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The Newsweekly of Television and Radio

Vol. 127 No. 20 65th Year 1E97 A Cahners Publication

JAY LENO and the Work Ethic

**How Hard It Is
To Make
It Look Easy**

**special report:
the new cable networks**

**UPN after Salhany:
a network still in progress**

**NBC first out of
chute for fall**

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PAGE 59

Very little talent.



(shown actual size)



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Fast Track

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May 12, 1997

THE PEABODY AWARDS

Honor Roll

The 56th annual Peabody Awards will be presented in New York tonight, May 12. The official program of the prestigious event, recognizing distinguished achievement and meritorious public service by radio and TV stations, cable organizations and individuals, appears following page **58**.



TOP OF THE WEEK / 4

Salhany leaving UPN Thirty-year TV veteran Lucie Salhany will not renew her contract as UPN's president and chief executive officer when her deal with the network expires in September. / **4**

Tough traveling for UPN, WB Many industry mavens say the chances for success of either UPN or The WB are less than even, but principal partners in both companies say they're pressing ahead in a bid to build assets that could be worth billions in five years. / **5**

Syndicated upfront market looks good Madison Avenue is a bull market, with more than \$2 billion of national advertising activity for time in syndicated shows for the 1997-98 season. / **12**

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All the right night moves

After five years, *The Tonight Show* with Jay Leno is winning the late-night wars and enjoying its highest-rated season in total viewers and all key young-adult demographics. Leno talks with BROADCASTING & CABLE about the serious business of being funny five nights a week. / **26**

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Adult channels scramble to comply with law

Cable operators must begin scrambling both audio and video feeds for adult programming on May 18, or limit the programming to the 10 p.m.-6 a.m. time slot. / **44**

Olbermann exits ESPN Outspoken ESPN *SportsCenter* anchor Keith Olbermann has been taken off the air until at least May 13. Network officials deny he's been suspended, but some observers wonder whether Olbermann is out at ESPN altogether. / **45**

SPECIAL REPORT Tough road for new cable entries

Horror stories abound when it comes to new cable networks. Even branded and well-financed entries have their difficulties. But the potential rewards keep new networks coming. / **62**

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Ticketmaster takes Microsoft to court

Ticketmaster's lawsuit against Microsoft could change profoundly the way sites link on the World Wide Web. / **59**



America Online last week posted a profit after months of losses and snafus. / **60**

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Networks' views differ on DTV Digital television is often hailed as the biggest thing to hit TV since color, but for broadcasters the transition to DTV is anything but black and white. / **52**

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Salhany won't renew for fall

Is staying until successor is named; will open own media company

By Lynette Rice
HOLLYWOOD

The timing was unexpected but the announcement was not, as Lucie Salhany—a 30-year veteran of the television industry—said last week that she would not renew her contract as UPN's president and chief executive officer. Her deal with the network is set to expire in September.

Salhany's announcement comes less than two weeks before the netlet's fall schedule presentation in New York, where UPN Entertainment President Michael Sullivan will announce which of the 10 comedy pilots in development have passed muster for fall. UPN also stands poised to launch a fourth night of programing in the fourth quarter.

"I'm still going to be here until somebody [else] comes in," Salhany said last week. "I'm not giving up my desk until a replacement is named. I'll stay and we'll work together. It's not an issue."

Speculation about Salhany's tenure at UPN has persisted since January, when Viacom exercised its option to purchase 50% of the network from BHC Communications Inc. BHC has operated UPN since its launch in January 1995. What's more, repeated assurances from Salhany that she and Kerry McCluggage, chairman of Viacom's Paramount TV, have UPN's best interests at heart have failed to quell talk about tension between the key executives. McCluggage also sits on UPN's operating committee.

Hollywood's worst-kept secret was the friction between Salhany and McCluggage. "They went around town openly bad-mouthing each other," said a source, adding the buttoned-down McCluggage chafed at the intense, somewhat scattershot approach of Salhany.



Salhany won't stray far from JPN; she will serve as consultant to BHC, which operates UPN, and will represent BHC interests on UPN operating committee.

In the works

According to Salhany, UPN will pick up two or three sitcoms for the fall from the following development slate.

Bouncers (Viacom)—Bouncers at hip nightclub

The Good News (MTM)—Inner-city gospel singer

Head Over Heels (Columbia TriStar)—Miami dating service

Hitz (MTV, Paramount)—Andrew Dice Clay in comedy about record company

Living in the USA (Jones/Salzman Prod.)—Immigrant-owned audio/video store in New York

Macio Trotman project (Jones/Salzman Prod.)—Trotman plays various roles

Totally Cool (Columbia TriStar)—Mom and daughter comedy

Veronica's Video (Big Ticket TV)—Dad and son comedy

Whitey (Ruddy Greif Co.)—Anglo man in ethnic neighborhood

Nonetheless, she earned the respect of affiliates. "I really hate to see her leave," said Lowry Mays, chairman of Clear Channel, UPN's largest affiliate group outside BHC. "I think she was doing an outstanding job."

Salhany braved many battles during her tenure at UPN. Early on, she bucked the business plan by canceling *Pig Sty*, a sitcom produced by Viacom's Paramount studio. Last year, she was forced to defend her heavy reliance on sitcoms featuring African-Americans. "Comedy is comedy," she told TV writers. One of those comedies, *Moesha*, now ranks as UPN's highest rated.

"She is a loss, no doubt about it," said media buyer Paul Schulman. "She's done an awful lot of good for UPN."

But Salhany says she won't stray far from the network she helped to launch. She plans to launch JH Media Co.—named after sons Jake and Hal—which has already signed on as a long-term consultant to BHC. Salhany also will represent BHC's interests on the UPN operating committee, which includes BHC President Bill Siegel and Jonathan Dolgen, chairman of Viacom Entertainment Group.

"Over the past three years she has poured her heart into assembling a talented and enthusiastic organization whose performance has consistently exceeded our expectations," Siegel said.

"We are grateful to Lucie for her contributions to UPN over the past two and a half years and look forward to the network's future development and expansion," added McCluggage.

Salhany expects to work with the new CEO "the same way they worked with me. We're collaborative. Not that we agree on everything."

Salhany, who was Fox's first female chairman before joining UPN in September 1994, said she made the decision now because she wants to relocate her family to Boston, where her husband, a restaurateur, has remained. Salhany says she will maintain offices for her company in Boston and Los Angeles.

The news about Salhany shouldn't send a chill to ad reps when UPN makes its fall presentation on May 20 in New York, media buyers say. "It's Mike Sullivan's show," Paul Schulman says of the entertainment president. "He'll be the guy doing the talking and giving the rationale. If the schedule is good, people will be anxious to buy UPN."

The fight to be fifth

UPN, WB continue to hoe tough row; despite losses, both say they're in for long haul

By Steve McClellan

NEW YORK

By the end of 1997, after three years on the air, combined operating losses for UPN and The WB will surpass \$600 million, prompting key stockholders and some corporate insiders to question whether the quest to be the fifth network is worth it.

While many industry mavens say UPN's or The WB's chances for success are less than even, the principal partners in both companies say they're pressing ahead, prepared to withstand more losses in a bid to build assets that could be worth billions in five years.

Both networks may be expanding their prime time schedules next season. Starting this fall, WB will expand one night, but at deadline hadn't decided whether it would be Tuesday or Friday. In first quarter 1998, UPN is considering expanding to Thursdays with two hours. Its schedule now comprises two hours of programming on Monday, Tuesday and Wednesday nights.

The increased schedules are not the result of explosive ratings growth. Although executives at both networks can point to individual program successes, overall prime time averages for both are basically flat year to year. Program executives say that in many cases, UPN and WB affiliates achieved better ratings with movies (for which they sold all or most of the inventory) than with the network programs they now air.

But executives at Viacom and group owner BHC Communications, partners in UPN, downplay the short-term results, stressing that they are in it for the long haul. An executive at one of the parents even suggest that if the companies have to spend \$1 billion before UPN becomes profitable, it would be more efficient than going out and spending \$6 billion—\$10 billion for an established network.

"We're slightly behind in the ratings from where we wanted to be at this point," says the executive. "But we're

ahead of where we'd thought we'd be in distribution. This is a long-term investment. We have to be in this business. All our stations need the [program] supply, and if we're a little behind in the ratings [from where we wanted], six years from now that will be irrelevant. By then we'll have a brand, a valuable asset."

In 1996, BHC reported operating

manager of a major institutional investor with holdings in both companies. "What really ought to happen is Time Warner ought to spin off cable and buy CBS. Then they'd own a real network."

At Time Warner, managers disagree over support for The WB. Vice Chairman Ted Turner has made no secret of the fact that he's not a WB fan and thinks resources could be better used elsewhere. But the netlet continues to have the support of company chairman Gerald Levin and Warner Bros. co-chief executives Robert Daly and Terry Semel. And as Smith Barney Managing Director John Reidy says: "The company isn't going to be run on the basis of 'Ted doesn't like this.'"

especially when Daly and Semel support WB and are responsible for much more of the company's overall profits.

Other analysts agree that the four partners in the networks appear to be in it for the long haul. Earlier this year, Viacom bought 50% of UPN for about \$160 million. And WB partner Tribune upped its stake to 21.5% and plans to raise it to 25% in the future. "Right now they're pretty committed and putting their money where their mouth is," says Jessica Reif, senior media analyst at Merrill Lynch. ■



losses for UPN of more than \$143 million and revenue of about \$57 million, compared with 1995 losses of \$129 million and revenue of \$30 million. At The WB, Time Warner reported operating losses of \$98 million and revenue of \$87 million in 1996. WB generates more revenue than UPN because it has more kids' programming. In 1995, WB losses totaled \$66 million on revenue of \$33 million.

Some stockholders feel that both Viacom and Time Warner would be better off not deploying resources on the fledgling networks. "That's how I feel, but don't quote me [by name]," says the

Viacom considers USA sale

NEW YORK—Viacom Inc.'s pressing debt load has prompted the company to talk about selling its 50% stake in USA Network to partner Seagram Corp. for about \$1.7 billion.

A sale would settle the companies' angry fight over the network, in which Seagram has accused Viacom Chairman Sumner Redstone of violating a noncompete clause in the USA Network partnership agreement by launching the TV Land channel in 1996.

Last fall, Seagram tentatively agreed to sell its stake in USA Network to Viacom for \$1.4 billion and to take 100% ownership of companion service to Sci-Fi Channel. But that deal collapsed over tax complications.

Industry executives familiar with the dispute, however, say that Viacom's troubles with its Blockbuster Entertainment unit have prompted this about-face. Viacom bought Blockbuster in a stock-swap, betting that the video retailer's once-rich cash flow would service debt incurred in Viacom's takeover of Paramount Communications Inc.

But Blockbuster's cash flow is dropping, and a turnaround plan created in October is misfiring. One source says that with Viacom's stock sliding 20% in recent weeks, "shaving debt is more important than an outlet for Paramount's movies." Viacom and Seagram would not comment. —JMH

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SEINFELD..... 5.8	OPRAH WINFREY..... 5.4	OPRAH WINFREY..... 5.8	SIMPSONS..... 6.8
SIMPSONS..... 5.8	SEINFELD..... 5.3	WHEEL OF FORTUNE 5.4	XENA..... 4.1
OPRAH WINFREY... 5.1	SIMPSONS..... 4.4	SEINFELD..... 5.2	HERCULES..... 3.9
MAD ABOUT YOU... 4.1	WHEEL OF FORTUNE 4.4	JEOPARDY..... 4.7	QUACK PACK/ NAT'L GEOGRAPHIC 3.2

M 18-34	M 18-49	M 25-54	T 12-17
HOME IMPROVEMENT..... 6.7	HOME IMPROVEMENT..... 6.6	HOME IMPROVEMENT..... 6.6	HOME IMPROVEMENT..... 9.2
SIMPSONS..... 5.9	NAT'L GEOGRAPHIC 5.6	NAT'L GEOGRAPHIC 6.0	SIMPSONS..... 8.9
SEINFELD..... 5.5	SEINFELD..... 5.2	SEINFELD..... 5.3	XENA..... 4.3
NAT'L GEOGRAPHIC 4.9	STAR TREK: DS9... 4.6	STAR TREK: DS9... 4.9	HERCULES..... 4.0
STAR TREK: DS9... 4.0	SIMPSONS..... 4.6	HERCULES..... 3.9	SEINFELD..... 3.7

Source: Top 5 regular syndicated series (excludes umbrella programs). NTL 9/9/96-4/13/97; GAA where available.

HOME IMPROVEMENT



'Jenny,' 'Alley' could be NBC's next must-sees

Network readies to roll out lineup for fall

By Lynette Rice

According to the best tea leaf readers in Hollywood, Jenny McCarthy (*Jenny*) and Kirstie Alley (*Alley*) will become the new Must-See mavens at NBC, while Tony Danza is set to serve up family hour-laughs in next fall's lineup.

But don't expect a lot of disruption to the peacock's fall schedule when it is unveiled in New York and online today (May 12). It was still being hammered out at press time with freshman shows, including *The Naked Truth*, *Men Behaving Badly* and *Just Shoot Me* expected to return for second seasons.

NBC may pick up two dramas out of a field of roughly seven pilots: *Players*, from Universal, which may air at 8 on Friday, and *Sleepwalkers*, from Columbia Tri-Star, which may air at 9 as part of Saturday's Thrillology franchise.

Sitcoms with multiple orders were the obvious contenders from a field of some 17 pilots. *Jenny*, from Paramount, which has the former MTV temptress starring as a personal assistant to a celebrity,

came with a 22-episode order. She could show up at 8:30 Thursday behind *Friends*.

Alley, from Warner Bros. features the former *Cheers* co-star as a veritable Martha Stewart of romance and comes with 22 episodes. She'll also likely fill the Must-See lineup on Thursday by providing a lead-in to *ER*. And Danza from Columbia Tri-Star/NBC Studios, which depicts the veteran TV actor as a divorced sportswriter, comes with 22 episodes. He is expected to open the Monday lineup at 8, but industry speculation late Friday also had Warner Bros.' comedy *Built to Last* giving Danza 11th-hour competition.

Surprisingly, NBC was considering renewing *NewsRadio*, a critical favorite but no darling of Nielsen. The show could get a new lease on life at 8:30 Tuesday behind veteran *Mad About You*. The same goes for *Something So Right*—appropriate for the family hour but no ratings powerhouse.

The Naked Truth will likely help NBC build a new ladies night of comedy at



NBC is expected to decide today whether 'Seinfeld' returns for a ninth season.

8:30, which also includes *Suddenly Susan* at 8, *Just Shoot Me* at 9 and *Caroline in the City* at 9:30. All are expected to provide a strong lead-in to *Law & Order*, which already has a strong female following.

A decision was expected by today on whether to heed the salary demands of *Seinfeld* co-stars Julie Louis-Dreyfus, Michael Richards and Jason Alexander before considering a ninth season for the top-rated comedy.

Men Behaving Badly could make up a Carsey-Werner block at 8-9 with new cast members and a new executive producer in tow. Justine Bateman and Ron Eldard are rumored for replacement. *Men Behaving Badly* will follow *Third Rock From the Sun* at 8.

Univision offers peek at fall

HOLLYWOOD—Media buyers have one more key upfront event to mark on their calendars this year.

For the first time in its 36-year history, the Spanish-language Univision network is planning to take part in TV's annual spring ritual. Miami-based Univision will host a gathering for advertisers and press on May 13 at Tavern on the Green in New York.

Univision's presentation is expected to focus on its presentation of World Cup soccer matches next year and on the network's new two-hour live morning show. *Despierta America* premiered last month with strong ratings in Univision's O&O markets.

The network also will reveal its closely guarded development plans for several new projects described only as markedly different from anything it has programmed in the past. —CL

Taking a read on The WB

The curtain may come down for *Life with Roger* and *Savannah* on The WB next fall, while the netlet's Monday lineup could see a new drama, *Dawson's Creek*. Sunday at 9:30 p.m. may be the spot for Tom Arnold's new comedy, *The Tom Show*.

The WB will reveal its fall lineup May 13, but that didn't keep industry watchers from speculating last week about the netlet's plans. Among The WB's tasks: selecting sitcoms and dramas for a planned fourth night of programming, not to mention possibly breaking up Sunday's lineup of comedies with a drama.

While The WB started the development season with some 15 comedy and drama pilots, at least three reportedly have been dropped from consideration for the fall schedule: Universal's *Housebroken*, and Warner Bros.' *Baby Blues* and *Girls Across the Lake*. The last-named pilot carried a 13-episode commitment and was set to star Cindy Williams. *Baby Blues* may pop up for midseason; the producing trio of Miller/Boyette/Warren could still find a new direction for *Girls*, in which Williams was to play the headmistress of a girls' school, a source said. Warner Bros. declined comment.

Buzz is strong for the Paramount/MTV drama *Three*, while Warner Bros.' *Almost Gone* might make a nice companion for *7th Heaven*. *Almost Gone* is about a doctor who helps ghosts with unresolved problems.

Another attractive pilot up for grabs is the Devine & DaBrat project from Suzanne de Passe and Warner Bros. The show stars Loretta Devine and rapper DaBrat in a family comedy. —LR

Growing pressure for family hour

Congressmen, led by Speaker Gingrich, ask TV networks to clean up 8-9 p.m.

By Heather Fleming
WASHINGTON

Just as broadcast network executives in Los Angeles are piecing together their fall prime time line-ups, Washington policymakers are blasting the networks for their lack of family-friendly programming.

A bipartisan group of lawmakers, including House Speaker Newt Gingrich (R-Ga.), sent a letter to broadcast network entertainment heads urging them to set aside the first hour of prime time (8-9 p.m.)—formerly known as the family hour—for family-oriented programming. Meanwhile, the networks are set to unveil their new schedules over the next two weeks: ABC on May 19, CBS on May 22, NBC on May 12, UPN on May 20 and The WB on May 13.

Shows such as *Happy Days*, *Little House on the Prairie* and *The Cosby Show* used to run in the family-hour time block, the lawmakers pointed out, but those shows have been replaced with "sitcoms and dramas promoting promiscuity and obscene language."

Although a similar letter was sent to broadcast executives last year, there has been no "meaningful improvement" in family-hour programming, according to a Parents Television Council study. Fam-

ilies watching broadcast TV between 8 and 9 p.m. have more of a chance of seeing programming containing sex and bad language than they do of seeing something "wholesome," the council said.

PTC cited video clips of the Amanda character on Fox's *Melrose Place* pulling off her shirt and telling her companion to "get to work" and ABC's Roseanne saying her husband "can go 'bleep' himself" as examples of inappropriate family-hour programming.

"We are very sensitive to our audience," one broadcast network lobbyist said. "We appreciate hearing from the Congress and the administration on these matters, but our view is that we respond to the marketplace."

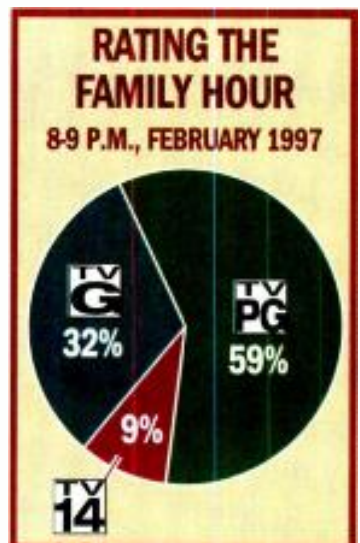
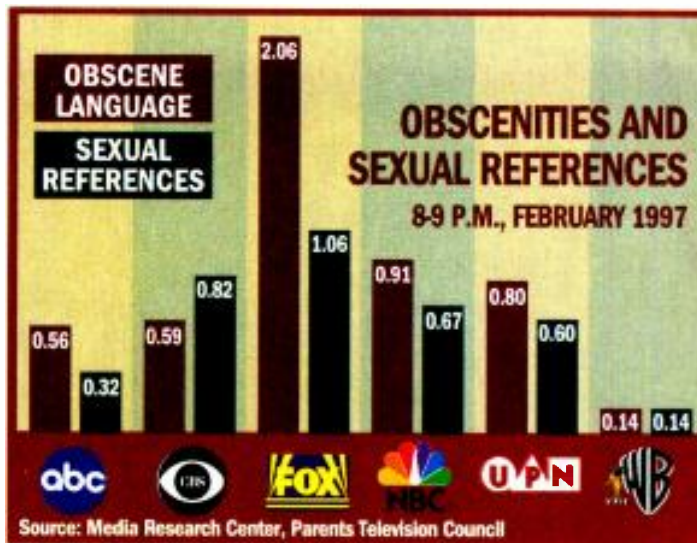
"CBS is proud of its family-friendly

schedule—*Touched by an Angel*, *Cosby* and *Doctor Quinn*," said Martin Franks, CBS senior vice president. "Having said that, the Congress killed off the family viewing hour in the name of competition, diversity and viewer choice when they decided to go from five channels to 500."

But senators Sam Brownback (R-Kan.) and Joseph Lieberman (D-Conn.) say the study's results are "distressing."

"[Family-hour programming] is as suitable and healthful for kids as a plateful of lead paint," said Lieberman.

Brownback and Lieberman are co-sponsoring legislation that would grant the TV industry a limited antitrust exemption to set up a voluntary programming code of conduct. ■



Civil liberties groups tell FCC to lighten up on ratings

WASHINGTON—Not everybody was out to alter TV programming and program ratings last week.

A collection of media and civil liberties groups told the FCC the government needs to let up on the broadcasters and leave the ratings system alone.

"We urge the Commission to cease exerting censorial pressure on the television industry and to reject the idea that a governmentally sponsored commission should be formed to police our television programming," said the National Campaign for Freedom of Expression. The group was joined at the FCC by American Library Association, the American Civil Liberties Union, the American Booksellers Association and the Association of American Publishers.

"We strongly oppose the FCC developing and imposing a ratings system on video programming based on 'violent' or 'sexual' content," added People for the Ameri-

can Way.

The groups offered their comments in response to the FCC's effort to determine whether the industry's rating system is "acceptable." Several groups have argued at the FCC that the system is not acceptable because it does not offer enough information about program content.

Responding to objections from advocacy groups and lawmakers, industry leaders have been talking about their ratings system with education and medial groups. NAB President Eddie Fritts, NCTA President Decker Anstrom and MPAA President Jack Valenti have met with medical groups earlier this month and still plan to meet with educational groups.

