasters and the FCC is coming to an end, and those who care about the telecommunications future of this country can breathe easier. At issue has been the speed with which broadcasters would build out the digital spectrum once they get it: the FCC started its bidding with one year, the broadcasters with three. The happy medium, reached in broad terms last week, provides for coverage of 43.1% of the country with one signal in 18-24 months, 51.1% in 24-30 months and 53.3% in 30-36 months.

That sounds about right to this page, and we think it will to the set manufacturers, some of whom were beginning to head for the hills on digital. It's a tight squeeze in terms of the Christmas 1998 target date for which that industry was aiming, but it should give them some signals to display on the first sets. The big sales push will come in 1999.

Last week's negotiation was a win/win for all involved, from the broadcasters (NAB and MSTV) to the FCC (Chairman Hundt and Commissioner Ness, conspicuously) and ultimately to the public at large. But the industry can't stop there. Now it must begin rolling out the programming to make HDTV a household expectation. Considering that the software, too, takes advance preparation, we'd say the network and syndication industries are already a day late (and probably a dollar short).

But this is a moment to cheer, not to harp. When all is said and done, history may consider the DTV-HDTV years to be broadcasting's finest hour.

Freedom @ risk

The Supreme Court heard arguments last week on Congress's attempts to prohibit indecency over the Internet, and the age-old questions arose again: what is indecent and who

makes that determination?

The divergence of opinion—which we believe is essential in a free society—is best illustrated by the rantings of Representative Thomas Coburn about the nudity and violence in "Schindler's List," broadcast by NBC a few weeks ago.

There are those who believe that all nudity is obscene and there are those who believe that all violence is gratuitous. Others find art in nudity and reality in violence.

We believe that art and obscenity are in the eye of the beholder and that, like TV sets, computers have off-switches (although we also believe that programmers ought to listen to their consciences as well as their cash registers). We also believe regulation of most kids' activities is best done by parents and best left alone by congressmen. We hope the high court agrees.

Little Brother

There is a movement afoot—spearheaded by Democratic Senator Joseph Lieberman of Connecticut—to resurrect the National Association of Broadcasters code of good conduct. The law being what it is, that requires an antitrust exemption to avoid the kind of Justice Department intervention that killed the old code.

This page has never been kind to the concept of codes, taking the somewhat cynical point of view that they're never truly voluntary. In our experience, industry codes have a way of being codified into law or regulation by Congress or the FCC. At best, we see them as temporary ways to avoid the hand of government while waiting for the iron fist. (For example, going through the drill of creating a "voluntary" ratings system while the government is cranking up the real one.)

Granted, it's hard to see how the industry's code of conduct could be any worse than Senator Lieberman's, had he his way. But then again, consider the source.

Washington 1705 DeSales Street, N.W. Washington, DC 20036
Phone: 202-659-2340 Editorial Fax: 202-429-0651

Harry A. Jessell, executive editor
Mark K. Miller, managing editor
Kira Greene, assistant managing editor (special projects)
John S. Eggerton, assistant managing editor
Dan Trigoboff, senior editor
David R. Borucki, art director
Kim McAvoy, contributing editor
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Heather Fleming, **Michael Katz**, **Paige Albinak**, staff writers
Rick Higgs, systems manager
Denise P. Smith, **Kenneth R. Ray**, graphic artists
Winslow Tuttle, proofreader

New York 245 West 17th Street, 10011; 212-645-0067; Fax 212-337-7028
Stephen McClellan, bureau chief
Richard Tedesco, associate editor (Telemedia Week)
Donna Petrozello (radio), **Glen Dickson** (technology), **Joe Schlosser** (cable), staff writers

Los Angeles 5700 Wilshire Blvd., Suite 120, 90036;
213-549-4100, Fax 213-937-4240

Cynthia Littleton, assistant editor
Lynette Rice, staff writer

Denver 28310 Pine Dr., Evergreen, CO 80439
303-670-4124; Fax 303-670-1082
Price Colman, bureau chief

www.broadcastingcable.com

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Peggy Conlon, vice president/group publisher
Donald V. West, editor/senior vice president

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Bruce Barnett, president and chief executive officer
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Richard Vitale, vice president, operations and planning
Dan Hart, group controller
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Louis Bradford, distribution director
Charles M. Colfax, production manager
212-463-6558; Fax 212-463-6563
Eric Peterson, production assistant

Circulation Inquiries

Broadcasting & Cable: 800-554-5729
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Sol Talshoff, Founder and Editor (1904-1982)
Lawrence B. Talshoff, Chairman Emeritus

New York 212-337-6940; Fax 212-337-6947

Randi T. Schatz, director of special projects,
international sales director

Millie Chlavelli, director of cable advertising
Robert Foody, director of technical advertising