Next month, the FCC plans to hold a hearing on the ratings system. That hearing had been scheduled for June 4, but FCC sources say it likely will be rescheduled for later in June.

—CM



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Combat sports may face ultimate finish

By Paige Albiniak
WASHINGTON

Ultimate fighting, a bare-fisted sport with few rules, originated when Roman gladiators fought to the death. But its own life span on U.S. cable systems will be short.

Cable may have delivered a knockout punch to the no-holds-barred sport—which is promoted under different names, although Ultimate Fighting's market dominance has made its name almost generic. Number-two MSO Time Warner Cable joined number-one TCI and key players Intermedia and Cablevision in banning the events from all systems following a final event May 30. And pay-per-view distributor

Request will stop offering the sport after the Brazilian World Vale Tudo (Portuguese for "anything goes") Championships air July 11.

NCTA President Decker Anstrom sent a letter to all members suggesting that they not air the sport. The letter came after discussions among NCTA board members led by new TCI President Leo Hindery.

Hindery perhaps has been cable's most outspoken critic of ultimate fighting. He drove the sport off his former cable system—14th-largest MSO InterMedia—and now off number-one TCI.

"The distribution of these events on cable pay-per-view is in great danger if it hasn't [already] been completely eliminated," says Gary Sterling, president of

fight promoter Martial Arts Reality Superfights in Atlanta. "If you assume that the [cable operators] will take the direction of their parents, which is a pretty good assumption, we have probably gone from a gross subscriber base of 32 million down to less than 10 million."

In 1995, free-fighting events pulled in \$25.28 million, or 8.33% of the pay-per-view cable universe (including promoters, pay-per-view distributors and cable operators, according to Paul Kagan & Associates. Comparatively, boxing on pay-per-view brought in \$160.51 million, or 52.91% of total revenue; and professional wrestling brought in \$105.72 million, or 34.85% of revenue.

If cable operators and pay-per-view companies decide to eliminate the events, promoters will be left looking for new distribution venues. Direct broadcast satellite is one alternative, but there are only about 2 million–3 million DBS subscribers in the country—a far cry from the approximately 32 million boxes that cable pay-per-view provides. ■

Advertisers jump into syndicated upfront

By Cynthia Littleton
HOLLYWOOD

Just like Wall Street, Madison Avenue was a bull market last week for buyers and sellers of more than \$2 billion of national advertising time in syndicated shows for the 1997-98 season.

Overall, industry veterans said the sales activity was stronger than last year, although not as robust as in 1995. Distributors reported double-digit increases in cost-per-thousand (CPM) rates for *Entertainment Tonight*, *Wheel of Fortune* and other top-rated first-run and off-network strips. The spring upfront sales derby was expected to continue through the early part of this week.

Some big-ticket advertisers are committing more dollars this year to syndication out of concern that the networks will push for sizable price hikes when their upfront sales process begins later this month. Syndication accounted for about



Spots in the syndicated 'X-Files' are selling for \$100,000.

32% of all household TV rating points generated in the 1995-96 season, compared with 11% for Fox, UPN and The WB and 57% for the Big Three networks, according to an analysis of Nielsen Media Research data by the Advertiser Syndicated Television Association.

Many advertisers "are trying to put as much [money] into syndication as they can before the network market

breaks," says Michael Weiden, president of advertising sales for All American Television. "Everybody's expecting a very aggressive network market this year."

The August launch of two competing late-night strips aimed at young, urban viewers—Buena Vista Television's *Keenen Ivory Wayans Show* and Columbia TriStar Television Distribution's *Vibe*—is likely to siphon ad dollars away from

NBC's *The Tonight Show* and CBS's *Late Show with David Letterman*.

Buyers voiced enthusiasm for other new shows for fall: Worldvision Enterprises' *Pictionary*, Warner Bros.' *The People's Court* and Eyemark Entertainment's *Martha Stewart Living*. With some access clearances, the price of a spot in *Pictionary* is understood to start at \$15,000.

Off-network sitcoms still lead the pack of syndication's top earners. Sources say 30-second spots in reruns of *Home Improvement* and *Seinfeld* sold last week for \$130,000-\$140,000. Spots in *The Simpsons* and *Mad About You* were said to fall just short of the \$90,000 mark.

Another off-network property that came on strong last week was *The X-Files*, which will debut this fall in a split weekday cable/weekend broadcast window. Twentieth Television is selling the Fox drama's spots for upward of \$100,000 in some deals.

Buyers say the sales process was tougher with Twentieth's *NYPD Blue*, which also will have a simultaneous cable/broadcast off-net debut this fall.

Among first-run hours, the ratings growth posted this season by Universal Domestic Television's *Hercules* and *Xena* translated into higher CPMs, or roughly \$50,000-\$60,000 per spot. ■

EchoStar tries to force Murdoch's hand

Takes News Corp. to court over \$200 million loan

By Price Colman

DENVER

The rift between EchoStar Communications Corp. and News Corp. hit Grand Canyon depth last week, with EchoStar going to court to force News Corp. to make good on a \$200 million interest-free loan.

The loan is a provision in the original agreement between News Corp. and EchoStar to create the Sky DBS venture. But with the \$1 billion merger rapidly unraveling, EchoStar filed for declaratory relief in U.S. District Court in Denver late Thursday to force News Corp.'s hand.

News of the filing had a dramatic impact on EchoStar stock (Nasdaq-DISH), driving it down \$1.75 to \$13.625.

"It's further confirmation that the deal is dead," said Rick Westerman of UBS Securities.

EchoStar officials declined to comment on the filing. News Corp. officials said they would "vigorously contest" the action, which was "without merit." Sources familiar with the issue said the complaint is essentially EchoStar's effort to keep the deal alive.

EchoStar desperately needs the deal to insure that it has a future in the DBS business. EchoStar, which is about \$1 billion in debt, will have to service the debt with cash flow from operations without an infusion of cash. As a result, expansion plans might have to be put on hold.

EchoStar's subsidization of every customer who buys a dish for \$199 has given it a negative cash flow, and the company needs financing simply to increase its customer count. EchoStar's Dish Network, with about 500,000 subscribers, is the No. 3 DBS player (behind DIRECTV and PrimeStar Partners).

"They need money to support the subsidies [and] to support the sale of the product," says Curt Alexander of Media Group Research.

Number-one DBS service DIRECTV has already begun testing unbundled hardware and program packages, in which customers are not required to purchase a year of programming up front. DIRECTV and EchoStar have partially

offset hardware subsidies by requiring the upfront programming payment. Unbundling would essentially double the subsidy. If DIRECTV unbundles, EchoStar would be forced to match, further straining its financial position.

Moreover, if the News Corp. deal craters, no other potential partner is likely to come forward. EchoStar would be considered "tainted goods," Alexander contends. That plays directly into Murdoch's hands. "They'll reach some settlement, I'm sure," says Alexander.

In the meantime, Dish goes lower and lower and lower. And the longer it goes on, the more likely Murdoch is to make a deal at a lower price.

While Westerman sees several potential suitors for EchoStar—Sprint, Bell Canada and possibly British Tele-

com among them—he acknowledged that Murdoch might have bigger plans.

"Murdoch might come back for a hostile bid if his options with TCI and PrimeStar are blocked," he said.

The deal, announced earlier this year, was intended to combine the News Corp.-MCI ASkyB satellite venture and EchoStar into the \$1.7 billion Sky DBS service. Sky planned to go head-to-head with the cable industry in offering local signals as well as other multichannel video services.

The unraveling began May 1, when News Corp. missed a deadline to file requisite paperwork with the U.S. government. It continued with the departures of two key officials: ASkyB President Preston Padden and CFO-in-waiting Paul Haggerty.

Goddard considered for PrimeStar chairman

In an attempt to relieve tensions among the MSOs behind PrimeStar Partners, the direct broadcast satellite service is considering former Viacom Cable President John Goddard as chairman of the company. The partners, including Time Warner Inc., Comcast Corp., General Electric Corp. and Cox Communications Inc. are restructuring the venture, essentially by merging it into TCI Satellite Inc., which was recently spun off by Tele-Communications Inc.

But sources said the non-TCI partners—particularly Time Warner—don't want former TCI executives controlling the combined venture and have sought to bring in an outsider. "They want somebody neutral," says one industry executive familiar with the discussions.

Goddard, who blew out of Viacom when the company sold its systems to TCI last year, has been working as a consultant.

The future is not clear for current PrimeStar Chairman/CEO Jim Gray—former president of Warner Cable under Warner Communications Inc. and, briefly, under Time Warner. The same goes for TCI Satellite President Gary Howard, formerly head of mergers and acquisitions for TCI. Goddard, PrimeStar and TCI Satellite would not comment on the talks.

Time Warner controls about 30% of PrimeStar, while TCI Satellite owns about 21%.

A neutral CEO is just one of the unresolved issues. For example, one executive familiar with the discussions said that Time Warner wants to insure that the merged company will slight its cable networks in favor of services owned in part by TCI's Liberty Media Corp.

—JMH



Goddard may head restructured PrimeStar.

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Closed Circuit

NEW YORK

MSNBC on your WebTV?

MSNBC may get to toot its horn via WebTV. NBC and Microsoft are meeting this week to discuss how they might cooperate on Microsoft's newly acquired WebTV venture—specifically, how MSNBC might become part of the WebTV format as a featured site. The idea excites NBC executives, who see it as a way to demonstrate convergence of the TV and Internet by making it easy to surf between MSNBC (the cable net) and MSNBC (the site). And it's certainly a logical way to promote their hybrid co-venture. No mention was made of when or whether those viewers might mosey on over to NBC, the broadcast network.

Low to MTV

After 13 years of making cable networks plead for carriage, Peter Low, Cablevision Systems Corp. programming vice president, is going to be doing the begging. New month, Low will change sides, moving over to become senior vice president of affiliate sales for MTV Networks. He'll fill a slot that opened when Nichole Browning moved up to become executive vice president last year.

HOLLYWOOD

Pep talk

The crew of *Access Hollywood* had a welcome visitor to the set last week: John Rohrbeck, president of the NBC station group, which is producing the entertainment magazine in partnership with Fox's Twentieth Television. While the show's national Nielsen household rating hit a season low of 2.6 last week, sources say Rohrbeck rallied the troops by congratulating them on progress made in some markets and reiterating NBC's commitment to the high-profile strip. Another sign that the odd-couple partners (News Corp. inherited the *Access Hollywood* deal with its buy-out of New World Communications last year) plan to stay the course: Twentieth officials were actively selling the show during the upfront frenzy last week.

DENVER

Singer to head Flextech

Adam Singer, president/CEO of Tele-Communications International (TINTA), has resigned to become chairman of Flextech, TINTA's programming subsidiary. TINTA CEO/Vice Chairman Fred Vierra and executive vice presidents Miranda Curtis and Graham Hollis will assume Singer's previous responsibilities. TINTA owns a 50.1% voting interest and a 36.8% equity stake in Flextech. Singer's departure has been in the works for several weeks. Although speculation since last fall has focused on Brendan Clouston taking over TINTA, that development appears unlikely now. Clouston is heading a new TCI group that includes all assets except domestic cable and programming.

HBO predicts widescreen, not HDTV

Don't expect to see HDTV on HBO anytime soon. According to Robert Zitter, HBO senior VP, technology operations, the cable network's research says that consumers are more impressed with HDTV's 16:9 aspect ratio than with its high resolution. Since HBO's research also says that consumers like choice, Zitter thinks HBO will continue to use its satellite bandwidth for multiplexed signals and may offer widescreen SDTV pictures in the future. HBO's newly installed MPEG-2 encoding and decoding gear can support 16:9 SDTV, but not HDTV.

NEW YORK

Emmis eyes WQCD

Emmis Broadcasting may buy smooth jazz WQCD(FM) New York from owner Tribune Broadcasting. Emmis Chairman Jeff Smulyan says he is "in discussions that are continuing" with Tribune owners and confirms he's interested in buying the station. Emmis holds WRKS-FM and WQHT(FM), both New York. Smulyan says the jazz FM would "complement our interests" in the nation's top market.

Family Channel investors balk at buyout

By John M. Higgins

NEW YORK

Major media investors Mario Gabelli and Gordon Crawford are protesting a News Corp. proposal to take over International Family Entertainment Inc. that would give top IFE executives Pat and Tim Robertson a much better deal than other shareholders.

Sources say News Corp. has proposed paying \$1 billion to the owner of The Family Channel. As of last week, the proposal called for paying \$25 per share of IFE's widely held Class B stock, but IFE Chairman Pat Robertson is demanding \$45 for the super-voting Class A shares he and his son, IFE President Tim Robertson, control. IFE shares traded at \$20.88 Friday morning.

That has sent Gabelli and Crawford howling. Funds run by money manager Gabelli, chairman of Gabelli & Co., own 20% of IFE's outstanding shares. Crawford, a senior vice president of Capital Management Research Inc., advises Capital Group Co. mutual funds that hold 12.6% of IFE's stock.

Gabelli said IFE has not directly detailed the proposed terms, but acknowledged that he's angry about his understanding of the proposal: "You shouldn't give different shareholders different things."

A Wall Street source says that the Robertsons' take may be reduced and that the proposed terms are changing "day by day." The News Corp. negotiations have been going on for more than six months; while the sources characterize the talks as in the final stages, they are not sure when an agreement may be reached.

Pat Robertson controls 3.2 million Class A shares and 631,000 Class B's worth about \$159 million, the bulk of them held in a trust whose beneficiary is his Christian Broadcasting Network TV ministry. Tim Robertson holds 1.9 million Class A's and 858,000 Class B's worth about \$106 million.

IFE and Capital Group wouldn't comment on the deal. ■

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Administration eyes foreign ownership caps for DBS

Request prompted by News Corp., BT deals with MCI

By Chris McConnell
WASHINGTON

The Clinton administration wants the FCC to take a fresh look at placing foreign ownership caps on DBS operators.

In a letter last week to FCC Chairman Reed Hundt, the Office of the U.S. Trade Representative—along with the Commerce and State departments—asked the FCC to conduct a rulemaking on how foreign ownership caps should apply to the DBS business.

"Significant policy questions continue to exist regarding foreign ownership of DBS subscription service on U.S.-licensed satellites," said the May 5 letter, signed by Deputy U.S. Trade Representative Jeffrey Lang along with the State Department's Vonya McCann and the Commerce Department's Larry Irving.



Significant policy questions still exist, say Larry Irving and others.

"For this reason, we recommend full commission review of such issues before reaching a final determination on any application that involves foreign ownership above the applicable statutory levels."

Those levels cap foreign ownership of U.S. broadcast licenses at 25%. Last December, however, the FCC's International Bureau said the limits don't apply to subscription DBS services. The bureau issued the ruling as part of its decision to award MCI its DBS license.

MCI now is asking for FCC permission to transfer the license to British Telecommunications (BT) as part of the merger between the two companies. Additionally, Australia's News Corp. plans to use the MCI satellite slot to deliver a DBS service.

The Clinton administration cited the News Corp. venture (as well as the

pending BT/MCI merger application) in asking the FCC to review the foreign ownership issue before signing off on any application that might be affected by a foreign ownership review.

MCI and News Corp. officials insisted that such a review would not stymie their plans. An MCI spokesperson said the company is still confident that the FCC will wrap up its review of the merger application by fall. And a News Corp. source said the administration's request will not hinder the company's satellite TV efforts.

"We don't plan to be the test case," the source said.

Others applauded last week's letter from the administration. "It underscores the naive and utterly incorrect action of the [International Bureau] staff," said Andrew Schwartzman, president of the Media Access Project. "You have to look at the implication of foreign ownership."

Cable companies—which had opposed the FCC's grant of the DBS license to MCI—also welcomed the call for a DBS foreign ownership review.

"It certainly makes sense," said

McCain wants to put digital conversion in writing

WASHINGTON—Senate Commerce Committee Chairman John McCain (R-Ariz.) introduced legislation last week that would force broadcasters to convert to digital TV by 2006.

The bill would codify FCC rules governing the transition to digital TV, although the FCC's "target" date of 2006 for broadcasters to hand back the analog TV spectrum would become a requirement. In addition, McCain's bill would require Fox, ABC, CBS and NBC affiliates in the top 10 markets to provide digital programming no later than May 1, 1999.

However, the bill would still provide an out. For broadcasters unable to meet the conversion timetable "due to circumstances beyond their control," the bill would allow waivers.

"We cannot be lax in our duty to guarantee that consumers enjoy both the telecommunications benefits of digital television and the economic benefits of the analog channels' auction revenues," said McCain.

Meanwhile, the budget deal reached by White House



Senator John McCain wants to codify FCC rules on conversion to digital TV.

and congressional negotiators in late April calls for raising at least \$5.4 billion from analog TV spectrum auctions in 2002. Once the budget resolution is approved by Congress (both the House and the Senate are expected to vote on the measure this week), the commerce committees are left to write up the details of the spectrum auction plans. McCain's digital TV codification bill will likely be brought up in those discussions.

In an April 17 letter to congressional leaders, National Association of Broadcasters (NAB) President Eddie Fritts argued against setting a 2006 transition deadline in stone, "given the hundreds of stations and the vagaries of tower construction, zoning approvals, FAA clearance and many other issues." Also, recent spectrum auction revenue has fallen far short of congressional estimates.

The Congressional Budget Office in a new report estimated that spectrum auctions could continue to raise money for the federal Treasury, but probably not as much as in the past.

—HF

Alexander Netchvolodoff, vice president of public policy for Cox Enterprises. "It's what should be done," added Aaron Fleischman, a Washington lawyer who has represented Time Warner's opposition to MCI's DBS license at the FCC.

Time Warner and Cox had asked

that the commission consider the issue of trade reciprocity with Australia and the United Kingdom before allowing companies from the two countries to own or control a U.S. DBS license.

Last December, the FCC said such a review was not necessary because subscription DBS is not a broadcast ser-

vice. The commission also said it might revisit portions of its rules that limit DBS license ownership to 25%.

While the commission said that the limit does not apply to subscription services, it also said it would conduct a separate review of the MCI/BT merger application. ■

Two countries, one ratings system

Canadian TV group comes up with system similar to one in U.S.

By Chris McConnell

WASHINGTON

The TV ratings are not likely to change much for viewers venturing north of the border.

A Canadian TV industry group charged with recommending a ratings system to the country's government has proposed an age-based scheme that largely resembles the U.S. system. The recommendation from the Action Group on Violence on Television consists of six ratings categories, plus an additional category for sports, news and other exempt programming.

The system includes categories for programs suitable for children ages eight and above; programs suitable for children 14 and older; and programs suitable for viewers 18 and older.

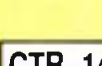
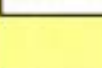
"It is the industry's belief that this comprehensive system, which has violence as the most important content consideration when assigning a rating to a program, will best permit parents to make informed viewing choices," the group said in its report.

In a joint statement, the heads of U.S. broadcast, cable and motion picture groups praised the proposed system.

"One result does resound," said the statement from NAB President Eddie Fritts, NCTA President Decker Anstrom and MPAA President Jack Valenti. "Canadians want a system that combines age with content, which is precisely what our TV Parental Guidelines provide."

Opponents of that ratings system voiced disappointment with the system proposed in Canada. "It is very unfortunate that the broadcast industry in both Canada and the U.S. refuses to voluntarily separate out V (violence), S (sex) and L (language) in ways that would allow parents to make their own choices," Representative Edward Markey (D-Mass.) said in a statement.

Markey and other groups have said

TV RATINGS: THE U.S. VS. CANADA	
U.S. SYSTEM	CANADIAN SYSTEM
 Programs designed for young audiences, including children ages 2-6	 Programming intended for children under the age of 8
 Programs designed for children ages 7 and above	 Programming acceptable for children ages 8 and above
 Programs that most parents would find suitable for all ages	 Programming acceptable for all age groups
 Programs that may contain material that some parents would find unsuitable for younger children	 Programming that may not be suitable for children under age 8
 Programs that may contain material that many parents would find unsuitable for children under 14	 Programming with elements that might not be suitable for children under 14
 Programs that may be unsuitable for children under 17	 Programming intended for adults 18 and older

"It is the industry's belief that this comprehensive system, which has violence as the most important content consideration when assigning a rating to a program, will best permit parents to make informed viewing choices."

The Action Group on Violence on Television

the FCC should reject the current TV ratings system. The commission plans to hold a hearing on it June 4.

The Canadian counterpart comes from a group comprising representatives of the country's broadcast and cable companies. The group said its ratings are based on sex and language as well as on violent content. The group cited research indicating viewer preference for the inclusion of language and sexual content in a ratings system.

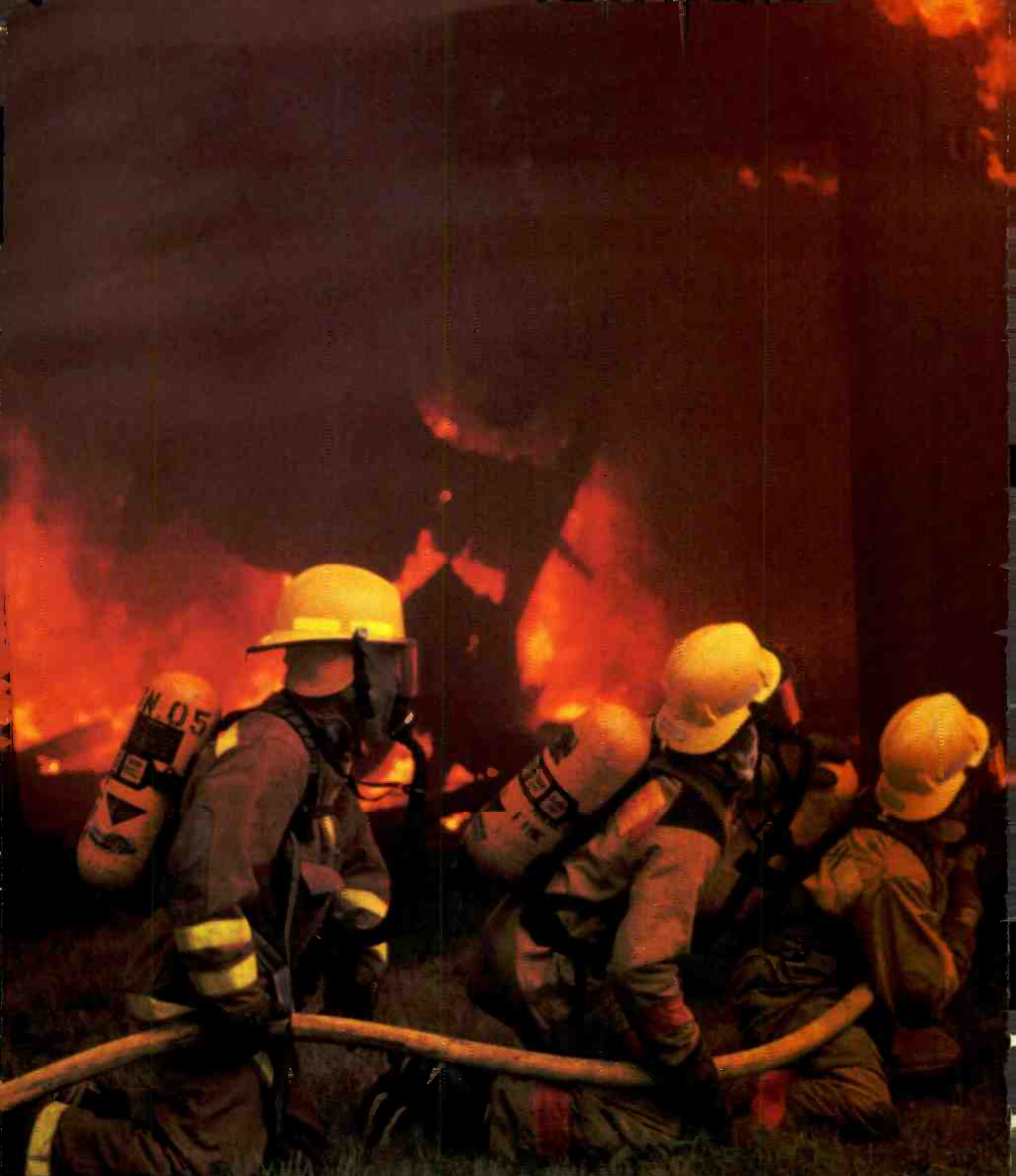
Markey cited the research in calling for revisions to the current system.

"According to this report, 91 percent of Canadians support a comprehensive television ratings system," he said. "But as in the U.S., it appears that the

price demanded by the Canadian broadcasters for joining in any TV ratings system is a 'dumbing down' of the ratings."

The Canadian group's research also found that 84% of respondents approved of the proposed system. Additionally, 71% felt that the U.S. and Canadian ratings systems should be similar. The research was compiled from a survey of 1,548 Canadians.

The Canadian recommendation includes results from focus group research as well. The report noted that some focus group participants found the ratings too broad, but also said there was "general consensus that the age and content combination was useful." ■



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Cable praises FCC's phone rules rewrite

Some lawmakers still concerned about universal service

By Chris McConnell

WASHINGTON

Insisting that it's still interested in the phone business, the cable industry last week applauded the FCC's vast rewrite of telephone service and pricing rules.

"We're pleased the FCC has now completed its 'trilogy' of rulemakings needed to bring competition to the local telephone monopolies," said Decker Anstrom, president of the National Cable Television Association. "Cable companies remain committed to offering competitive telephone service."

"We'll take full advantage of each and every opportunity, including this one," Cox Communications' David Andersen added regarding the new telephone rules.

Those rules call for the government to establish a fund of up to \$2.25 billion per year to link schools and libraries to the Internet and to finance other telecommunications services. Additionally, the FCC cut the charges long-distance companies pay to local telcos by \$18.5 billion over five years. The commission also raised the limits on fees that local phone companies can charge for multiple business phone lines and second residential lines.

"We can say that we have by law and rule a fully funded national commitment and national plan to connect every classroom to the information highway," FCC Chairman Reed Hundt said of the universal service provisions.

Those provisions also drew warm reviews from NCTA's Anstrom, who said the cable industry "will work with schools and libraries to make [the] provision come to life."

Others were less enthusiastic. Lawmakers in recent weeks have voiced concerns about the cost of universal service educational initiatives and also about the FCC's ability to resolve all the universal service issues at once.

Last week's action left some issues unresolved. The commission, for instance, did not adopt a final plan for calculating the amount of support to provide nonrural carriers delivering telecommunications to high-cost areas. The FCC said it will do so by year's end.

Senate Commerce Committee Chairman John McCain (R-Ariz.) crit-

"We're pleased the FCC has now completed its 'trilogy' of rulemakings.... Cable companies remain committed to offering competitive telephone service."

NCTA President Decker Anstrom

icized the decision to leave such issues open while implementing rules on other universal service provisions.

"The FCC's piecemeal approach to implementing the universal service provisions of the act fails to comply with the act's clear wording and obvious intent," said McCain. He also criticized the school and library provisions as a "new multibillion-dollar, multi-year entitlement program."

Local phone companies also complained that the reductions in access charges will lead to higher local phone

rates. "The FCC has undermined our ability to meet the expectations of [rural and residential] customers by making such deep cuts in our access charge revenue," said BellSouth CEO Duane Ackerman.

"We are not raising local rates," Hundt countered. But he conceded there is no guarantee that every consumer will feel better off as a result of the new rules. The rules on fees, for instance, allow for increases in the fees for second residential phone lines from \$3.50 per month to \$5 per month in 1998.

The increase will affect customers who use a second phone line to surf the Internet. But Internet groups last week were applauding the FCC for not forcing their industry to pay access charges.

"With today's ruling, the FCC demonstrated its commitment to the growth of the global information infrastructure," said Paul Misener of the Internet Access Coalition. "The FCC has recognized that taxing the Internet... would have dramatically threatened the economic health and continued growth of the Internet," added Harris Miller, president of the Information Technology Association of America. ■

Copyright focus shifts from Sky

'White areas' take center stage

By Heather Fleming

WASHINGTON

The Senate Judiciary Committee put DBS retransmission of local broadcast signals on the back burner, while the Sky DBS venture was left to simmer.

At the request of Senate Commerce Committee Chairman Orrin Hatch (R-Utah), the Copyright Office intended to submit a preliminary report in June on the satellite and cable compulsory licenses, focusing on the issue of DBS retransmission of local broadcast signals. With the ASkyB/EchoStar venture unsettled, those plans have changed.

Without that urgent need to settle the local retransmission issue legislatively, the Judiciary Committee will be satisfied with a single report in August, a copyright lawyer said. The Judiciary Committee was waiting for the Copyright Office's preliminary report before deciding how to proceed to settle the issue.

And with the Sky deal on hold, the focus of last week's Copyright Office hearings on the cable and satellite compulsory licenses turned to the debate over so-called white areas.

PrimeTime 24 CEO Sid Amira argued that a customer's eligibility to receive distant broadcast signals should not be based on residence within the "Grade B" contour of a local network affiliate. Instead, eligibility should be based on picture quality. PrimeTime 24 currently faces lawsuits from Fox, CBS and CBS affiliates for allegedly knowingly selling network programming to ineligible customers.

William Hassinger, an engineering consultant to PrimeTime 24, testified that a "Grade B" concept is scientifically meaningless. The signal strength can change depending on the time of day or season of the year, Hassinger said.

Amira wants to put the Grade B contour standard to the test. He called on



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broadcasters to accompany him to 10 cities nationwide to test the quality of TV signals within the Grade B contours.

"Why don't we prove that a Grade B does not give people an acceptable picture-quality signal?" Amira asked.

Network Affiliate Stations Alliance attorney Wade Hargrove responded that a subjective picture-quality standard for determining a customer's eligibility to receive distant broadcast signals would "eviscerate the [Satellite Home Viewer Act] and would make it impossible to enforce."

Senior Copyright Attorney Bill Roberts criticized the satellite carriers

for "a lot of misinformation passed along to subscribers." He asked Amira to suggest "what can be done in the marketing pipeline to inform subscribers...that they may or may not be able to receive network service?"

Amira responded that the Congress needed to "get the confusion out of the law." They simply asked subscribers what they thought Congress intended: "Do you get an acceptable picture?"

Roberts also blasted many network affiliates for being uncooperative in talks about challenged subscribers. In discussions with station managers, Roberts said the attitude often seems to

be, "As far as satellite goes—stay out of my [Grade B] contour."

One rule that appears likely to be struck is the requirement that DBS operators can offer the imported distant signals only if a customer has not subscribed to cable in the past 90 days.

Chuck Hewitt, Satellite Business and Communications Association president, said that "whatever the intent [of the 90-day rule], it doesn't change the fact that it's anticompetitive. It costs us sales and makes it difficult for us to compete."

Roberts appeared to agree, saying that the rule "seems to me to be anticompetitive."

Pressler presses on

Former Senate Commerce Committee chairman Larry Pressler, who was defeated in his re-election bid last November, says he is "busy as a bee" in his new role as a telecommunications consultant. Pressler has set up shop in Washington under the name of "Pressler and Company." He says his clients include investment banking firms, foreign clients in London, India and South Africa, a labor union that wants an expert opinion on telecommunications pension fund investments and "a broadcast company that's trying to take over another one." When not consulting, he gives speeches around the country on topics that range from electric utility deregulation to the telecommunications industry. Pressler says he's so busy, he "can't take any more clients this year."

Washington Watch

Edited by Chris McConnell and Heather Fleming

those tiers to new product tiers after Jan. 1, 1998. In return, Comcast has agreed to serve 80% of its subscribers with a 55 mhz cable system by March 31, 1999. The contract also calls for Comcast to offer 250 public libraries a free cable modem and free unlimited cable modem service. Comments on the proposed social contract are due at the FCC June 16. The commission also has settled a series of rate complaints against Adelphia Communications Corp. The resolution with Adelphia calls for the cable company to pay about \$2.45 million in subscriber refunds. The resolution settles 66 cable rate complaints.

Inside moves

The FCC's public affairs director is leaving the commission. Susan Lewis Sallet plans to exit the FCC after this week. Her replacement hasn't been

announced. In other personnel moves, the FCC named Linda Dubroof legal assistant in the International Bureau's planning and negotiations division and Kelly Cameron the bureau's senior legal adviser for international trade policy.

Border crossing

The FCC plans to coordinate its digital TV assignments with Mexico. The commission has struck an agreement with Mexico's government establishing a 275 km "coordination area" along the U.S./Mexican border. The FCC will issue DTV licenses within the area, but the licenses will be conditioned on further talks between the FCC and Mexico's government. "We are now focusing on arriving at a similar agreement on DTV with our friends in Canada in the near future," FCC Chairman Reed Hundt said.

Utah station can keep license

An FCC administrative law judge has decided that KRGQ (AM) West Valley City, Utah, can keep its license. Reviewing the status of the silent radio station, Administrative Law Judge Joseph Chachkin ruled that the station has been off the air without FCC permission for only a short time and had asked the FCC for permission to remain silent. Chachkin determined the broadcaster is therefore qualified to remain a licenseholder.

Rule change

The FCC last week changed its rules on cable indecency to reflect last summer's Supreme Court ruling on the issue. In that decision, the court struck down a rule allowing cable operators the right to refuse indecent programming offered on public educational and government-access channels. Justices issued the decision while upholding a rule that allows cable operators to refuse to carry leased-access programming that they deem indecent. In another decision in the case, the court threw out a rule requiring operators to scramble indecent leased-access programs if they did not refuse to carry them.

Riding the circuit

The National Association of Broadcasters and the Association for Maximum Service Television begins touring cities this week to discuss the new digital TV rules with local broadcasters. In a series of one-day sessions with the broadcasters, the groups plan to explain last month's table of DTV allotments and discuss a variety of DTV implementation issues. The road show includes stops in Dallas (May 15), St. Louis (May 16) and Los Angeles (May 27).

Social service

Comcast Cable Communications has struck a "social contract" with the FCC. The deal would allow Comcast to create migrated product tiers on its systems and then convert

YOU DIDN'T SEE THIS. YOU DIDN'T READ THIS. DO WE UNDERSTAND EACH OTHER?



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Our Mr. Cohen

Listen carefully—we haven't got much time. We're ICESM—the Information, Communications, and Entertainment Practice of KPMG.

Every day, we're involved in a number of activities concerning highly sensitive issues like IPO strategy, new venture analysis, and Internet business solutions – as well as audit and tax planning.

Here's how we work. When a situation arises, just one phone call to an ICE contact (officially, just for the record, we call them “partners”) can pull together a team of professionals versed in the various disciplines of your business—whether it be finance, accounting, information technology, or telecommunications,

to name just a few. In fact, as we speak, we're all over the world advising, fixing, re-engineering, and creating strategies for ICE-related clients of every size and type.

This briefing is now over. We'll get in touch when we can.

If you need further contact with us before then, try our Web site at <http://www.ice.kpmg.com>, or call 1-415-813-8194 and ask for our National Managing Partner, Steve Riggins.

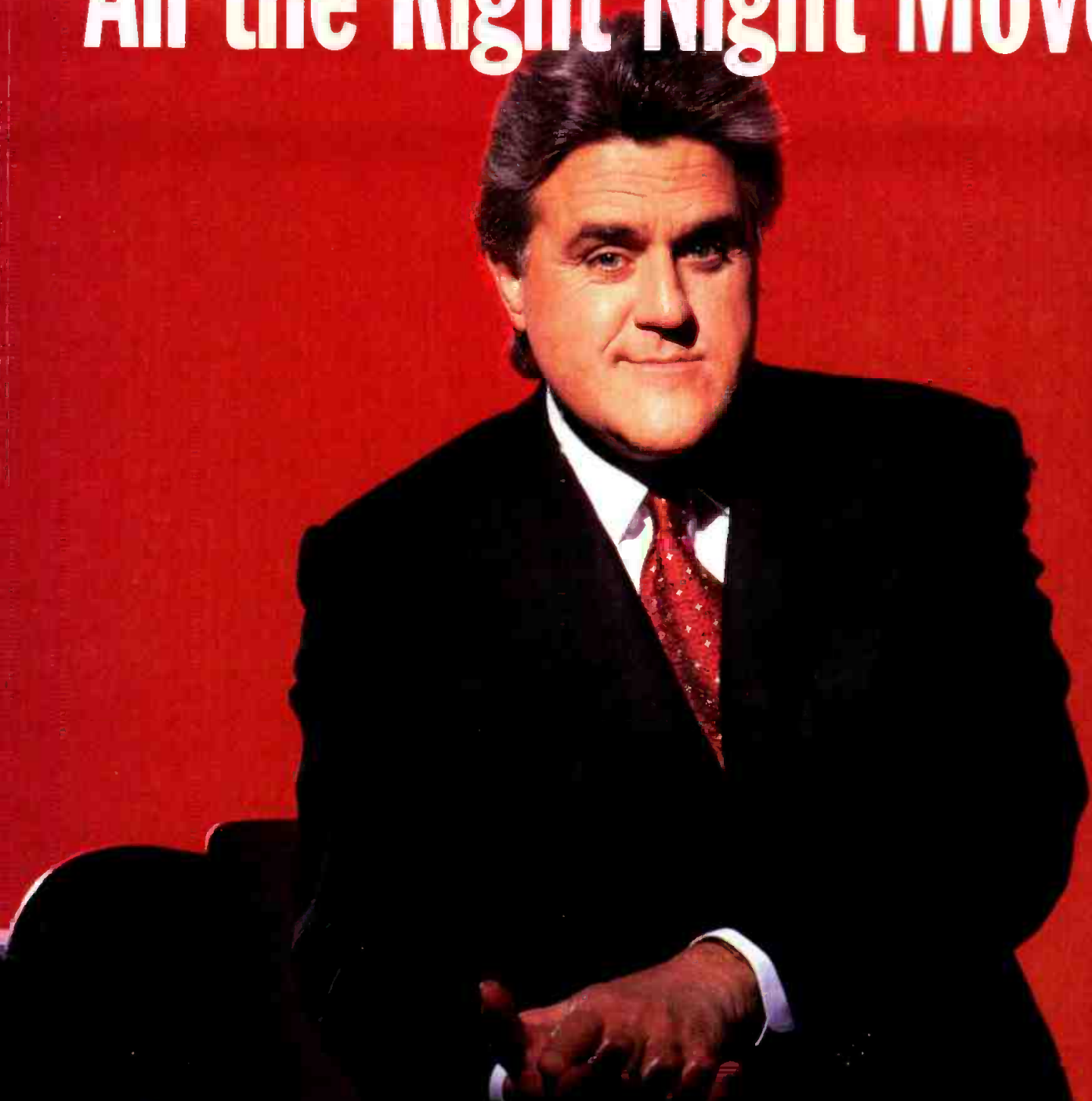
Of course, he will officially deny all knowledge of the call.



INFORMATION, COMMUNICATIONS & ENTERTAINMENT

Good advice whispered here.SM

All the Right Night Moves



On May 22, *The Tonight Show with Jay Leno* will celebrate its five-year anniversary the old-fashioned way: with another hour-long show in its regular time slot. Anything else—a prime time special, perhaps—wouldn't be neighborly toward the folks who stood by him when he wasn't on top of the ratings. "This way it helps the affiliates and the local advertisers that profit by it," says Leno. "We'll blow a few horns and then go back to work for tomorrow."

Probably a good call, even though Leno's dedication to work and desire to keep NBC and its stations happy border on the fanatical. Vacations are out of the ques-

tion. So are guest hosts and frequent reruns. But there's no denying the show's success: *The Tonight Show with Jay Leno* is enjoying its highest-rated season in total viewers and all key young-adult demographics. This year alone, it has outrated 'The Late Show with David Letterman' every week and has shown year-to-year growth for the third consecutive season.

Still, Leno is not about to rest on his laurels. As he tells BROADCASTING & CABLE's Lyrette Rice: "I don't go out and say we're number one. This is a bit like saying you're the safest airline. As soon as you have that first crash, [you hear]: 'The safest airline is a death trap!' You find out what you need to do."

Cover Story

Which is more important to you: the demo race or the total number of households tuning into your show?

When we were losing, we were losing. Then when we were winning, I would read CBS press releases that said "Leno is winning, but losing the important 25-to-54 year-olds." OK, I said. Let's concentrate on that. Then we started winning that one, and then I would read, "Well they might be winning overall households, but they're not winning the all-important youth market, 18 to 34." OK, let's watch MTV. Show me bands people would like. Let's get those guests. Now we've won every demographic and seem to be holding there.

This is a job, and your bosses give you certain parameters and certain things they expect. I'm not saying you sell yourself short. I understand that to the network I am product. If the product is no good, they get rid of you. When I was going to get fired and replaced with Dave, I wasn't bitter, because we weren't very good. If you get better you stay here. I don't cry and say, "I thought they were my friend!" They're not your friends. It's a network. Plus I have the responsibility of 160-some people who work for me. I have to keep their jobs.

You can't deny the whole Jay Leno-David Letterman rift has been a great story over the past five years. Has that helped you or hurt you?

How would it be different if there were no competition from Letterman over the last five years? Well, first of all, nobody would write about me. The fact that this is a story five years later is amazing to me. The fact that they made a movie out of this [HBO's *The Late Shift*]. I mean, are there two more boring guys than me and Letterman? I write jokes. I don't drink. I don't smoke. I have the same wife I've had since, well, that I've always had. There's no story. If we were doing cocaine and yelling "More whores! Bring those hookers! More liquor!" then that's a movie.

Industry analysts say the time is ripe for newcomers to the late-night scene, such as Keenen Ivory Wayans, Magic Johnson and Vibe.

Fine. It always was that way. Arsenio, Dennis Miller, Stephanie Miller, Rick Dees, Pat Sajak—there's always something. It helps because you always strive to do better. When you have something to focus on as a target, it makes you better. I love having late-night competition. You know, Keenen, Magic Johnson: these guys are all friends of mine. I like dicing and mixing it up with them. It should belong to whoever can take it. It's like football. Whoever has possession owns it. If someone can take it away from you, God bless them. That's how you make strong television. I love having all these other late-night shows. I don't want to go against reruns of *Seinfeld* and *Roseanne* and *Home Improvement*. I like the fact that late-night TV is an exciting place for people to be because it's fresh, it's new every night. It's a different show every night. Bill Maher: good show. People now have a choice.

Do you keep a watchful eye over affiliates' ratings?

Oh yes. It's pretty much like playing blackjack. You're looking for 21. I look at the numbers and say: "Why aren't we doing well in this particular market? What do we need to do?" And then you try to help that market out if you can. We go there. For example, we're going to Philadelphia as often as we can because it's a strong ABC market. We'll shoot in Philly, talk to the man on the street. I see the fruits of the labor. I see [ratings] coming up in markets. All of the markets seem to be coming up and doing pretty well. Sometimes actors get so involved in series, they only know one guy at the network. And when that person's fired, they have no friends. I like to be able to pick up the phone and thank the local affiliates or the affiliate board.

Do you always shoot promotional spots for the affiliates after each taping of your show?

Sometimes we do three, sometimes it's 12, sometimes it's none. But I always do them. We look and see what markets we need help in. My dad was a salesman who said you're only as good as people who distribute your product. I never

I love having all these other late-night shows. I like the fact that late-night TV is an exciting place for people to be because it's fresh, it's new every night. It's a different show every night.

quite understand people who don't want to meet affiliates. They have a vested interest in what you do. When this show was in trouble initially, the affiliates were the ones who saved my ass. They liked it, they liked what we were doing, they thought it would grow. You pay them back by every week or so calling somebody and asking: "You need help in your market? What do you want? Do you want promos?" It seems like common sense.

Everybody works differently. I don't come from a television background. I come from a nightclub background. I'm used to going town to town. You can judge how well you're doing, I guess, by looking at numbers. But for me, when I go on the road to a 3,000-seat theater and all 3,000 seats are sold, I know I'm doing something right. I have a lot of friends who are on television shows that are pretty big hits. Then they go to towns and have a hard time selling the comedy clubs because people don't quite understand what they do. I've got a satellite. I scan markets at night. At 11:30 p.m., some anchor may say, "Hey Jay Leno is coming up next with so-and-so." Believe me, if you've pissed off an affiliate, you're not going to get their local anchor to say that.

Does NBC take care of *The Tonight Show*?