Yvonne Pettus, **Julie DesRoberts** account executives

Joan Miller, executive secretary

Estrella Diaz, executive assistant

Antoinette Fasulo, classified advertising manager

Doris Kelly, telemarketing sales representative

Sandra Frey, classified advertising representative

Classified 212-337-7073; Fax 212-206-8327

Los Angeles 213-549-4113; Fax 213-937-5272

Gary Rubin, national marketing director,
director of syndication advertising

Craig Hitchcock, account executive

Chuck Bolcom, account executive,
technology/cable sales,

Walnut Creek, CA 510-210-0814; Fax 510-210-0823

Kathleen Shuken, administrative assistant

Barbara Wise, director of creative services

Yukari Media (Asia): 81-6-956-1125;

Fax 81-6-956-5015

London Paramount House, 162-170 Wardour St., W1V3AT;

44-171-437-0493; Fax 44-171-437-0495

Meredith Amdur, **Lloyd Shepherd**, international editors

Jennifer Montefiore, **BCC (United Kingdom & Europe)**

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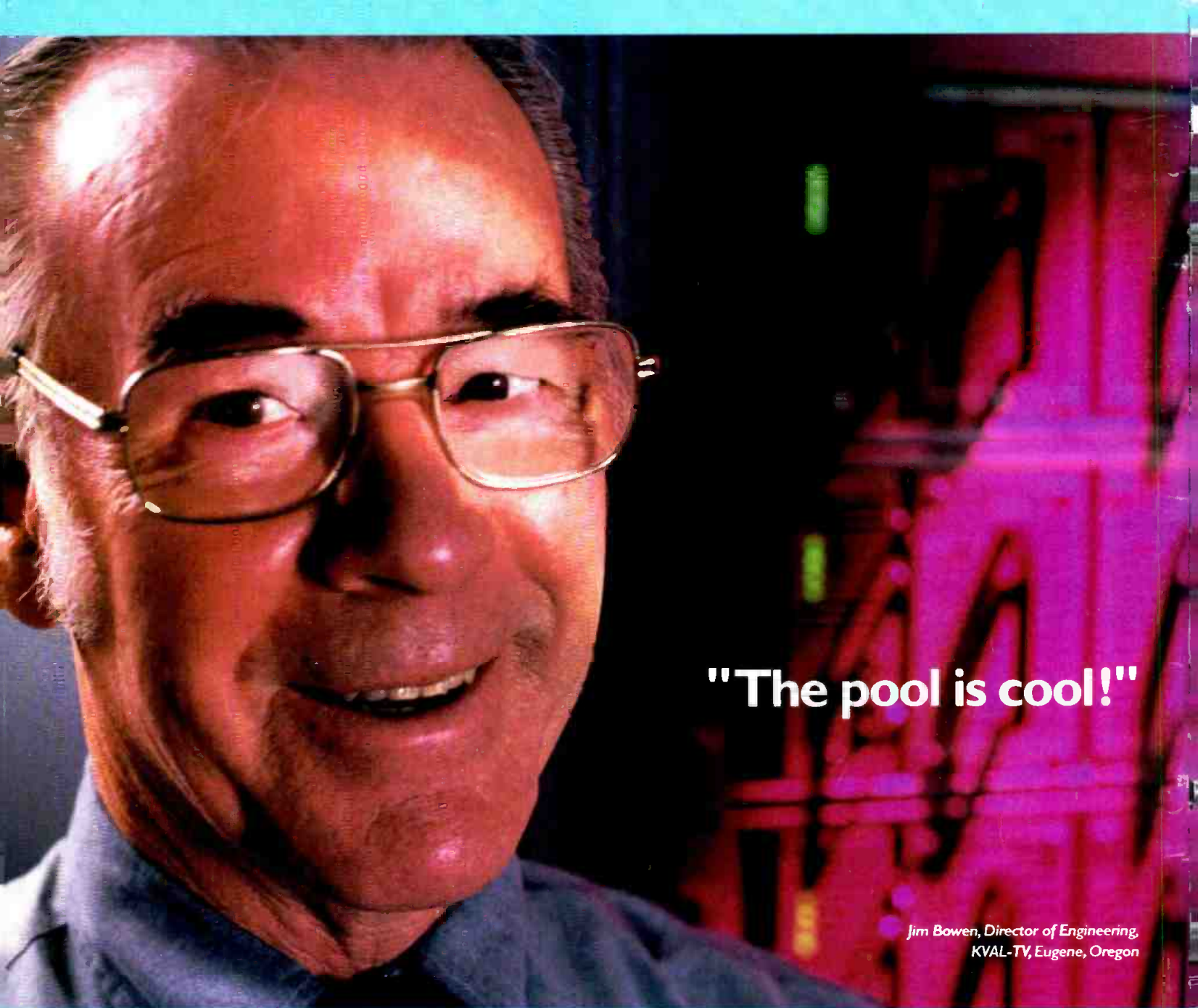
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