I think so. I think they do fine. This is something else I take a lot of hits for in the press. I know it's very fashionable to

I never quite understand people who don't want to meet affiliates. They have a vested interest in what you do. When this show was in trouble initially, the affiliates were the ones who saved my ass.

say your network sucks. But they've been fine with me. I don't have that sort of adversarial relationship. When things [were] not going well here, I went to the network and said, "Look, I can turn this around, I can make the show number one." Warren [Littlefield] said "turn the product around." We did. It's like the America's Cup. You just try to keep the show going so you can pass it off to the next person.

The success of your show can also hinge on the success of NBC's prime time lineup. Do you feel comfortable registering complaints to the network brass when some lead-ins aren't working?

No. If you live your life by the credo "Everything is your fault," then you can take care of your own problems. I don't bother anybody. People have a [remote control]. If they want to watch your show, it really [doesn't take] much of an effort. *ER* is a tremendous help. That gives us a good lead-in. But CBS wins every Monday. Tuesday is pretty even. Fridays, *Nash Bridges* beats *Homicide*. The only night with any real inequality is Thursday with *ER*. I guess you can blame some other show for your problems, but it doesn't really work that way. On [a recent] Monday, for example, *Murphy Brown*, *Cybill* and *Chicago Hope* won big. We had one of our NBC "Don't touch me, I'm a stranger" movies. All NBC movies have a stranger touching something dead. Anyway, their shows won big, but we still won late night. We're taking viewers from somewhere. They're coming to the show.

How do you think NBC prime time is doing?

It seems to work pretty well. In terms of doing a show like this, when I talk to guests on other networks, they all seem to be extremely jealous of the promo department here and the way shows are handled. It seems to be more than cyclical now. It seems to be a pretty good streak. The network's biggest problem is reruns in the summer, when people go away. When I turn on NBC and see "Coming up, the final episode" of my favorite show, what inducement do I have to watch that network until the fall? I have none. It's ridiculous. It's a system left over from the '50s. This is a job. You have to work at it. So do the networks. They have to realize you can't just throw the summer away. That's when people go to cable. That's when I go to cable.

It's not clear how MSNBC will deal

with entertainment programming in the future. What if the cable network decided to use old episodes of *The Tonight Show*?

Oh God, I hope not. There used to be a lot of comedy clubs across the country. Then HBO and everybody started doing young comedian specials and all the clubs closed. It's the classic argument: why should we go out when we can get it for free? We got the audience to the point where if they want to hear about what happened today, tune into the monologue at 11:35 p.m. on *The Tonight Show*. If the show was on at all different times, you'd just be watering down the product. I've never done an album. I never would do an album. I don't have any recorded performances of my nightclub act. I will come to your town and do it for you. Rather than do it once and get a huge check, I'll get a bunch of little checks. At least I'll come and you'll see it as it is supposed to be. At least you'll see it on my terms.

Why would you prefer that your first year of *The Tonight Show* remain in the can and not be available for rebroadcast?

Not the first year, just the first couple of months. They weren't very good. I mean historically, if anyone is studying *The Tonight Show* for any inane reason, they might be interesting to look at. The first couple of weeks, we were live, live. Not live on tape. Live, live. There were awkward pauses. They don't look like the show. Plus we were in the old studio. And I probably have jet black hair. And my hair's now totally different.

Leno's 'Tonight' tallies

Highest-rated telecast in total viewers: May 20, 1993: 22.4 million viewers, featured live *Cheers* cast after final telecast of series.

Highest-rated week in total viewers: May 17, 1993: 9 million

Frequent guests: Bill Maher (20 times), Phil Hartman (13), Bob Costas (13)

Jay Leno has welcomed 3,500 guests over the past five years.

On an average weeknight, *The Tonight Show with Jay Leno* reaches an audience of 6.3 million.

Number of episodes as of May 22: 1,154

The Hugh Grant appearance is often referenced as the turning point for the *Tonight Show*. Would you agree?

We had moved into a new studio the previous September. Then the first time Dave went into reruns, we won every night the whole week. We got sampling. That kind of stayed. Then we were winning one or two days a week. So by the time the Hugh Grant thing came around, the ratings were so strong on that Monday—it actually was a big enough number to win us the whole week—that it just never went down. It wasn't quite the classic case of doing something, getting a massive audience to switch, and then they'd say: "Oh, where's their old studio? They've got a new studio." We had been there for eight months, but maybe the audience was [focused] on another show. That's why I don't want

to do any reruns. I don't want to give people any reason to go away.

Was being number one your only goal in the past five years?

I had no sort of Stalin, five-year, mini-wheat plan. You're always thinking of being number one. At the time, it seemed like we were pretty much getting clobbered. You have to find the kind of race you can do well at. I can do this every day. And I had to learn what it takes to do this every day. These shows are nothing if not about consistency. People won't watch a great show, then a terrible show, then a bad show and then a great show. You have to find a level that you don't go below so you do good shows, strong shows and then, hopefully, a few great shows.

The trick to doing this is not to get to either the heights of euphoria or the depths of depression. This show is a minimum of 16 hours a day, every day, including Saturday and Sunday, because then you have to write jokes. I seem to be well suited to this particular type of work. I read something about dyslexic people; they tend to overfocus on things. And I realized that's what I do. So it works fine for me.

Why won't you consider bringing on a guest host?

People think there is some sort of ego involved. All a guest host does is give me a vacation. The staff has to work twice as hard because of lighting, sound, notes, seeing whether the guest host is nervous. Someone has to help them through. I make the most money; I should have the smallest office and get the least amount of vacation. It seems to keep everybody happy if I'm the first one here in the morning and the last one to leave. Americans don't care how much money you make as long as they sense you're working for it. If people sense you're working harder than they are, they really don't begrudge you anything. I'm here at 8:15 or 8:30 a.m. My car is the first on the lot; people see it there and say "OK." They don't feel so bad about what they do. It sounds silly, but it's as stress-free a job as you could possibly ask for. It's piecemeal work. Write joke, tell joke, get check; thank you. This isn't the kind of thing where someone says: "That show you did Thursday? It's screwed up. You gotta do it again." Each show is done forever. I will never see that show again.

So you're not taking any time off this summer?

No. I haven't had a vacation in five years. There's no vacation in this job. There are weeks when we don't do the show. Then you're here doing fan mail or you're shooting remotes or something. I see other late-night shows take twice the vacation time we do. And during those weeks they are on vacation, [our ratings] go up and then stay up. Because people get into viewing patterns. At *Late Night* I think they do twice the number of reruns a year that we do. And when they're on reruns, more people come to us.

How come you're not producing shows for prime time with your own Big Dog Productions?



Motorcycle buff Leno with biker babe Elizabeth Dole.

I'm here 18 hours a day. I think that's one reason why I have a show. To me, time away from this show to do something else is exactly that: time away. I almost don't know anybody who has a show and who's been producing other shows where that show hasn't suffered. If you're doing another show and you have a good joke, do you give it to your new show to get it going or give it to your old show? How can I have any interest in that?

Are there taboo subjects when it comes to writing jokes?

Greed and justice are funny. People blow up in Flight 800: What's the joke? Your mentality has to be that of the person sitting in the audience: You can't be on stage looking into the audience, you have to be in the audience looking at yourself. You have to have a sense of who is watching and who you are going to hurt. The best philosophy is be kind, be kind, be kind. The Oklahoma bombing had 162 victims. How many people are related there? A thousand indirectly. What is the joking you would do there? Maybe [about] the legal system or the inequity if [the perpetrator] was found innocent.

Why do you pick on the President?

I don't think we pick on the President any more than we pick on any other political leader. I used to get "Why are you always picking on Bob Dole?" Whoever's in the paper—and the President is in the paper—you do because people laugh at it. It works with President Clinton because not everybody under-



Hugh Grant talks with Leno about his fall from grace.

stands Whitewater or the economy, but everybody knows a guy who fools around. So what you're doing is you're taking the most powerful office in the land and turning it into Larry down the street and his wife, Eileen. That's why the joke works. Go out and do 10 minutes on Trent Lott and see how far you get. Americans think they like politics but they don't. They don't know anything about politics. They don't know any of the players involved.

Here's a good Washington joke: Dick Morris. The guy gets on the cover of *Time* magazine, but two days later is caught naked in a hotel room with a prostitute, barking like a dog in front of the prostitute. He's probably the only man in the history of Washington to get hit on the nose with the same rolled-up magazine he was on the cover of. I don't do jokes about Chelsea. I don't do jokes about Hillary unless Hillary has done a particular political thing. I don't do jokes about Hillary as a woman. I do jokes about Hillary as the politician or lawyer. After a while, people sense that.

The idea of *The Tonight Show* is for people to watch the news and then watch you make fun of what they just saw. This is not a bully pulpit. You're not out there to rip anybody's head off. A lot of time I take heat from critics because it's not shock or cutting. It's not supposed to cut.

Are you easier on yourself than you were five years ago?

I think I am the same. I think now the show is extremely close to what I am in real life in terms of remarks I would make. For the first couple of years, during the commercial break I would make a remark to [executive producer] Debbie Vickers and she would say, "Oh, you should have said that on the air." And I would say: "They don't know me yet. It's too mean." People have to grow into this. This is not a job where you can come out and be a smart ass. When Joan Rivers went off the air, they brought in maybe 25 different people to host her show on a regular basis two or three nights at a time. I watched a lot of people who I

thought were sarcastic, or they would attack the guest. My job is to make the guest look good at the expense of the host. Sometimes when I watch other shows I see the host looking good at the expense of the guest. That will get you a nice write-up, but you know how pissed off guests get so you probably won't get them back.

This may spawn criticism that you're just not a strong interviewer.

Yeah, fine. I'm probably not. I'm a comedian. I didn't start out to be a broadcaster. Whenever critics want to insult me, they say "Leno, who's a comic." Thank you! Thank you very much! I will take that. I am a comedian. A comedian who has a television show. I like broadcasting and I'm trying to get as good at it as I can, but God forbid I should ever become a broadcaster rather than a comedian.

Are road trips important to the show?

They seem to help. It helps with the affiliates. It helps keep the excitement going. It's a bit like making love in a different room. It's basically the same thing. You're just in a different place.

Do you still have any fears about hosting *The Tonight Show*, like walking out and seeing only half of the seats full?

No. Because as a comedian, your ego is such that [you think]: let's see what we can do with it. There's a certain vicarious thrill in taking this show to the point where you're literally almost fired and bringing it back up again. There's a perverse pleasure in doing that. You don't want to stay down there too long. But it's kind of interesting to see just how low it goes before you can turn it around.

When do you imagine retiring?

I like this job. It's the only job I've ever wanted. And I'll stay here until they say: "Mr. Leno, I'm sorry. You're going to have to move on."

Broadcasting

May 12, 1997

'Nanny', 'Moesha' step out

Distributors hit sales road with sitcoms for syndication

By Cynthia Littleton

Columbia TriStar Television Distribution opened the bidding in the nation's top three markets last week for CBS's *The Nanny*, expected to debut in syndication in fall 1998.

CTTD officials declined comment, but station sources say the distributor has set a floor price in the range of \$80,000 to \$90,000 for a weekly cash license fee in New York and Los Angeles and \$60,000 to \$70,000 in Chicago. CTTD is also seeking five minutes of barter time (or one minute per run) each week.

Station reps say the show has the right ingredients for success in syndication: kids in the cast, a family-friendly orientation and a star who's generally popular with adults. The Fran Drescher sitcom has been one of the few consistent bright spots on CBS's prime time schedule since its debut in November 1993.

Also last week, Worldvision Enterprises unveiled its first station deals for off-network rights to the UPN's *Moe-*

sha. The sitcom, targeted for fall 2000, has sold in 25 markets including 8 of the top 10. Those stations include WWOR-TV New York, WPWR-TV Chicago, KTXA-TV Dallas, WPSG-TV Philadelphia and WSBK-TV Boston.

Warner Bros. has also hit the sales trail with *Parent'hood* and *The Wayans Brothers* after unveiling initial sales in top markets to its WB Network partner, Tribune Broadcasting.

Meanwhile, as broadcasters peruse the newest crop of off-network sitcom prospects, ABC's *The Drew Carey Show* and NBC's *3rd Rock from the Sun* are high on many wish lists.

Both sophomore series are at least



Station reps say 'The Nanny' has ingredients for syndication success; 'Moesha' has been sold in 8 of top 10 markets



two years away from bowing as syndicated strips, but industry veterans say both buyers and sellers are initiating the sales process much earlier in a sitcom's network run than in years past. In some cases, broadcasters are pushing up the timetable by approaching distributors with preemptive strikes against their competitors.

"Everyone has called us about *3rd Rock*," says Joe Zaleski, president of Carsey-Werner Distribution. Likewise, Warner Bros. has had inquiries about *Drew Carey* from major broadcast groups and is expected to be actively selling the show by the end of the year.

Warner Bros. broke with tradition in late 1995 with its unusually early sale of *Friends* while the hit NBC sitcom was barely halfway through its second season. Generally speaking, most distributors used to hold off on plans for syndication until a show was in its third season and thereby assured of generating enough episodes to run as a strip.

But as the TV audience becomes more fragmented and the marketplace more competitive, stations are often as anxious to lock down hit sitcoms as studios are to sell them.

"When a show is hot on the network and looking like it's going to go the distance of four years or more, there's a feeling on both sides that

Paramount says howdy to Howie



Howie Mandel is headed for daytime TV next year.

Last week, the comedian was close to signing a deal with Paramount Domestic Television for a syndicated talk show strip targeted for debut in summer or fall 1998. Representatives for Paramount and Mandel declined comment at press time.

Details of the project are still sketchy, but the show is expected to be in the celebrity talk/variety vein revitalized last year by the success of Warner Bros.' *The Rosie O'Donnell Show*. Mandel, who had been shopping for a talk show deal following his guest-hosting stint last

month on *Live with Regis & Kathie Lee*, is understood to be netting \$5 million upfront in the deal with Paramount, plus an ownership stake in the show.

Mandel has had a wide-ranging career as an actor and standup comic. His 10th HBO comedy special, *Howie Mandel on Ice*, aired last month. He's an executive producer and writer on Fox Kids Network's long-running series *Bobby's World*, inspired by his stand-up routines about his childhood. In the 1980s, Mandel was a member of the ensemble cast of NBC's acclaimed hospital drama, *St. Elsewhere*.

—CL

there's no time like the present" to cut a deal, said Scott Carlin, executive vice president, Warner Bros. Domestic Television Distribution.

Although the heat is on *3rd Rock*,

Carsey-Werner's next priority in syndication is CBS's *Cybill*, targeted for syndication debut in fall 1999, according to Zaleski.

With all the fresh comedies avail-

able to broadcasters, Eyemark Entertainment's *Dave's World* (CBS) and *Caroline in the City* (NBC) are expected to reap their first back-end profits on basic cable. ■

New look for Eye in NY

WCBS-TV last week took wraps off local news remake

By Steve McClellan

Seven months in the making, WCBS-TV's news-operation makeover debuts this week.

Changes at the New York station include the reformatting of both the evening and the late-night newscasts; new anchor teams, set and graphics; the addition of five regional bureaus, and a 10% increase in staff to implement the new strategy.

The changes come seven months after the station abruptly fired much of its first-string news talent after concluding that they couldn't boost the station out of its distant-third position.

The 5-6:30 p.m. news block will now include three separate newscasts instead of two. The late-night newscast is being cut five minutes to end at 11:30 p.m. Commercial inventory is not affected.

Two new anchors will join Dana Tyler to co-anchor the evening and late newscasts. Stephen Clark, from KGTV(TV) San Diego, will co-anchor the 5 p.m., 6 p.m. and 11 p.m. newscasts with Tyler. Gerry Grant, from *Entertainment Tonight*, will co-anchor the 5:30 p.m. newscast with Tyler. He'll also co-anchor the noon newscast with station veteran Cindy Hsu. Hsu will continue to co-anchor the morning news with Kendra Fern.

The new weekend co-anchor team joins Lisa Cooley, from KABC-TV Los Angeles, with Vince DeMentri, from WDIV(TV) Detroit.

According to station general manager Bud Carey and news director Bill Carey (no relation), one of the most important changes in the makeover will be tighter editing of stories. The station's new news slogan is "more news in less time, every time," which Bud Carey likens to CBS Radio's "give us 22 minutes and we'll give you the world" tag line.

"Better editing is the most important



WCBS-TV New York's new anchor lineup of (l-r) Tyler, Clark and Grant

thing," says news director Carey. "We have to respect the viewer's time." Lots of "official" news will be delivered as voiceovers so that reporters can focus on exclusive stories, he says. The five new bureaus in areas surrounding Manhattan are expected to strengthen break-

ing news coverage.

The station is also introducing SkyTrac, a weather graphics system that news director Carey calls the "next-generation EarthWatch."

The makeover is supported by a massive ad campaign that includes print, radio, outdoor and cable. The entire effort is costing the station "mil-

lions more" in operating capital, but the general manager declined to say just how much. As for measuring success, Bud Carey says that if 18 months from now WCBS-TV is giving the market's second-place station a run for its money, he'll consider the effort to be working. ■

Springer drops WMAQ-TV commentary

Says that, given flack, it's 'not worth it'

By Cynthia Littleton

What some stations will do to get a little attention during the May sweeps.

Take for example the three-ring circus that has been WMAQ-TV Chicago for the past two weeks, when a popular anchor resigned over the hiring of controversial talk show host Jerry Springer, who debuted and then quit as commentator after just four days.

Meanwhile, the station had to contend with viewer protests, demonstrations outside its studios and the wrath of the Rev. Andrew Greeley, the best-selling author who also quit the station as a guest commentator over the hiring of Springer. You can't buy publicity like that.

The station hired Springer to do commentary for its late newscast. Four

days before his May 5 debut, the station's widely respected and popular news anchor, Carol Marin, resigned, in protest of Springer's hiring. Four days after his own debut, Springer quit, saying the whole brouhaha had gotten "too personal."

Despite all the hype surrounding his hiring, which sparked a nationwide debate on local television news standards and freedom of speech, the newscast's ratings were down eight-tenths of a rating point the night Springer debuted. The program's ratings were off slightly to flat for most of last week.

Despite Springer's decision to quit, it appeared unlikely that Marin would return. A station spokesperson said the station would announce a replacement for the departed anchor as early as this week.

Springer debuted last Monday [May

5] with a blast at Marin. He branded Marin's decision to quit a form of "elitist snobbery." He said he was "sorry" she quit, adding, "I'm sorry she found it necessary this week to use me as a stepping-stone to martyrdom."

In his three-minute commentary, Springer tried to build a case that Marin was intolerant of those with views of the news business that differ from hers. "We have no journalism in a free society unless we have commentary from all parts of the community," he said.

Marin, a 19-year veteran of the station, asked to be let out of her multi-million-dollar contract because she believed the station was lowering its news standards by hiring Springer.

Marin, who anchored the 6 and 10 p.m. newscasts, has been temporarily replaced by Allison Rosati, a reporter and co-anchor of the station's 4:30 p.m. newscast, as well as others yet unannounced.

It's widely expected that Marin will be picked up by one of the other network O&Os in Chicago: CBS's WBBM-TV or ABC's WLS-TV.

Ron Magers, Marin's longtime co-anchor, had threatened to quit as well, but last week said he would fulfill the

Early read on netlet sweeps

UPN recorded a higher household rating than rival The WB, but both netlets posted gains in the key adult demos and in teens during the first week of May sweeps.

From April 24 through May 6, UPN led The WB with a 3.1 Nielsen rating/5 share in households—a 15% improvement in ratings and 25% jump in shares over the same period last year. The WB finished with a 2.2/4—a 5% improvement in ratings.

In adults 18-49, UPN led with a 1.8/5 compared with The WB's 1.1/3, while adults 18-34 saw a 20% ratings improvement for UPN (1.8 versus last year's 1.5) and an 18% jump for The WB (1.3 versus 1.1).

The teen demo, once again, was the place to shine for both netlets. The WB outranked UPN in total teens by a rating point and a share point (2.5/8 versus 2.4/7, respectively), while the former led in female teens (2.8/9). Yet both rang up double-digit percentage gains in male and female teens, in addition to persons 12-24. —LR

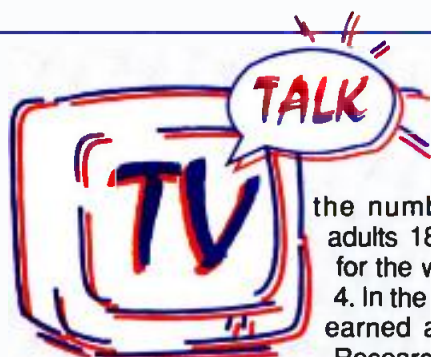
terms of his contract. Speculation remained, however, that he too might ask for, and receive, an early release.

Springer and WMAQ-TV had agreed to a trial run of his commentary on the 10 p.m. newscast through the end of the May sweeps. The May 5 newscast averaged a 14.8 rating, versus a 15.6 rating for the April 28 newscast.

WMAQ-TV was the target of a demonstration last Monday by about 50 protesters mainly representing anti-

Springer women's groups. In addition, two Chicago priests, including novelist Greeley, withdrew as in-studio commentators for the station's coverage last Wednesday of the installation of Chicago's new archbishop.

In a note to station general manager Lyle Banks, Springer wrote: "It's gotten too personal. For the few times that I'd have time to do one—commentary—right now, it's probably not worth it, considering the flack and all." ■



Out and up

The coming-out episode of *Ellen* helped ABC earn the number-one ranking in adults 18-49 and households for the week of April 28-May 4. In the key adult demo, ABC earned a 7.0 Nielsen Media Research rating, followed by NBC (6.5), Fox (4.8) and CBS (3.9). In households, ABC led with a 10.8/18, followed by NBC (10.0/17), CBS (9.5/16) and Fox (7.0/11). The winning week also helped ABC scoot ahead of Fox in the season-to-date adult 18-49 race. With NBC remaining number one with a 6.7, ABC last week was in second (5.5), followed closely by Fox (5.4) and CBS (4.3).

Renewing vows?

The May 5 final episode of Fox's *Married...With Children* may not serve as the last word from the Bundy family. Sources close to Columbia TriStar TV say the studio may be looking to next season for an opportunity to provide some closure for the long-running comedy, although not necessarily on Fox. The hour-long season finale was produced before Fox's decision not to renew the show. Columbia TriStar declined comment.

Iger says Tarses is staying put

ABC Entertainment President Jamie Tarses' "job is not in

jeopardy," said ABC President Bob Iger last week. The comment was prompted by a report in *Newsweek* that revived rumors of an impending shake-up in ABC's struggling entertainment division. The report claimed that Disney chief Michael Eisner wants to replace Tarses with Geraldine Laybourne, the former head of Nickelodeon who was named president of Disney/ABC Cable networks in late 1995. "We have confidence that under Jamie's leadership we will be able to turn around ABC's prime time performance," Iger said. "There is absolutely no truth to rumors that [Laybourne] is assuming a role at ABC Entertainment." Added Laybourne, "There have been no conversations about assuming a role at ABC Entertainment, and this is not under consideration."

Staying alive

The skies may be dark over NBC freshman drama *Dark Skies*, but that hasn't stopped the fan base from keeping the science fiction drama alive on the Internet. An open letter from executive producer Bryce Zabel that explains the show's likely demise is now posted on about 12 Websites. "I was unprepared for how fast in today's society something can actually get around as a concept," said Zabel. "These fans are certainly capable of getting the message across." A letter-writing campaign to NBC may be futile, since the network, as of last week, was not expected to renew the Columbia TriStar drama. But Zabel is not stopping there. He is encouraging fans to write to the heads of all the broadcast networks, as well as cable networks including USA and HBO. —LR

CME applies children's TV pressure

Undertakes campaign in California to monitor station compliance with kids TV regs

By Cynthia Littleton

Citing a "growing public health concern" over children's TV viewing habits, a media watchdog group is encouraging Southern California parents to monitor local stations for compliance with FCC rules regarding children's programming.

The Washington-based Center for Media Education has teamed with two Orange County children's hospitals and another nonprofit child advocacy

group, Safe Moves, to launch the "California Campaign for Kids' TV." The three-year initiative is funded by a \$150,000 grant from Pacific Mutual Life Insurance.

CME does not plan to extend the effort beyond Southern California.

The goal of the effort, says CME President Kathryn Montgomery, is to "help citizens use the new regulations to harness the power of television as a positive force in children's lives."

In teaming with the local hospitals,

the CME hopes to encourage parents to treat their children's daily dose of TV as a health-care matter.

The coalition is distributing pamphlets and other materials to elementary schools in the Los Angeles and Orange County areas, reaching a projected 1 million families. The kits urge parents to complain to general managers and the FCC if they feel that stations aren't complying with broadcasters' new mandate to offer three hours of children's educational programming per week.

SYNDICATION MARKETPLACE

Nex exec for Ricki

Rob Dauber has joined Garth Ancier and Gail Sternberg as an executive producer of Columbia TriStar Television Distribution's talker *Ricki Lake*. A veteran talk show producer, Dauber most recently served as supervising producer of Telepictures Productions' *In Person with Maureen O'Boyle*.

Keenen weighs in

Buena Vista Television has set Aug. 4 as the launch date for its new late-night strip hosted by Keenen Ivory Wayans. Just seven weeks after it was introduced, the hour strip has cleared the top 30 markets. New stations signing on for *The Keenen Ivory Wayans Show* include KGO-TV San Francisco, KOMO-TV Seattle and KQCA-TV Sacramento, Calif., and Sinclair Broadcasting's WPGH-TV Pittsburgh, WTTV-TV Indianapolis andWSTR-TV Cincinnati.

Rollin' down the road

Wheel is on fire and *Jeopardy!* has the answers. The King World Productions game show strips have been renewed through the 2001-2002 season in 91 and 85 markets, respectively. The latest sign-ups include WEMY-TV Greensboro, N.C.; WTEN-TV Albany, N.Y.; WRIC-TV Richmond, Va.; WMTV-TV Madison, Wis., and WILX-TV Lansing (Onondaga), Mich.

'Baywatch' bargaining

Baywatch's David Hasselhoff is in negotiations with All American Television to renew his contract with the show for the upcoming season. Sources on both sides of the table say

NSS POCKETPIECE

Top ranked syndicated shows for the week ending April 27, as reported by Nielsen Media Research. Numbers represent average audience/stations/% coverage.

1. Wheel of Fortune	11.3/229/99
2. Jeopardy!	9.4/224/99
3. Home Improvement	8.6/231/98
4. Oprah Winfrey Show	7.9/234/99
5. Seinfeld	7.6/229/98
6. Simpsons	6.5/208/96
7. Entertainment Tonight	5.8/188/96
8. Wheel of Fortune-wknd	5.5/185/84
8. Xena: Warrior Princess	5.5/221/97
10. Hercules, Journeys of	5.1/231/98
11. Home Improvement-wknd	4.7/222/96
11. Rosie O'Donnell Show	4.7/226/99
13. Inside Edition	4.6/158/92
14. Mad About You	4.3/214/96
15. Montel Williams Show	4.2/192/95

Hasselhoff's renewal talks are progressing smoothly, and an announcement is expected by next month.

Max, 'Factor'

Whatever happened to Max Headroom? His actor alter ego, Matt Frewer, will join the cast of Eyemark Entertainment's first-run drama *Psi Factor* when its second season begins this fall. *Psi Factor* has been renewed for season two on 165 stations covering 90% of the country.

Banned in Boston

Hard Copy killed a story on the latest scandal embroiling the Kennedy clan earlier this month after the show's Boston affiliate vowed not to run the scheduled episode. *Hard Copy* had obtained photos of the 19-year-old woman who allegedly began a long-running affair with Michael Kennedy,

son of the slain Robert F. Kennedy, at age 14 while working as a babysitter for his children. Mike Carson, general manager of WHDH-TV Boston, said the station acted to protect the woman's identity. A spokesman for the Paramount Domestic Television strip said the show never intended to report the woman's name in the segment pulled from the May 2 edition. "Even though *Hard Copy* has the legal right to air the photographs, we have decided after speaking with representatives of the [woman's] family not to air them to protect the family's privacy."

Twentieth's new first-runner

Twentieth Television has named veteran producer Cliff Lachman to the newly created post of senior vice president, programming and production. Lachman will be responsible for production activities on all of Twentieth's first-run shows. Most recently, Lachman was executive producer of MGM's reality strip *LAPD*.

Me Tarzan, who Jane?

So long Joe Lara, hello Xavier DeClie. Keller Siegel Entertainment is swinging into a second season of *Tarzan: The Epic Adventures*, but the loincloth will be passed from Lara to DeClie. The action hour has been renewed by distributor SeaGull Entertainment for a second year in more than a dozen markets, including eight of the top 10. Producers promise that Tarzan will find a mate—a national search for a Jane is under way. Also joining the cast next season is Cheetah the Chimp.—CL

Montgomery says the coalition hopes to work with broadcasters, not against them.

"We want this to be done as a partnership with broadcasters," says Montgomery. "We don't want to go to the FCC and petition for the denial of their license. We want broadcasters to meet with parents." Some general managers in the Los Angeles market last week said that they didn't know enough about the initiative to comment, although one noted that it is unlikely that any of the market's seven VHF outlets will fail to meet the three-hour standard. CME has yet to put together its monitoring checklist for parents.

"A monitoring system is all well and good, but what we're philosophically opposed to is relinquishing control of the media" to the government or issue-oriented groups, says John Culliton, vice president, general manager, KCBS-TV Los Angeles. "It's incumbent on any station to participate in any dialogue someone wants to create...and it helps



us to the extent that the other side can understand what pressures we're going through, both civic and financial."

The coalition plans to distribute a separate "TV Station Monitoring Packet" after the

new rule takes effect Sept. 1.

In the intervening months, the partners plan a "massive public education effort," Montgomery says.

In addition to tips for making "smart TV choices," the parents' guide suggests limiting children to two hours of TV per day, claiming that kids who watch "a lot of TV have a greater risk of obesity, increased alcohol and drug use and earlier involvement in sexual activity."

However, parents and broadcasters could find themselves at odds over the definition of which programs qualify as educational. The new rule requires broadcasters to keep a current list of their children's educational programs on file at the FCC, but the FCC has yet to weigh in on the content question with specific guidelines for educational programming. ■

PolyGram TV operations chief named

Deana Elwell has been named executive VP of PolyGram's new



Elwell

domestic TV production/distribution unit, PolyGram Television. Elwell, who has been chief financial officer for PolyGram Filmed Entertainment

for the past five years, will oversee day-to-day operations of all PolyGram Television departments, including finance, acquisitions, sales, marketing and production. Elwell will report to the division's new president, Bob Sanitsky, formerly senior TV talent agent with International Creative Management.

Pearson sets 'Sale' for U.S.



Drachkovitch

Can Robin Leach make the *Sale of the Century*? Pearson Television's new U.S. production unit is developing a revival of the game show, currently a hit in Australia and last seen stateside on NBC's daytime schedule in 1989.

Leach, the oft-parodied voice of *Lifestyles of the Rich and Famous*, is attached to the project as the host. A children's version of *Sale* is also in the works.

Stephanie Drachkovitch, formerly senior vice president, programming and production, for Pearson Television International, has been named executive VP, overseeing production and development for the new unit. Pearson has dozens of

series airing in 20 countries, but it has yet to break into the most lucrative TV market of all.

Pearson, the British media conglomerate behind the April launch of the UK's fifth terrestrial broadcast network, Channel 5, has been on an acquisition binge in recent years, cobbling together production and distribution companies to establish a presence in the growing global TV market.

In the past two years, Pearson has purchased Grundy Worldwide and ACI, bringing them together with Thames Television under the Pearson Television International banner.

Drachkovitch's development plans include adapting some of Pearson's existing shows to American tastes. British TV producer Juliet Blake has been tapped as vice president, programming.

—CL

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Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen April 28-May 4

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 33	abc	CBS	NBC	FOX	U/PIN	WB
	10.5/17	10.3/17	8.9/14	7.7/12	3.1/5	1.8/3
MONDAY	8:00 63. I Am Your Child 7.2/12	30. Cosby 9.7/17	61. Jeff Foxworthy 7.3/12	44. Melrose Place 8.4/14	87. In the House 3.1/5	101. 7th Heaven 1.9/3
	8:30	36. Murphy Brown 9.3/15	66. Boston Commons 6.9/11		86. Mal & Eddie 3.7/6	
	9:00	24. Cybill 10.5/16	30. NBC Monday Night Movie—The Sleepwalker Killing 9.7/16	68. Married w/Chdr 6.9/11	89. Sparks 3.0/5	105. Buffy/Vampire Slayer 1.7/3
	9:30 12. Stephen King's The Shining, Part 2 12.1/20	28. Ink 9.9/15		65. Married w/Chdr 7.0/11	91. Goode Bhvr 2.7/4	
	10:00	17. Chicago Hope 11.4/19				
TUESDAY	10:30					
	8:00 10.9/18	9.1/15	10.2/17	9.4/15	2.2/3	
	8:30 40. Home Imprvmt 8.7/15	50. Promised Land 8.0/14	28. Mad About You 9.9/17	35. Fox Tuesday Night Movie—The Mask 9.4/15	91. Moesha 2.7/5	
	9:00 34. Soul Man 9.5/16		54. Smthg So Right 7.8/13		103. Homeboys 1.8/3	
	9:30 10. Home Imprvmt 12.7/20	30. CBS Tuesday Movie—Too Close to Home 9.7/15	21. Frasier 11.2/17		98. Burning Zone 2.2/3	
WEDNESDAY	10:00 26. Spin City 10.1/15		22. Dateline NBC 10.6/17			
	10:30 12. NYPD Blue 12.1/20					
	8:00 17.0/27	7.9/13	8.4/13	5.9/9	3.5/6	2.7/4
	8:30 25. Drew Carey 10.2/18	44. The Nanny 8.4/15	56. NBC Movie of the Week—Ace Ventura: Pet Detective 7.7/13	56. Beverly Hills, 90210 7.7/13	87. The Sentinel 3.1/5	96. Sister, Sist 2.3/4
	9:00 17. Grace Undr Fire 11.4/18	63. Dave's World 7.2/12		84. Pacific Palisades 4.1/6	82. Star Trek: Voyager 4.4/7	91. Smart Guy 2.7/4
THURSDAY	9:30 1. Ellen 23.4/35	52. CBS Wednesday Movie—The Absolute Truth 7.9/12	30. Law & Order 9.7/16			90. Jamie Foxx 2.9/4
	10:00 4. PrimeTime Live 16.8/28					91. Wayans Bro 2.7/4
	10:30					
	8:00 9.9/16	8.6/14	18.7/30	5.7/9		
	8:30 72. High Incident 5.8/10	37. Diagnosis Murder 8.9/15	5. Friends 16.6/29	72. Martin 5.8/10		
FRIDAY	9:00	44. Touched by an Angel 8.4/13	7. Suddenly Susan 15.2/25	76. New York Undercover 5.6/9		
	9:30 14. Stephen King's The Shining, Part 3 11.9/18	42. 48 Hours 8.6/14	3. Seinfeld 20.3/31			
	10:00		6. Fired Up 15.5/24			
	10:30		2. ER 22.2/35			
	8:00 9.4/18	7.3/14	8.6/16	6.2/12		
SATURDAY	8:30 60. Family Matters 7.5/15	48. Candid Camera Across America 8.2/16	52. Unsolved Mysteries 7.9/15	76. Sliders 5.6/11		
	9:00 47. Boy Meets World 8.3/16	70. Ordinary Extraordinary 6.5/12	26. Dateline NBC 10.1/18	68. Millennium 6.8/12		
	9:30 37. Sabrina/Witch 8.9/16	61. Nash Bridges 7.3/14	54. Homicide: Life on the Street 7.8/14			
	10:00 43. Step by Step 8.5/15					
	10:30 16. 20/20 11.6/22					
SUNDAY	8:00 4.7/9	9.3/18	6.2/12	5.4/11		
	8:30 80. Saturday Night at the Movies—Andre 5.0/10	56. Dr. Quinn, Medicine Woman 7.7/16	72. The Pretender 5.8/12	80. Cops 5.0/10		
	9:00	40. Early Edition 8.7/16	71. NBC Movie of the Week—Interview with the Vampire 6.4/12	75. Cops 5.7/11		
	9:30 83. Gun 4.2/8	17. Walker, Texas Ranger 11.4/22		79. America's Most Wanted: AFB 5.5/10		
	10:00					
SUNDAY	10:30					
	7:00 12.4/21	12.6/21	9.5/16	7.5/13		2.1/4
	7:30 78. Am Fun Hm Vid 5.6/12	14. 60 Minutes 11.9/24	(nr) NBA Playoff 6.6/14	85. World's Great Animal Outtakes 3.9/8		101. Brotherly Lv 1.9/4
	8:00 69. Am Fun Hm Vid 6.6/13	9. Touched by an Angel 14.0/23	50. 3rd Rock fr/Sun 8.0/14	56. The Simpsons 7.7/13		103. Nick Freno 1.8/3
	8:30		37. 3rd Rock fr/Sun 8.9/14	48. King of the Hill 8.2/13		100. Parnt 'Hood 2.0/3
SUNDAY	9:00 8. ABC Sunday Night Movie—Forrest Gump 14.5/23	11. World Premiere Movie—Walker, Sons of Thunder 12.2/19	17. NBC Sunday Night Movie—Robin Cook's Invasion, Part 1 11.4/18	22. The X-Files 10.6/16		95. Steve Harvey 2.4/4
	9:30					96. Unhap Ev Af 2.3/4
	10:00					98. Unhap Ev Af 2.2/3
	10:30					
WEEK AVG	10.8/18	9.5/16	10.0/17	7.0/11	3.1/5	2.2/4
STD AVG	9.3/15	9.6/16	10.5/18	7.7/13	3.2/5	2.6/4

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Changing Hands

*The week's tabulation
of station sales*

Proposed station trades

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

THIS WEEK:

TVs **\$118,600,000** **4**
Combos **\$36,111,742** **10**
FMs **\$247,838,710** **16**
AMs **\$5,200,000** **5**
Total **\$407,950,452** **36**

SO FAR IN 1997:

TVs **\$2,150,518,000** **44**
Combos **\$4,227,247,437** **126**
FMs **\$1,268,746,298** **157**
AMs **\$77,774,414** **85**
Total **\$7,724,686,149** **414**

SAME PERIOD IN 1996:

TVs **\$663,580,510** **35**
Combos **\$2,137,824,734** **132**
FMs **\$816,453,546** **133**
AMs **\$61,581,129** **68**
Total **\$3,679,440,919** **368**

Source: BROADCASTING & CABLE

TV

WBRE-TV Wilkes-Barre/Scranton, Pa.

Price: \$47 million cash

Buyer: Nexstar Broadcasting Group Inc., Boston (Perry Sook, president; ABRY Broadcast Partners II LP, owner); simultaneously selling WYOU(TV) Scranton (see item, below); owns two other TVs. ABRY owns 37.2% of Citadel Broadcasting Co., which is buying the following Wilkes-Barre market stations: WAZL(AM)-WZMT(FM) and WARM(AM)-WMGS(FM); LMAs for WBHT(FM) and WKQV(FM), and JSA for WKQV(AM). Citadel owns/is buying 44 FMs and 21 AMs in 21 markets.

Seller: I. Martin Pompadur, New York; for holdings see "Changing Hands," April 14

Facilities: Ch. 28, 3,020 kw visual, 604 kw aural, ant. 1,670 ft.

Affiliation: NBC

Broker: Kalil & Co. (seller)

KNWS-TV Katy, Tex./Houston

Price: \$40 million

Buyer: Global Broadcasting Systems Inc., New York (Rachamim Anatan, chairman/86.8% owner); is buying WBSV-TV Venice/Tampa/St. Petersburg, Fla. (see item below). Global owns/is buying eight TVs in eight markets

Seller: Johnson Broadcasting Inc., Houston (Douglas R. Johnson, president/owner); no other broadcast

interests

Facilities: Ch. 51, 2,560 kw visual, 257 kw aural, ant. 1,660 ft.

Affiliation: Independent

WYOU(TV) Scranton, Pa.

Price: \$20 million

Buyer: Bastet Broadcasting Inc., Bexley, Ohio (David S. Smith, president/owner). Smith owns TVs in Greensboro, N.C., and Nashville; has TBAs with stations owned by ABRY Broadcast Partners II LP.

Seller: Nexstar Broadcasting Group Inc.; is buying WBRE-TV Wilkes-Barre/Scranton, Pa. (see item above)

Facilities: Ch. 22, 2,945 kw visual, 294 kw aural, ant. 842 ft.

Affiliation: CBS

WBSV-TV Venice/Tampa/St. Petersburg, Fla.

Price: \$11.6 million

Buyer: Global Broadcasting Systems Inc.; is buying KNWS-TV Katy, Tex./Houston (see item, above)

Seller: DeSoto Broadcasting Inc., Sarasota, Fla. (Danford L. Sawyer, principal); no other broadcast interests

Facilities: Ch. 62, 5,000 kw visual, 500 kw aural, ant. 572 ft.

Affiliation: Christian Television Network

COMBOS

WGUS(AM)-WEKL(FM) Augusta, WRXR(FM) Aiken, S.C./Augusta and WUUS(FM) (formerly WKBG) Martinez/Augusta, Ga.

Price: \$15.5 million

Buyer: Cumulus Media LLC, Milwaukee (William Bungeroth, president); is buying radio stations in Green Bay and Oshkosh, Wis. (see item, below)

Seller: Wilks Broadcasting Acquisitions Inc., N. Augusta, S.C. (Jeffrey S. Wilks, president/59% owner); no other broadcast interests

Facilities: WGUS: 1380 khz, 4 kw day, 70 w night; WEKL: 102.3 mhz, 1.5 kw, ant. 666 ft.; WRXR: 96.3 mhz, 15 kw, ant. 889 ft.; WUUS: 107.7 mhz, 24.5 kw, ant. 577 ft.

Formats: WGUS: simulcasts FM; WEKL: classic rock; WRXR: alternative; WUUS: country

Broker: Blackburn & Co.

WOGB(FM) Kaukauna/Green Bay, WOSH(AM)-WVBO(FM), WUSW(FM) Oshkosh, and WNAM(AM) Neenah-Menasha/Oshkosh, all Wis.

Price: \$12.175 million

Buyer: Cumulus Media LLC (see item, above)

Seller: Value Radio/Midwest Broadcast Group (Bill Mann, president)

Facilities: WOGB: 103.1 mhz, 3.6 kw, ant. 879 ft.; WOSH: 1490 khz, 1 kw; WVBO: 103.9 mhz, 6 kw, ant. 318 ft.; WUSW: 96.9 mhz, 3 kw, ant. 328 ft.; WNAM: 1280 khz, 5 kw day, 1 kw night

Formats: WOGB: simulcasts WVBO; WOSH: news/talk; WVBO: oldies; WUSW: country; WNAM: nostalgia

Broker: Broadcasting Asset Management Corp.

WMBO(AM)-WPCX(FM) Auburn, N.Y.

Price: \$1.685 million cash

Buyer: Salt City Communications Inc., Syracuse, N.Y. (Merrill B. Charles, president); no other broadcast interests

Seller: Great Scott Broadcasting, Pottstown, Pa. (Faye Scott, president); owns three FMs and three AMs in Delaware and Pennsylvania

Facilities: AM: 1340 khz, 1 kw; FM: 106.9 mhz, 14 kw, ant. 941 ft.

Formats: AM: golden oldies; FM: modern country

Broker: Americom

KNEK-AM-FM Washington/Lafayette, La.

Price: \$1.5 million

Buyer: Citywide Broadcasting of Lafayette Inc., Baton Rouge (Peter Moncrieffe, president). Moncrieffe is an owner of Citywide Communications Inc., which owns KRRQ(FM) Lafayette and KFXX(FM) Maurice/Lafayette and three other radios in Louisiana.

Seller: David Price, Lafayette; no other broadcast interests

Facilities: AM: 1190 khz, 250 w day; FM: 104.7 mhz, 3 kw, ant. 223 ft.

Formats: Both urban

Broker: Stan Raymond

KOLY-AM-FM Mobridge, S.D.

Price: \$890,742

Buyer: Robert E. Ingstad, Valley City, N.D.; owns KGFX-AM-FM Pierre, KQKD-AM-FM Redfield and KPLO(FM) Reliance, all S.D.; owns/is buying 10 FMs and 10 AMs in Kansas, Minnesota and North Dakota

Seller: Mobridge Broadcasting Corp., Mobridge (Nadine Gill, owner); no other broadcast interests

Facilities: AM: 1300 khz, 5 kw day, 111 w night; FM: 99.5 mhz, 56 kw, ant. 560 ft.

Formats: AM: oldies; FM: country

Broker: Bill Hanson (seller)

WKEY(AM)-WIQO(FM) Covington, Va.

Price: \$505,000 for stock

Buyer: Denny D. Tinch, Covington; no other broadcast interests

Seller: James E. Croy et al., Covington

Facilities: AM: 1340 khz, 1 kw; FM:

100.9 mhz, 560 w, ant. 1,059 ft.

Formats: AM: oldies; FM: country

WBTT(AM)-WLYU(FM) Lyons, Ga.

Price: \$400,000

Buyer: TCB Broadcasting Inc., Hinesville, Ga. (Raymond H. Billbrey, president/34% owner)

Seller: Thompson Radiobroadcasting Co. Inc., Lyons; no other broadcast interests

Facilities: AM: 1340 khz, 1 kw; FM: 100.9 mhz, 3 kw, ant. 328 ft.

Formats: AM: MOR; FM: modern country

WMON(AM)-WZKM(FM) Montgomery, W.Va.

Price: \$205,000

Buyer: Hanson Broadcasting Co. Inc., Denver (Douglas H. Hanson, chairman/owner). Douglas Hanson owns 50% of KICO(AM)-KQVO(FM) Calexico, Calif.

Seller: J&K Broadcasting Inc., Webster Springs, W.Va. (James Hardman, president); owns WVAR(AM) Richwood and WSTD(FM) (formerly WAFD) Webster Springs, W.Va. Note: J&K paid \$140,000 for WMON-WZKM ("Changing Hands," Nov. 18, 1996)

Facilities: AM: 1340 khz, 1 kw; FM: 93.3 mhz, 4.1 kw, ant. 393 ft.

Formats: AM: country; FM: lite hits

KMTA(AM)-KMCM(FM) Miles City, Mont.

Price: \$200,000

Buyer: Senger Broadcasting Corp., Miles City (Kevin J. Senger, president/owner)

Seller: Miles City Broadcasting Corp., St. Paul (Austin J. Baillon, president)

Facilities: AM: 1050 khz, 10 kw day, 136 w night; FM: 92.5 mhz, 100 kw, ant. 628 ft.

Formats: AM: country; FM: AC

51% of WLWS(FM) (formerly WOCW) Parris Island, S.C., and WHRD(AM) Huntington, W.Va.

Price: \$1,000 for stock

Buyer: W. Lee Simmons, Hilton Head Island, S.C.; to be 100% owner of Simmons Broadcasting Co.

Seller: David L. Simmons, Hilton Head Island

Facilities: WLWS: 92.1 mhz, 3 kw, ant. 284 ft.; WHRD: 1470 khz, 5 kw day

Formats: WLWS: oldies; WHRD: sports

RADIO: FM

KDFC(FM) San Francisco and WLUP-FM and WPNT(FM) Chicago

Price: Up to \$209.5 million (\$80 million for WLUP-FM; \$75 million for WPNT; \$50-\$54.5 million for KDFC)

Buyer: Bonneville Holding Co., Salt Lake City (Bruce T. Reese, president; Corporation of the President of the Church of Jesus Christ of Latter-Day Saints, owner); owns KOIT-AM-FM San Francisco and KTMX-FM Skokie/Chicago, Ill.; is buying KPX-FM San Francisco. Bonneville owns/is buying one TV, 13 FMs and three AMs in markets. Bonneville will pay another \$3 million if it changes KDFC's format from classical and another \$1.5 million to replace equipment for currently co-located KDFC(AM)-KKSF-FM.

Seller: Evergreen Media Corp., Irving, Tex. (chairman, Scott K. Ginsburg, chairman/55.6% owner); is merging with Chancellor Broadcasting Co. to form Chancellor Media Corp. Together, Evergreen and Chancellor own/are buying KIOI(FM), KMEL(FM), KKSF-FM, KABL(AM), KNEW(AM), KBGG-FM and KSN-FM San Francisco, KYLD-FM San Mateo/San Francisco and KDFC(AM) Palo Alto/San Francisco, Calif., and WMVP(AM)-WRCX(FM), WVAZ(FM), WNUA-FM, WLIT-FM and WPNT-FM Chicago. Evergreen and Chancellor own/are buying a total of 66 FMs and 30 AMs in 21 markets.

Facilities: KDFC: 102.1 mhz; WLUP-FM: 97.9 mhz; WPNT: 100.3 mhz,

Formats: KDFC: classical; WLUP-FM; WPNT:

KLTO(FM) Rosenberg/Houston, Tex.

Price: Up to \$14 million (\$3.08 million plus \$10.92 million if station is upgraded to C1 before April 1, 2004, or an amount to be determined in case of a partial upgrade)

Buyer: Tichenor Media System Inc./Hefel Broadcasting Corp., Dallas (McHenry T. Tichenor Jr., president of Tichenor and Hefel; Clear Channel Communications Inc., 43% owner of combined Tichenor/Hefel).

Together, the companies own/are buying 92 FMs, 60 AMs and 11 TVs in 49 markets, including KMJQ(FM), KBXX(FM), KPRC(AM), KLAT(AM), KLTN(FM) KMPQ(AM), KJOJ-AM-FM and KSEV(AM) Houston; LMA with KHYS(FM) Port Arthur/Houston. Note: Tichenor had TBA with option to buy KLTO.

Seller: Roy E. Henderson, Houston; owns KFRD(AM) Bellville/Houston and KLTR(FM) Franklin, Tex.; has CPs to build KHEN(FM) Caldwell and KEZB(FM) Hempstead, Tex.; has applied to build FM in Jackson, Wyo.

Facilities: 104.9 mhz, 2.55 kw, ant. 350 ft.

Format: Spanish

KSYN(FM) and KJMK-FM (formerly KJKT-FM) Joplin and KIXQ(FM) and KXDG(FM) Webb City, Mo.

SOLD!

WOAC-TV, Canton/Cleveland, Ohio from Whitehead Media of Florida, Inc., Eddie L. Whitehead, President, to Ramcast Corporation, Barbara Laurence, President, for \$23,500,000.

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Price: \$10.8 million for stock
Buyer: Jerome R., James L., John P., Donald W. and David Zimmer, Cape Girardeau, Mo. Jerome Zimmer owns WOOZ-FM Harrisburg, Ill., and 20% of WCIL-AM-FM Carbondale, Ill. David Zimmer has 50% interest in CP for FM in Jefferson City, Mo. The Zimmers each own 20% of Zimco Inc. (for holdings see "Changing Hands," March 24).

Seller: James Von Gremp (58.5% owner) et al., Joplin; no other broadcast interests. Note: Station group was known as Big Mack Broadcasting Inc.

Facilities: KIXQ: 93.9 mhz, 48 kw, ant. 505 ft.; KSYN: 92.5 mhz, 100 kw, ant. 430 ft.; KJMK-FM: 102.5 mhz, 100 kw, ant. 410 ft.; KXDG: 97.9 mhz, 6 kw, ant. 400 ft.

Formats: KIXQ: C&W; KSYN: CHR; KJMK-FM: contemporary country; KXDG: country

WSUY(FM) Charleston, S.C.

Price: \$8.5 million

Buyer: Highbourne Communications Inc., Mount Pleasant, S.C. (William G. Dudley III, president/owner); owns WRFQ-FM Mount Pleasant; owns 50% of Southwind Broadcasting Inc., which owns WSSP-FM Goose Creek, S.C.; is selling WXTG(AM)-WJZK-FM Charleston and WBUB-FM St. George, S.C.

Seller: Wicks Broadcast Group LP, New York (C.B. Kiosk, managing director of general partner WBG Management Inc.); owns WTMZ(AM)-WSSX-FM and WTMA(AM) Charleston, WMGL(FM) Ravenel and WWWZ(FM) Summerville, S.C., and six TVs, four FMs and three AMs in nine markets
Facilities: 100.5 mhz, 17.5 kw, ant. 394 ft.

Format: AC

WRNR-FM Grasonville/Annapolis, Md.

Price: \$2.15 million

Buyer: Empire Broadcasting System Inc., Panama City, Fla. (Donald A. Cavaleri, president/57.3% owner); is selling WCZR(AM) Charleston and WKAZ(FM) Miami, W.Va. Cavaleri owns 29% of Empire Broadcasting Systems LLP, which owns WILN(FM) Panama City; has TBA with WTBB(FM) Bonifay, Fla.

Seller: M.B.C. Inc., Annapolis (Jacob Einstein, principal) owns WYRE(AM) Annapolis. Einstein owns 46% of WNAV(AM) Annapolis.

Facilities: 103.1 mhz, 3 kw, ant. 328 ft.
Format: Progressive rock

WBQQ(FM) Kennebunk and WQEZ(FM) Kennebunkport, Me.

Price: \$1.75 million

Buyer: Mariner Broadcasting LP, Kennebunk (Mariner Broadcasting Corp.,

owner [Louis Vitali, president/69% owner]). Vitali is senior VP of seller.

Seller: Vega Corp., Newton Centre, Mass. (Alexander M. Tanger, VP/28.2% owner). Tanger has interest in WTMJ(FM) Miami and WBOQ(FM) Gloucester, Mass.

Facilities: WBQQ: 99.3 mhz, 3 kw, ant. 324 ft.; WQEZ: 104.7 mhz, 6 kw, ant. 292 ft.

Format: WBQQ: classical; WQEZ: easy listening

KRLK(FM) Kimberling City, Mo.

Price: \$1,064,919

Buyer: Turtle Broadcasting Co. LLC, Branson, Mo. (Orr & Earls Broadcasting Inc., 60% general partner [Charles C. and Scottie S. Earls, each 25% owners]); owns KOMC(AM)-KRZK(FM) Branson. Orr & Earls owns 50% of WSEV(FM) Sevierville and WDLY(FM) Gatlinburg, Tenn.; 15% of KTLO-AM-FM Mountain Home, Ark.

Seller: Mountain Lakes Broadcasting Co., Mountain Home (Scottie S. Earls, partner/20% owner). Earls owns 25% of buyer. Note: Mountain Lakes acquired KRLK for \$250,000.

Facilities: 100.1 mhz, 2.72 kw, ant. 489 ft.

Format: Hot country

WIXO(FM) Bartonville, Ill.

Price: \$853,000

Buyer: Winston Communications Inc. of Illinois, Nashville (Bayard H. Walters, president/owner). Walters owns WHQQ(FM) Charleston, WYDS(FM) Decatur, WFYR(FM) Elmwood, WMCI(FM) Neoga, WVLE(AM)-WGLO(FM) Pekin, WSHY(AM)-WEJT(FM) Shelbyville and WZNx(FM) Sullivan, all Ill.; has applied to build FM in Tell City, Ind., and owns five other FMs and three AMs in six markets.

Seller: Howard G. Bill, Rochester, Minn.; owns KOLM(AM)-KWWK(FM) Rochester; owns 45.5% of WQCC(FM), WLFN(AM) and WLXR-FM LaCrosse, Wis.; has applied to build FMs in five markets; owns 50% of company that has applied to build FM in Nisswa, Minn.

Facilities: 99.9 mhz, 3 kw, ant. 328 ft.
Format: Dark

KZJH(FM) Jackson, Wyo.

Price: \$725,000

Buyer: Alpine Broadcasting Ltd., Ketchum, Idaho (Scott Parker, principal); owns KECH(FM) Ketchum/Sun Valley

Seller: Teton Broadcasting Inc., Jackson (Deb Blair, general partner, no other broadcast interests)

Facilities: 95.3 mhz, 100 kw, ant. 322 m.

Format: Hot AC

Broker: Media Services Group Inc. (buyer)

WEKX(FM) Jellico, Tenn.

Price: \$400,000

Buyer: Whitley County Broadcasting Inc., Williamsburg, Ky. (Paul Estes, president/owner); owns WEZJ-AM-FM Williamsburg

Seller: Trio Broadcasting Corp., Hindman, Ky. (Randy Thompson, principal); owns WEKC(AM) Williamsburg. Thompson owns WKCB-AM-FM Hindman, Ky.

Facilities: 102.7 mhz, 630 w, ant. 1,008 ft.

Format: Oldies

66.6% of WJNR-FM Iron Mountain, Mich.

Price: \$388,000 for stock

Buyer: Bruce D. Grassman, Shawano, Wis.; owns AM-FM combos in two markets; will own 100% of WJNR
Sellers: Ray L. Wheeler, Gary W. Mack, Green Bay

Facilities: 101.5 mhz, 100 w, ant. 620 ft.

Format: AC

WIOZ-FM Southern Pines, N.C.

Price: \$316,500

Buyer: Meridian Communications LLC, Southern Pines (Muirfield Broadcasting Inc., 70% owner [C. Walker Morris, principal]). Muirfield owns WKQB(FM) Southern Pines and WIOZ(AM) Pinehurst, N.C.

Seller: Greene Broadcasting Inc., Raleigh, N.C. (Dwayne Greene, president); no other broadcast interests
Facilities: 102.4 mhz, 3.4 kw, ant. 436 ft.

Format: Easy listening

50% of KIKR(FM) Asbury/Dubuque, Iowa

Price: \$315,673 for stock

Buyer: Philip Fisher, Madison, Wis.; owns 26% of WTDY(AM)-WMGN(FM) Madison; 25% of KIKR-FM; is buying seller's 25% of KIXX(FM) Sageville, Iowa; has interests in 14 FMs and six AMs in 12 markets

Sellers: Dale A. and Joanne F. Ganske, Middleton, Wis. Dale Ganske owns CP for KOWK(FM) Wallace, Idaho; has applied to build two FMs; owns interest in companies that have applied to build two FMs; is selling his 25% of KIXX to buyer.
Facilities: 103.3 mhz, 6.6 kw, ant. 643 ft.

Format: Country

KSWW(FM) Raymond, Wash.

Price: \$212,400

Buyer: Jodesha Broadcasting Inc., Lacey, Wash. (William J. and Susan

Wolfenbarger, co-owners); owns KFMV(FM) South Bend, Wash.
Seller: Pacific Broadcasting Co., Raymond (Mary R. Gauger, president)
Facilities: 97.7 mhz, 230 w, ant. 920 ft.
Format: Soft hits

Construction permit for KCEY(FM) Huntsville, Tex.

Price: \$158,218
Buyer: New Wavo Communication Group Inc., Conroe, Tex. (Benjamin B. Amato, president/owner)
Seller: Helen Maryse Casey, Huntsville
Facilities: 99.7 mhz, 3 kw, ant. 328 ft.

KSPY(FM) Quincy, Calif.

Price: \$30,000
Buyer: Ukiah Broadcasting Corp., Stockton, Calif. (seller John K. LaRue, secretary/31% owner; Allied Communications Equipment Supply Co. Inc., 40% owner); owns KUKI-AM-FM Ukiah; has applied to build FM in Ukiah
Seller: John K. LaRue, Stockton; no other broadcast interests
Facilities: 100.3 mhz, 3 kw, ant. -495 ft.
Format: Dark

RADIO: AM

WLLZ(AM) Monroe/Detroit, Mich.

Price: \$3.15 million
Buyer: Crawford Broadcasting Co., Blue Bell, Pa. (Donald B. Crawford, president/owner); owns WMUZ(FM) Detroit; is buying WEXL(AM) Royal Oak/Detroit, Mich. Crawford owns/is buying 7 FMs and 16 AMs in 14 markets.
Seller: Greater Media Inc., E. Brunswick, N.J. (Peter A. Bordes, chairman/owner); owns WHND(AM)-WCSX-FM and WRIF-FM Detroit; is swapping WWRC(AM) Washington for WORS(FM) Detroit. Greater Media owns/is buying 13 FMs and four AMs in four markets.
Facilities: 560 khz, 500 w
Format: Ethnic
Brokers: Force Communications & Consultants LLC (buyer); Serafin Bros. Inc. (seller)

WNTL(AM) Indian Head, Md./Washington

Price: \$1.5 million

Amplification: The purchase price for WOIC(AM)-WNOK-FM Columbia and WMFX(FM) St. Andrews/Columbia, S.C., bought by Capstar Broadcasting Partners Inc. from Emerald City Radio Partners LP, is \$14.975 million, not \$14.7 million, FCC documents show.

Buyer: Mortenson Broadcasting Company, Lexington, Ky. (Jack M. Mortenson, president/owner); owns two FMs and seven AMs in six markets
Seller: Merrill Cohen (trustee)
Facilities: 1030 khz, 50 kw
Format: Ethnic
Broker: Blackburn & Co.

WSRF(AM) Fort Lauderdale/Miami

Price: \$499,000
Buyer: Entertainment Radio Systems Inc., Fort Lauderdale (Jon J. Mark, president/25% owner; Raleigh Investment Corp., 50% owner)
Seller: Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, chairman/owner); owns WFTL(AM) and WSHE-FM Fort Lauderdale/Miami, WINZ(AM)-WLVE-FM and WZTA(FM) Miami Beach/Miami and 49% of WACC(AM) Hialeah/Miami; is buying WCTD(TV) Miami/Fort Lauderdale and WIOD(AM) Miami. Paxson owns/is buying 34 TVs, 29 FMs and 14 AMs in 47 markets.
Facilities: 1580 khz, 10 kw day, 5 kw night
Format: Foreign language

KEXS(AM) Excelsior Springs, Mo.

Price: \$350,000 for stock
Buyer: Brad L. Campbell, Overland Park, Kan. (55.6% owner)
Seller: Willie A. Williams, Kansas City, Mo. (55.7% owner). Note: Williams bought KEXs for \$550,000 ("Changing Hands," Feb. 26, 1996)
Facilities: 1090 khz, 1 kw day
Format: Christian country

WRYT(AM) Edwardsville, Ill.

Price: \$200,000
Buyer: John Anthony Holman, Creve Coeur, Mo.
Seller: Thomas Michael Lauher, Town and Country, Mo.
Facilities: 1080 khz, 500 w day
Format: Big band

—Compiled by Elizabeth A. Rathbun

Errata: While N. John Douglas is chairman of Douglas Broadcasting Inc., the principal of Douglas Broadcasting, the buyer of WEJM(AM) Chicago, was not reported in the April 14 "Changing Hands." According to FCC documents, the principals of Douglas Broadcasting Inc., via Par Holdings Inc., are Duane E. Hill and Cleveland A. Christophe, co-presidents of TSG Associates II Inc., Stamford, Conn. They bought the station for \$7.5 million from Evergreen Media Corp., Dallas.

In April 28 "Big Deals" box, percentage of swapper of KBRG(FM) Fremont/San Francisco and KINK(AM) Portland, Ore., Latin Communications Group should have been 100%.

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Fish in small ponds grow bigger

Some radio owners are concentrating their efforts in single market

Radio

By Donna Petrozzello

Faced with the prospect of losing his stake in his hometown market of Lansing, Mich., with consolidated ownership interest looming, independent broadcaster Robert Liggett chose to dig in deeper rather than sell out.

Since 1992, when radio ownership rules were relaxed to allow duopoly, Liggett has added WMMQ-FM, WTL-FM, WJIM-AM-FM and WVEN(AM), all serving Lansing, to his original WFMK(FM) there. He has operated WFMK since 1969.

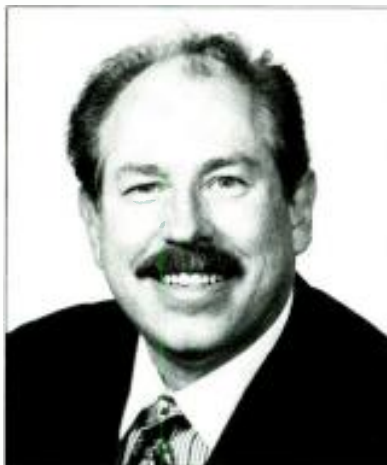
"I wanted to take some profit off the table and I wanted the resources to give me control in one place where I could do business," says Liggett, chairman of Liggett Broadcast Inc. of Lansing. "Lansing has been our home market for 28 years, and we decided that's where we'd make our stand."

"But our strategy behind doing this was based on fear," continues Liggett. "We didn't want to be the one guy in town with one radio station when everybody else had three or four." Liggett says his group controls nearly 50% of market revenue and his stations claim 40% of the radio audience.

Based in Marietta, Ga., owner Stephen Taylor of Taylor Broadcasting sank the profit he reaped from selling three FMs in North Carolina into building his Macon portfolio from one station—WQBZ(FM)—to five FMs and two AMs serving the larger Macon metro area. He added WNML-AM-FM, WLCG-AM-FM, WRBG(FM) and WIBB(FM), each acquired within the past six months. Taylor has owned WQBZ since 1990.

Taylor has programed his FMs with various urban formats to attract Macon's African-American population. "Our strategy was to work through the synergies available by owning all of these stations," Taylor says. "All of our stations are urban-oriented. We dominate in the urban audience, and we have a programming niche we can defend."

Owner Charles Wilson, president of



Among the broadcasters deciding to concentrate on a single market are Greg Capogna and Charles McLavy (right) whose 62nd Street Broadcasting owns five FMs and one AM in Saginaw, Mich. Above: Robert Liggett calls Lansing, Mich., home with four FMs and two AMs.



Pacific Northwest Broadcasting, streamlined his company's assets from radio stations in three states to a five-station cluster in Boise, Idaho.

Wilson started with KQEC(FM)-KBOI(AM) Boise in 1975. Four years ago, he added KLCI(FM), and last year he purchased KIZN(FM) and KZMG(FM).

Wilson says he concentrated his strength in one market not only because he tired of frequent flights to visit his group's stations in scattered markets, but also as a way to stay competitive with larger operators.

"When the Telecom Act passed, I figured we'd either be buyers or sellers, but we couldn't be stagnant," Wilson says. "I wanted to stay in business. And if you don't own the maximum that you can in a marketplace, you can't be competitive."

In Saginaw, Mich., Charles McLavy and Greg Capogna of 62nd Street Broadcasting plan to close on their purchase of WIOG(FM), WGER(FM) and WSGW(AM) next month, giving them five FMs and one AM.

Combined with McLavy's and Capogna's existing WKQZ(FM), WJDA(FM) and WJMK(FM), all serving Saginaw, the additional stations will enable 62nd Street to garner 40% of market revenue, McLavy says. He adds that the mix of stations also pairs the market's dominant male-targeted

station with the leader among women 25-54, which had been owned separately.

Unlike Liggett, Taylor and Wilson, who operate largely independent from large financiers, 62nd Street has a financial equity partner, Bain Capital Radio Investment. And while Saginaw is 62nd Street's largest market, the group also owns stations in Toledo, Ohio; Lansing, Mich., and Fort Wayne, Ind.

Independent owners say the greatest benefit to clustering in a single market has been the ability to compete for and win a larger share of the market's advertising dollars.

"We were feeling that with only two stations in Macon, at some point we'd be crushed by the competition," Taylor says.

Before investing in Macon, Taylor sold three stations serving New Bern/Greenville, N.C. Although one of his FMs there ranked second in audience share in the market, Taylor says he faced significant competition from Beasley Broadcasting. Beasley held more stations in the market, although they were lower-ranked than Taylor's.

"It's safety in numbers," says Taylor. "In New Bern, we felt Beasley had the opportunity to come after us, and we chose not to fight a battle we could lose. Whereas in Macon, with the num-

ber of stations we hold, we can combat any attack."

"With five stations, it gives us a reasonable return in sales for the dollars invested," says Wilson. "It costs us no more in tubes and transmitters to operate the five stations, but the sales volume and profits with five stations [are] better than with three."

In Lansing, Liggett is restructuring his sales staffs. One national sales manager, a regional sales manager, two local sales managers and two local sales teams will represent his whole group. Each station previously had been operated with its own local and national sales manager.

Liggett says the change should give his group and all Lansing radio more leverage in competing with the city's newspaper and television stations for local and national advertising dollars.

"With this group, we have the chance to sell radio in Lansing against other media," says Liggett. "We have the muscle to take business away from newspapers. And we have the money to hire the best salespeople."

Independent owners say they've chosen not to raise rates in their markets just because they can offer advertisers larger audience share with multiple stations. At the same time, group owners say they have not lowered rates to undersell their competition.

McLravy and others say such moves are counterproductive.

"We have to manage our price as effectively as we can," says McLravy. "If you have the majority of audience share, it's easy to try to take all the advertising you want at a cheaper price; but, over time, that is not a winning strategy. You may have 100 percent of the market revenue, but you'll earn fewer dollars. To be responsible, we need to price this for the long term, not the short term."

"We have to be sensitive to what our customers think is fair," says Liggett. "It makes it even more important that we pay special attention to customers who may think [that] because we have many stations they won't get a fair shake."

Capogna and others say that they hope the added muscle in their markets will lure more national advertisers. "National buyers have 200 or more products to move, and they are looking for the easiest way to deliver the best cost-per-point for their client," Capogna says. "If you can walk in with a strong station package from one company, that will make a difference nationally."

Liggett agrees, saying "that's why we're going for the deals" that allow radio groups to cluster in certain markets. "Instead of national advertisers spending as much on TV and newspa-

pers, maybe they'll spend more on radio because now we competitively can deliver more gross ratings points to them. Hopefully, that will give us a chance to attract quality national advertisers."

Garnering more money in the ad market means being able to afford better programming, better on-air talent and more experienced sales executives, several owners say.

"You can afford to pay people because you have the critical mass of money and strength to put on a very good show," says Liggett. "I can hire a good morning team and have the best salespeople who'll be able to make money, hold the rates and hold our position in the market."

And although these independent owners have bulked up to a seemingly comfortable level in their markets, they know that they represent a dwindling population of radio owners.

"I grew up loving radio and wanting to own radio stations when the guy that owned the radio stations was a fairly important and influential guy in the community," says Liggett. "Now the people who own the stations are the Wall Street investors. That's sad for me. On the other hand, you take your money and run and hope that there's a job for your children working for a big broadcasting company." ■

Country tops among listeners

Interep study of Arbitron books shows 36% increase since 1990

Country formats continue to claim radio's largest cume audience nationwide, according to the Interep Radio Store, whose latest radio format survey report noted a 36% increase in country radio listeners since 1990.

The report, released last week, placed country's cume audience at 40 million, according to Arbitron's fall 1996 report of adults 18-plus. Interep compared that with the 26 million tallied in Arbitron's spring 1990 survey. Interep ranked country as the nation's dominant radio format among the 23 it monitored.

Adult contemporary ranked second with a 33 million cume, news/talk was third with 29 million, contemporary hits came in fourth with 19.4 million and oldies was fifth with 19.3 million.

Of the top five formats, news/talk and oldies showed the most significant gains in national audience between 1990 and 1997. News/talk rose from 13.3 million in the 1990 survey to more than 40 million in the fall '96 book. And oldies jumped from 8.4 million to 19.3 million.

Format popularity has shifted by geographic region. Although country dominated stations in the midwestern and southern U.S., adult contemporary formats drew a larger audience in the Northeast and news/talk drew more listeners in the West than did country.

Interep also noted variations in the popularity of formats with different age groups. Adult alternative ranked highest with adults 25-54, with 80% of its listeners in that demo. Oldies earned the next largest segment of adults 25-54, with 76% of its listeners within that age group. Classic rock and ethnic formats each claimed 73% of its listeners in that demo.

Of non-music-based formats, religious had 65% of its listeners between 25 and 54; all-news claimed 61% and news/talk was at 57%.

Alternative formats ranked highest with young adults (18-34), with 76% of its audience from that demo. Modern rock ranked second at 72%, and contemporary hits was third with 69%.

—DP

It's scramble time for adult channels

Operators must block or move services by May 18; MSOs stand to lose millions

By Price Colman

When the cable industry dons a federally mandated chastity belt on May 18, it will crimp more than the daytime viewing habits of adult-programming fans.

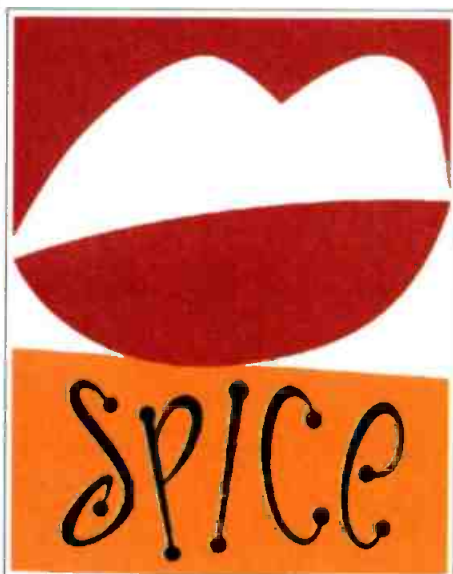
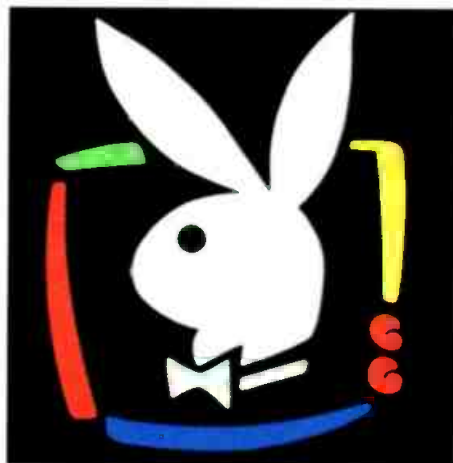
Under Section 505 of the 1996 Telecommunications Act, cable operators must begin scrambling both audio and video feeds for adult programming on May 18. If that's impossible—as it is for an estimated 60% of cable systems—then cable operators must move the programming into the 10 p.m.–6 a.m. time slot.

Compliance means that cable MSOs could lose \$25 million–\$50 million in annual revenue from adult programming, according to some estimates. A recent Paul Kagan Associates study shows that total cable PPV revenue is about \$661 million annually. Of that, adult programming accounts for about \$131 million, or roughly 20%.

As for the programmers themselves—primarily Playboy and Spice Networks—they'll take a hit, too, even though it's the cable operator who gets the lion's share of revenue—typically 80%–90%—for adult-programming PPV services.

"This has more of an impact than might meet the eye on Spice and Playboy because their programming costs are fixed," says Mark Riely of Media Group Research. "If they lose 20 to 25 percent of revenues, it does drop to the bottom line."

Playboy, which had cable programming revenue of roughly \$21.2 million for fiscal year 1996 (ended June 30), has quietly estimated revenue losses at about \$1 million a quarter. Spice Networks, in a recent Securities and Exchange Commission filing, estimated losses of \$1 million–\$2 million for the portion of 1997 that the provision is



The Playboy Channel and Spice will take a hit from the new scrambling rules though how big a hit remains to be seen.

in effect. Spice had about \$15 million in revenue from Spice and the Adam & Eve channel.

The financial impact is unclear in part, say programmers, because it's impossible to determine how many customers who buy the service in the hours immediately preceding the 10

p.m.–6 a.m. slot will be willing to delay their buys until safe-harbor hours.

"Because you have these varying layers of use and original hours of distribution, it's hard to know what viewers are going to do," says Jim English, president of Playboy Networks Worldwide. "You could paint a doomsday picture, but I don't think that's right. You also can't paint a rosy picture."

Spice estimates that roughly 25% of customers buy during the so-called safe-harbor hours of 10 p.m.–6 a.m. That time period accounts for about 60% of revenue, says Steve Nolfi, senior vice president, affiliate sales and marketing.

"The question overall is how elastic are consumers' viewing habits going to be," says Nolfi. "Most customers start at 9 p.m. Anybody buying at 9 p.m. can wait an hour. Our thought is, there will be no loss of revenue there."

While some cable operators are still figuring out how they'll handle the change, Tele-Communications Inc. has decided that the majority of its systems will drop the racy stuff during the day. The company has given local system operators four options: substitute Eye on People (CBS's fledgling cable channel), Sony's Game Show Network, the ValueVision home shopping channel or a Request PPV channel.

Despite analysts' projections for an industry wide revenue hit, TCI is looking at a seamless transition. "We're planning on making sure it's revenue neutral," says Jedd Palmer, TCI Communications' senior vice president, programming. "We don't anticipate any kind of material loss of revenue."

Like many operators, Time Warner's cable systems will adapt to the change based on what the systems themselves can handle. In systems capable of scrambling both feeds,

there'll be no change. Otherwise, systems will probably take an alternative music feed—both Playboy and Spice are offering one—to replace the unscrambled audio. It's unlikely Time Warner will replace the programming completely, says Time Warner Cable spokesman Mike Luftman.

"I don't know of plans we have to out-and-out replace it," Luftman says. "There's a segment of the public that wants that programming from us."

Because system managers will have the final say in adapting to the provision, it's unclear what, if any, economic impact the change will have, Luftman says. "Whether it's a better solution in terms of revenues or not, time will tell."

While the May 18 enactment of Section 505 appears inevitable, the provision's permanence is still an open question.

Although Spice dropped its legal challenge in April, Playboy is plugging ahead on its own and expects to eventually file for a permanent injunction against the provision.

Although Spice dropped its legal challenge in April, Playboy is plugging ahead on its own and expects to eventually file for a permanent injunction against the provision.

Part of the problem, as Playboy's suit outlines, is that other programmers that

don't necessarily fall into the adult category—HBO, Viewer's Choice and BET among them—still feature sexually explicit programming during non-safe-harbor hours.

"There's this huge loophole, as government is known to leave, where everyone else can steal my business," says English. In addition, Section 504 in the '96 Telecom Act requires cable operators to place program traps—essentially blocks—free at a customer's request.

"We have received a good bit of e-mail and written letters [about] 505 from people who have children and people who don't," says English. "They say, 'It's my responsibility to monitor my children, my neighbors' responsibility to monitor their children. If I want to see adult programming at 4 p.m., it's my right. Don't take away my rights.'"

Olbermann exits ESPN, for now

'SportsCenter' anchor leaves show for at least two weeks

By Joe Schlosser

Outspoken ESPN *SportsCenter* anchor Keith Olbermann has cleared out his desk at the network's headquarters in Bristol, Conn., and has been taken off the air until at least May 13.

"We are kind of cooling down, taking a break and seeing how we all feel about it," says ESPN executive editor John Walsh. It isn't clear exactly what "it" is, but Walsh says, "There are a variety of issues that we want to discuss and kind of get some distance from and perspective on."

Network officials say they will continue to pay Olbermann during his absence, and they deny that he has been suspended. Olbermann, 38, has been at ESPN for five years. Could he be out at ESPN altogether?

"It depends on [whether] he wants to be here," Walsh says. "We certainly think he is a talented guy."

Olbermann had no comment.

Sources tell BROADCASTING & CABLE that Olbermann has complained about his reported \$300,000 annual salary and about ESPN's location in rural Connecticut for some time.

Olbermann also recently slipped in a plug on *SportsCenter* for his and co-anchor Dan Patrick's new book, "The

Big Show." Network officials reportedly sent out an internal memo the following day warning against such on-air self-promotion. Walsh says an ESPN official spoke to Olbermann about the matter but that there was no memo.

"Keith's desires sometimes change from day to day or week to week, and his notion of what would make him happy is sometimes a moving target," sources close to ESPN say.

The final straw for ESPN officials may have been Olbermann's appearance on ex-ESPN anchor Craig Kilborn's Comedy Central show on April 16. Olbermann went on the show to promote his new book, apparently without receiving permission from ESPN officials. "Keith told me that he had asked the guys in Bristol [for permission], but that they didn't give him a response," Kilborn says. Once on the show, Kilborn asked Olbermann, "What's the most God-forsaken place on the East Coast?" Olbermann replied, "Bristol, Connecticut."

ESPN officials deny that Olbermann asked for permission to be on the show, and they dispute Comedy Central's assertion that ESPN has told its anchors they may not appear on Kilborn's show.

"All they have to do is ask," Walsh said of his anchors. "They are allowed

"Keith's desires sometimes change from day to day or week to week, and his notion of what would make him happy is sometimes a moving target."

[to appear] on a lot of shows. We don't allow them to go and host shows on other networks. We allow them to be guests, but it depends on the nature of the show."

ESPN officials say that ESPN radio personality The Fabulous Sports Babe has appeared on Kilborn's show.

Kilborn, who left ESPN nearly a year ago, says that "the two [ESPN] negatives are the location and the pay scale. It's low, especially when you know how much that company makes."

"I think there are better ways to handle things, and when you are having someone live there [Bristol] and work there, instead of playing hardball, you should be a little more compassionate," Kilborn says.

Sources say Olbermann wants to work for ESPN radio in New York City, possibly hosting *SportsCenter* on Sunday evenings.

USA unveils development lineup

USA Networks-owned Sci-Fi Channel also announces first series

By Cynthia Littleton

Lawyers, cops, bounty hunters and a man guided by the spirit of Bruce Lee are the focus of four new series projects on USA Network's fall development slate.

USA last week joined the parade of basic cable networks presenting their upcoming schedules to advertisers and reporters.

Bowing Aug. 4 will be reruns of *Walker, Texas Ranger* and USA's new weekday teen comedy block, comprising new episodes of *Saved by the Bell: The New Class* and the USA original *USA High*. Off-syndication episodes of *Baywatch* will join the prime time lineup in September.

USA originals renewed for another season include the dramas *La Femme Nikita*, *Pacific Blue*, *Silk Stalkings* and *The Big Easy*. Series in development include:

- *Melanie Darrow* (Wilshire Court Productions): Delta Burke stars as a saucy, unconventional criminal defense lawyer.

- *Cinderella Man* (Gaumont TV): A New York under-

cover cop poses as a jet-setting aristocrat.

- *Genuine Heroes* (North Hall Productions): A female bounty hunter hooks up with a maverick grifter.

- *Bruce Lee's Netherworld* (Andrew Solt Productions): A man is guided by Lee's spirit to help those in need.

On the long-form front, USA has landed Oscar winner Gregory Peck for a remake of "Moby Dick" (Peck starred in the 1956 theatrical version) co-starring Patrick Stewart.

Separately, USA Networks announced that its Sci-Fi Channel will unveil its first original series during the upcoming season. Set in 2157 AD, *Mission Genesis* focuses on the caretakers of the human species, an Adam-and-Eve-esque pair named Reb and Yuna.

Sci-Fi is also moving into original long-form production. The network is teaming with the BBC to produce a six-hour miniseries revolving around the discovery of a "clandestine invasion of Earth" by multidimensional aliens. Also planned for 1997-98 is a six-hour take on "Dune," Frank Herbert's classic fantasy/fiction novel, and a remake of the Rod Serling teleplay *A Town Has Turned to Dust*. ■

Big gain, and loss, for TSAT

Cash flow boost is upside; net loss is big downer

By Price Colman

TCI Satellite Entertainment reported strong revenue and stellar cash-flow growth coupled with a whopping net loss in its first full quarter of operation as an independent company.

TCI Satellite Entertainment (TSAT), the Tele-Communications Inc. subsidiary spun off in December 1996, recorded a 29% increase in first-quarter revenue, to \$123.3 million, and a 273% increase in cash flow, to \$13.4 million, for the period.

The downside was that TSAT's net loss grew 386%, to \$52.5 million (79 cents per share on a pro forma basis) for the period as the company spent to grow the business.

Much of the credit for the impressive cash-flow growth goes to an equally impressive reduction in subscriber churn. A rigorous credit check program and an aggressive customer retention program helped TSAT reduce churn by 44%, to 27% in 1997's first quarter versus a staggering 48% during the same period in 1996.

"Our goal is to drive it down more," says TSAT President Gary Howard. "I would like to see it come down three or four more [percentage] points by the end of the year."

TSAT's subscriber base grew nearly 4.9%—roughly 34,000—during the quarter to 734,000. The increase was smaller than the 42,000 new customers added in the same period in 1996, but as Howard pointed out, the reduced churn effectively offset the smaller subscriber growth. Meanwhile, the recurring revenue per subscriber (revenue minus equipment and installation costs) grew to \$52 from about \$50 in 1996's first quarter.

TSAT's big jump in net loss was largely the result of increases in depreciation, equipment costs and interest payments associated with the firm's \$352 million private debt offering during the period.

TSAT officials had little to offer in updates on the Primestar Partners restructuring. The current plan calls for incorporating the partnership into TSAT, with the various stakeholders getting equity stakes that reflect their

subscriber counts. At 734,000, Primestar by TCI (which TSAT holds) is the largest chunk. Time Warner is next, with about 550,000 subscribers either directly or indirectly owned. The remaining cable partners—Continental, Comcast and Cox—account for the remaining 496,000 of Primestar's 1.78 million total subscriber base.

Howard emphasized that, while the company will issue new shares as part of the cash/equity deal to absorb Primestar Partners, the transaction won't dilute the investment of existing shareholders.

"[Partners] will be getting shares based on same price per sub that TSAT gets for its shares," he said. Analysts remain skeptical that Primestar can be absorbed in a way that's nondilutive to TSAT shareholders. That's one reason the satellite firm's stock price has sagged in recent weeks.

Howard also said TSAT is on target for a fall launch of its Cable Plus service and has a commitment from manufacturers for 500,000 converter boxes, although the delivery period is still being negotiated. ■

The Digital Derby: Satellite and Cable TV

One in a series of media commentaries from Morgan Stanley

In this and succeeding issues of BROADCASTING & CABLE, the editors will present financial commentaries by specialists of the Wall Street investment firm of Morgan Stanley. It is anticipated that they will appear approximately once a month, covering broadcasting, entertainment, cable, satellite and such related media subjects as the Internet. This initial installment was excerpted from a longer report written by the firm's analysts, Richard Bilotti, principal, and Marc Nabi.

The full report is available from Morgan Stanley at 1585 Broadway, NY 10036.

it presents appraisals of digital TV deployment plans for the cable and satellite companies the firm follows.

Editor's Note: The following commentary is directed at the two principal multichannel TV media; it does not address terrestrial broadcasting, which will be covered in subsequent columns.

The next wave of broadcast technology won't just rearrange the shoreline. In our view, digital television will make a splash big enough over the next 10 years to add an ingredient long missed by the suppliers of home entertainment—significant growth.

The race is on to capture market share during the next seven to 10 years. We expect that the competition between seven large cable companies and three DBS providers will continue to evolve into a race to capture shares of the emerging digital TV market. One key hypothesis is that aggregate digital penetration—DBS, digital cable, digital video disk (DVD), and possible regional Bell operating company (RBOC) products—will principally be a function of the growth in household income relative to equipment prices and service rates. We have excluded digital terrestrial broadcast technology and have assumed that the broadcast networks and stations will remain primarily programmers carried on all transmission systems. Our other primary hypothesis is that splitting the cable and satellite television industries is an artificial convention that is far less relevant than in the past.

We believe there are three winners—three companies poised to obtain future digital TV shares that are robust and not reflected in current market values.

- **Cox Communications** (Morgan Stanley considers it a strong buy with a price target of \$30-\$32) is estimated to have 1.4 million digital subscribers in 2001 (26% of households).

- **Time Warner** (Morgan Stanley ranks it as an outperforming stock with a price target of \$50) will have 2.4 million digital subscribers and 5.7 million advanced analog subscribers in 2001 (49% of households).

- **DIRECTV** is estimated to have 5.5 million subscribers in 2001, with a 50% share of the satellite television subset of the digital market.

We estimate total multichannel penetration in 2001 will reach 80%, up from 69% of all television households in 1996. Thereafter, the ratio should not materially increase beyond 81%-83% by 2006. We project that 30%-45% of all households will buy a high-end digital TV service in 2001 and 2006. All of the \$32 billion-\$33 billion of digital TV revenue (including digital video disk) in 2006 will be generated by approximately 48 million households. This level is slightly greater than the 30 million existing premium television customers but far less than VCR or compact and audio disk penetrations.

Digital TV revenue should advance from \$2.2 billion in 1996 to \$32 billion-\$33 billion in 2006. We estimate that the average digital household will increase its average monthly multichannel service bill by \$15-\$20, to \$55-\$60, from \$25-\$40 for its former analog service. Approximately one-half of the incremental spending will be for premium movie service or sports packages.

DBS has the early lead in the digital derby, but we project the cable and satellite industries will each have approximately a 45% share in 2006. The DBS industry will probably rocket to 15 million subscribers in 2001 and then begin to level off toward 18 million by 2006. In contrast, deployment of digital television by the cable television industry should capture 11 million-12 million digital subscribers in 2001 and 18 million-19 million in 2006. A small share of the digital television market is expected to be captured by RBOC video services and digital video disk equipment (DVD).

The cable industry will capture a projected 70%-80% share of digital households where it sells new services. By 2001, we expect that 60%-65% of all cable television homes passed will be offered digital television. The levels of deployment of specific companies vary significantly from the industry average. In 2001-06 the 0.8 million-2.9 million digital subscriber additions for the cable industry should exceed the 0.3 million-1.3 million annual new DBS customers. As a result, DBS penetration in 2001-06 plateaus at 14%-16%, or 15 million-18 million households.

The cable television industry appears to have three primary advantages.

1. Cable television operators have an existing subscriber base, while DBS providers must add first-time customers. Limited tests indicate that this distribution advantage can be translated into 30% penetration levels in carefully targeted markets.

2. Digital television service rates for cable operators should be 10%-15% less than DBS rates. Also, cable digital products do not require the customer to purchase equipment. Of the estimated 30% of all households that have considered but rejected DBS, cost was the primary determinant.

3. The analog basic service of cable television operators can be installed on all secondary household television sets for almost no additional cost.

In the 60%-70% of the U.S. where digital cable TV becomes available, the cost of the ASkyB local packages plus the standard national package and amortized equipment costs will exceed the average cable television price per month by 10%-15%. From another perspective, if ASkyB bundles the local packages into the national packages without increasing its rates, then its long-term operating cash-flow margins could be cut from 25%-30% to 13%-17%.

The sincerest form of flattery?

CNBC finds a prime time role model in rival CNN

By Joe Schlosser

In an effort to boost sagging ratings, CNBC is giving itself a face-lift with new programming, new management and an upgraded Fort Lee, N.J., facility. Following the network's overhaul, its prime time lineup will look very similar to rival CNN's.

CNBC is adding current MSNBC show *The News with Brian Williams* and a 7 p.m. business news program to rival CNN's *Moneyline with Lou Dobbs*. CNBC already goes head-to-head with CNN at 9 p.m., with Geraldo Rivera's talk show up against CNN's long-standing *Larry King Live*.

The network plans to spend \$10 million–\$20 million to renovate its studio, equipment and offices and to upgrade its on-air image. CNBC President Bill Bolster says the network has been long overdue for a makeover and will give CNN "a real run for its money."

"We will be very, very competitive," Bolster says. "I fully expect to surpass [CNN]."

Gail Evans, CNN executive vice president, says she is flattered but not threatened by what she calls CNBC's attempt to copy CNN's evening format.

"From my understanding their prime time has been down badly, so they are looking for ways to fix it," she says. "I would rather be the person looking for

the next place to go than the person looking to copy or imitate me."

CNBC officials say *Rivera Live* has beaten or run close behind the *Larry King Live* program lately. Evans admits the ratings between the two shows have heated up, but says there is a catch.

"I think Geraldo does well [with] a big flashy story like [O.J.] Simpson," Evans says. "It is great to have a run on one story, but it doesn't establish you forever and ever."

The News with Brian Williams will begin airing on CNBC on May 19 and will continue to run on sister station MSNBC at 9 p.m. Williams will work the MSNBC show live; then CNBC will air largely the same show with a few updates. Williams's show replaces reruns of *Late Night with Conan O'Brien* on CNBC.

"It is going to be kind of like being on Broadway," Williams says. "Two shows a day. We hope it is not condescending to the viewers, and we hope it is literate."

Williams's show is seen only as a temporary fix for CNBC. Bolster says he does not expect the program to be on CNBC for more than a year. The network is putting together a number of yet-to-be-announced shows.

"The *Conan O'Brien* show fulfilled what we wanted it to," Bolster says. "With Brian Williams available to us, it seemed to marry up better. It flows bet-

ter having a news program in that slot."

Bolster says putting Williams on both CNBC and MSNBC is a good way to promote the NBC brand. Analysts say it is a way to bring attention to MSNBC, which airs in half the number of homes that CNBC does. Williams acknowledges that the move can work only for a year or less before there are diminishing returns.

Starting in September, CNBC will roll out its yet-to-be-named business show. Veteran producer Jack Reilly, who has been vice president of business news at the network, will be the show's executive producer. CNBC currently airs *Money Club*, but the new business news show is expected to be a much harder hitting business program, Bolster says.

"We are going to wrap up the business day like no one else," Bolster says. "It is going to be the quintessential business news program on the air."

CNN's Evans says *Moneyline* is the "Cadillac" in the field and will likely remain that way.

"Lou Dobbs is an institution," Evans says. "My father was a big New York businessman. If Dobbs [took] a day off, [he would] call me, worrying that something was wrong with the market. That's the kind of program it is in the business world." ■

H E A D L I N E S

Name change

Encore Media Corp. is changing the name of its themed movie service to Encore Movie Networks as part of a \$20 million rebranding campaign. The campaign is part of a \$60 million effort that includes a \$40 million branding campaign for Starz!, which Encore launched in November 1996. The latest move features two new spots—one for Starz!, one for Encore Movie Networks—designed to position the two networks as must-have programming for digital rollout. Spots will run on USA, TNT, TBS, CNN, CNN Headline News, Discovery, Lifetime, Family Channel and A&E.

as well as on network radio and broadcast networks in major markets.

Spending on Family

Officials from The Family Channel say the network spent \$30 million–\$40 million more on original programming for the coming season than it did last season. CEO Anthony Thomopoulos would not say how much will be spent on all programming, but said it is "much less" than USA Network's reported \$180 million budget. Programming President Gus Lucas says Family will increase its original movie production from 12 movies to 14 movies per year. The network has

30 specials and films currently in production, Lucas reported.

Family's new lineup for fall includes digitally remastered episodes of *Hawaii Five-O* and *Diagnosis Murder* and a new version of game show *Let's Make a Deal*. The network also has acquired off-broadcast rights to *America's Funniest Home Videos*, *Dr. Quinn: Medicine Woman* and *Murder, She Wrote* for 1998-99. Thomopoulos also says that Family Channel is interested in acquiring off-broadcast rights to CBS hit *Touched by an Angel*.

On the international front, the network will launch two channels in

South and Central America in July—a new Spanish-language network for women, called Casa Club, and a Spanish-language version of The Family Channel.

Shop shape

HSN Inc. last week reported \$44 million in operating cash flow, compared with \$25 million in first quarter 1996. The company announced pro forma financial results, with numbers adjusted to account for the December 1996 merger with Home Shopping Network and Savoy Pictures Entertainment. The new company, HSN Inc., is a holding company with main operating units Home Shopping Network, Silver King Broadcasting and SF Broadcasting. The latest-named is a 50%-owned subsidiary of Savoy.

HSN Inc. reported net earnings of \$3.8 million, or 7 cents per share, compared with a pro forma net loss of \$6.9 million, or 14 cents per share, in first quarter 1996. Net sales for its core electronic retail business, Home Shopping Network, increased \$17.9 million—or 8%—to \$242.7 million, from \$224.8 million in the same period the year before. Sales increased 11% for first quarter 1997, partially offset by a decrease of \$4.6 million for shopping service America's Store. Home Shopping Network's operating cash flow, or earnings before interest, taxes, depreciation and amortization (EBITDA), increased 70.8%, to \$46.1 million, from \$27 million in the same period last year. Net sales for Home Shopping Network increased \$5.8 million (or 2.3%) to \$261.4 million, from \$255.6 million last year.

Cox accounting

Cox Communications, the number-five cable MSO, reported a 9% increase in first-quarter pro forma revenue, to \$357.5 million, and a 2% rise in cash flow, to \$139.6 million, for the period. Cox also said it increased its customer base 2.4% on a pro forma basis for the period. At the same time, the company showed a \$37.8 million net loss, or 14 cents per share, for the period, versus net income of \$7.4 million, or 3 cents per share, for the year-earlier period. The loss was largely the result of increased interest expenses, deprecia-

tion, net losses of affiliated companies, a 7% increase in programming costs and a 56% increase in costs associated with Cox's satellite business.

MTV Networks, which includes MTV, M2, VH1, Nickelodeon and Nick at Night's TV Land, grew revenue 15% in first quarter 1997, to \$305 million. Revenue for the networks and broadcasting segment, which also includes Showtime Networks, increased 11%, to \$577 million.

Viacom's overall revenue was \$2.9 billion, up \$300 million from first quarter 1996. Viacom's earnings before interest, taxes, depreciation and amortization (EBITDA) fell \$56 million from first quarter 1996, coming in at \$392 million. Operating income also fell from \$256 million to \$174 million. Viacom reported net losses of \$24 million, or 11 cents per share, versus net income of \$19 million, or 1 cent per share, last year. Adjusted for discontinued operations in first quarter 1997, Viacom reported net losses of \$34 million, or 10 cents per share, versus net income last year of \$13 million, or 3 cents per share. Wall Street is still hammering Viacom's Blockbuster unit for driving down the company's value. Blockbuster segment (video and music/parks) reported a 15% increase in revenue to \$973 million, while EBITDA decreased 15%, to \$160 million. Viacom closed up 68.75 cents at \$28.94.

Jones cash flow up

Acquisitions increased Jones Inter-cable's operating cash flow 11% over first quarter 1996 on a pro forma basis, the company said last week. They also helped increase Jones's subscriber base by 5.3%, or 7,733 subs. Total revenue was \$83 million, up from \$67 million over the first quarter last year. Pro forma revenue increased \$5.7 million, or 8%, for first quarter 1997. Pro forma operating expenses increased \$2.4 million, or 6%, over the first quarter last year, primarily because of premium and satellite programming costs. Cash flow increased 43.4 million, or 11%, on a pro forma basis, while net loss grew to \$15.8 million, a \$1.1 million increase.

High marks for Marcus

Marcus Cable reports that its revenue increased 10% on a pro forma basis to \$114.4 million, up from \$102.7 million for the same period last year. Earnings before interest, taxes, depreciation and amortization (EBITDA) increased 13.5%, to \$55.5 million, in first quarter 1997. EBITDA results include a \$4.1 million fee Marcus received when it sold systems in Maryland. Marcus reported net losses of \$25.2 million, down from \$29 million for the first quarter last year. Marcus added 8,200 basic cable customers and 3,200 premium cable customers, growing its subscriber base to 1,859,558.

TNT saddles up



James Garner hosts a TNT two-hour original documentary *Big Guns Talk: The Story of the Western*, on Sunday, July 27, at 8 p.m. ET. Stars including Charlton Heston, Anthony Quinn, Ernest Borgnine and Tom Selleck talk about the appeal of the classic American film genre. TNT kicks off a two-week festival of westerns with the documentary as centerpiece. Original mini series *Rough Riders*, starring Tom Berenger and Sam Elliot, starts Sunday, July 20, at 8 p.m. ET.

Cable boosts Baby Bell

Cable television ventures contributed to higher revenue at Baby Bell Ameritech, but they also added to operating costs, the company says. Ameritech reported \$3.859 billion in revenue for first quarter 1997, compared with \$3.567 billion in the same quarter last year. Net income was \$536 million, compared with \$478 million in the prior-year period. Operating expenses increased by \$202 million, or 7.4%, from the previous year because of growth businesses, such as cellular and security monitoring services, and increases in employee-related expenses and expenses for emerging businesses. Earnings per share grew to 97 cents, versus 86 cents in the first quarter last year. Net cash from operating activities grew to \$1.314 billion from \$781 million.



Canada greenlights cable telco

The Canadian government has paved the way for Canadian phone companies to begin offering broadcast services as of Jan. 1, 1998. Canada's largest telco, Bell Canada, and a handful of smaller players have expressed an interest in offering TV services. Cable companies may apply for common carrier licenses right away, but need to invest in expensive upgrades to be ready for telephony.

Sky unveils digital plan

UK pay-TV giant BSkyB, controlled by News Corp., has placed an order for 1 million digital DTH set-tops with four manufacturers as it prepares to roll out the UK's first digital DTH platform in spring 1998. Sky also unveiled British Interactive Broadcasting, an independent company that will provide interactive services alongside the digital platform. Some 25-30 interactive services, including home banking, home shopping and Internet access, will come on line in summer 1998. British Interactive Broadcasting, a joint venture of BSkyB (32.5%), British Telecom (32.5%), Midland Bank (20%) and Matsushita Electric (15%), will charge a fee to service providers who use its interactive system. BIB will subsidize the digital decoders, providing £265 million to insure that the retail price is around £200 (about \$320).

PAS-6 launch delayed

Satellite operator PanAmSat has delayed the launch of its 36 Ku-band transponder PAS-6 bird until "late summer," affecting News Corp.-led Latin digital DTH venture Sky Entertainment Services. Sky was relying on PAS-6 to expand its Brazilian services. PAS-6 was originally earmarked to launch in December 1996, then in May 1997. Manufacturer Space Systems/Loral, having encountered problems in similar satellites, now says it needs to check whether changes need to be made to PAS-6's power system.

—by Micheal Katz

50

PEOPLE'S CHOICE Top Cable Shows

Following are the top 50 basic cable programs for the week of April 28-May 4, 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. NBA/Chicago @ Washington	TNT	Wed 7:58p	3,552	5.0	3.7	7.9
2. NASCAR/Save Mart 300	ESPN	Sun 4:00p	3,112	4.4	3.2	10.3
3. Movie: "Pretty Woman"	WGN	Sun 1:00p	1,482	3.8	1.5	10.8
4. Rugrats	NICK	Sun 10:00a	2,562	3.7	2.6	12.3
5. NBA/Seattle @ Phoenix	TNT	Thu 10:32p	2,550	3.6	2.6	8.0
5. NBA/LA Lakers @ Portland	TNT	Wed 10:40p	2,542	3.6	2.6	8.5
5. Rugrats	NICK	Wed 7:30p	2,521	3.6	2.6	6.4
8. Hey Arnold	NICK	Mon 8:00p	2,466	3.5	2.6	5.7
9. Rugrats	NICK	Mon 7:30p	2,410	3.4	2.5	5.8
9. NBA/Miami @ Orlando	TNT	Thu 7:58p	2,410	3.4	2.5	5.5
9. WWF Wrestling	USA	Mon 7:57p	2,408	3.4	2.5	5.2
9. Rugrats	NICK	Sat 8:30a	2,382	3.4	2.5	12.5
9. Rugrats	NICK	Thu 7:30p	2,363	3.4	2.4	6.2
14. Angry Beavers	NICK	Sun 10:30a	2,280	3.3	2.4	10.9
15. NBA/New York @ Charlotte	TNT	Mon 7:58p	2,295	3.2	2.4	5.1
15. NBA/LA Lakers @ Portland	TNT	Fri 10:32p	2,284	3.2	2.4	7.5
17. Hey Arnold	NICK	Wed 8:00p	2,146	3.1	2.2	5.0
17. Tiny Toon Adventures	NICK	Sat 9:30a	2,143	3.1	2.2	10.3
17. Doug	NICK	Wed 7:00p	2,140	3.1	2.2	5.8
20. Tiny Toon Adventures	NICK	Sat 9:00a	2,128	3.0	2.2	10.5
20. Secret World of Alex Mack	NICK	Thu 8:00p	2,117	3.0	2.2	5.1
20. Kenan & Kel	NICK	Sat 8:00p	2,105	3.0	2.2	6.0
20. Hey Arnold	NICK	Sun 11:00a	2,073	3.0	2.1	9.9
20. Rugrats	NICK	Tue 7:30p	2,066	3.0	2.1	5.4
25. Rugrats	NICK	Fri 7:30p	2,045	2.9	2.1	6.0
26. Doug	NICK	Mon 7:00p	1,947	2.8	2.0	5.0
27. Looney Tunes	NICK	Sun 9:00a	1,918	2.7	2.0	9.7
27. Are You Afraid Of the Dark?	NICK	Mon 5:00p	1,909	2.7	2.0	6.7
27. World Champ Wrestling	TNT	Mon 7:00p	1,905	2.7	2.0	5.1
27. Doug	NICK	Thu 7:00p	1,895	2.7	2.0	5.4
27. NBA/Atlanta @ Detroit	TNT	Fri 7:58p	1,894	2.7	2.0	5.0
32. J. Henson's Muppet Babies	NICK	Sat 10:00a	1,836	2.6	1.9	8.8
32. All That	NICK	Sat 8:30p	1,833	2.6	1.9	5.0
32. Rugrats	NICK	Sat 7:30p	1,832	2.5	1.9	5.5
32. My Brother and Me	NICK	Sun 1:00p	1,795	2.6	1.9	7.9
32. Raahh!!! Real Monsters	NICK	Sun 11:30a	1,791	2.6	1.8	8.5
37. Happy Days	NICK	Mon 8:30p	1,719	2.5	1.8	3.7
38. Blues Clues	NICK	Mon 12:30p	1,706	2.4	1.8	8.2
38. Salute Your Shorts	NICK	Sat 12:00p	1,705	2.4	1.8	8.2
38. My Brother and Me	NICK	Sun 7:30p	1,698	2.4	1.8	4.4
38. Doug	NICK	Sat 7:00p	1,691	2.4	1.7	5.4
42. The Ren & Stimpy Show	NICK	Sat 11:30a	1,642	2.3	1.7	7.8
42. Doug	NICK	Sat 8:00a	1,638	2.3	1.7	9.7
42. Are You Afraid of the Dark?	NICK	Wed 5:00p	1,633	2.3	1.7	6.0
42. Doug	NICK	Tue 7:00p	1,629	2.3	1.7	4.8
42. Are You Afraid of the Dark?	NICK	Thu 5:00p	1,608	2.3	1.7	5.0
42. NBA/Seattle @ Phoenix	TNT	Tue 10:31p	1,608	2.3	1.7	4.8
42. Tiny Toon Adventures	NICK	Sun 8:30a	1,601	2.3	1.7	9.2
42. Adventures of Pete & Pete	NICK	Sat 12:30p	1,597	2.3	1.6	7.5
42. Movie: "Fight For Justice"	LIF	Mon 9:00p	1,597	2.3	1.6	3.6

Sources: Nielsen Media Research, Turner Research

Technology

May 12, 1997

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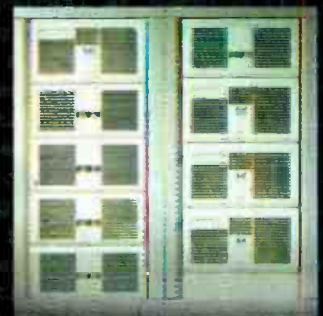
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Networks have different views of DTV

There's no consensus on a production/transmission format among 18 options

By Glen Dickson

Pundits have hailed digital television as the biggest thing to hit TV since the switch to color in the 1950s. But for broadcasters, the transition to DTV is anything but black and white.

What sort of pictures consumers will actually see when DTV broadcasts begin in 1998 is far from settled.

This much is clear: The digital broadcasts will deliver clearer, crisper pictures than today's analog NTSC signals. And wider, more cinematic pictures. Digital programming from the networks will have a 16:9 aspect ratio, although some local broadcasts may stick with the squarer NTSC 4:3 aspect for some time (see box, below).

But the picture gets a bit fuzzier after that. All of the four major networks have different ideas about which of the 18 possible DTV picture formats they'll produce and transmit in.



Philips BTS is marketing this 750-line progressive HDTV camera as a production source for the 720 P transmission standard.

The fundamental decision for the networks is whether to broadcast one high-definition (HDTV) channel or multiple channels of standard-definition digital television (SDTV) or a combination of both, airing HDTV and SDTV at different times of the day.

They also have to decide if they

want to use interlace or progressive scanning and at what level of resolution, defined by the number of scanning lines per screen.

These decisions will be based as much on business concerns as on technical ones, but they will determine just how pretty the pictures are, how much

480 I may be local DTV route

Equipment manufacturers say 480-line interlace SDTV will be the most cost-effective way for local broadcasters to get their digital pictures on the air.

Stations that already have invested in component digital switchers, routers and cameras should be able to originate SDTV programming for a modicum of what they will spend on DTV transmission gear.

"Make no mistake about it, 480 I is a reality today," says Larry Thorpe, Sony vice president of acquisition and storage systems, who adds that most broadcasters are "more than halfway" to SDTV.

Pictures produced by 525-line interlace NTSC cameras or VTRs can be upconverted and fed into a Grand Alliance encoder, yielding 480 I digital pictures in the 4:3 aspect ratio. Those pictures, however, will appear on the new digital widescreen TVs as a "postage stamp" with blank side panels, dramatically different from the widescreen HDTV or SDTV pictures that the networks will be passing through.

One solution is to use switchable 4:3/16:9 digital 525-line cameras, which manufacturers have been selling steadily for the past couple of years. "The camera business for switchables is exceptionally good at this point," says Ikegami spokesman Bob Estony.

Thomas Calabro, Philips BTS marketing manager, doesn't expect to see any local news being produced in high definition for at least five years. "The cost is too prohibitive to do anything other than 525," he says.

But Calabro thinks HDTV (or widescreen SDTV) network newscasts will drive the sale of switchable cameras. "If the network is going to give them network news in widescreen, they'll do widescreen for local news," he says.

Network feeds also will spur the widescreen production of local commercials, Calabro says. "What's going to happen when you go from a very nice widescreen picture and put in trash—4:3, 525 I, which is what locally produced commercials are?"

—GD

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detail viewers will see on their DTV TV screens.

In the end, the competing networks may offer vastly different services. "It's an incorrect thesis to assume that everyone [the networks] will use the same thing," says Fox's Andy Setos, executive vice president of technology for News Corp.'s news technology group. "That's the whole point of the standard—God bless everyone."

The FCC-blessed DTV standard gives broadcasters the same creative freedom as the motion picture industry, says Setos. "'Lawrence of Arabia' was shot in 65mm, but you wouldn't shoot a light-hearted comedy that way," he says.

Multiple DTV formats should not be much of a burden on consumers. According to consumer electronics manufacturers, the planned DTV sets will be able to receive, decode and display any of the 18 formats, although consumers will have to choose between a progressive and an interlace screen.

The only network that's made a firm DTV decision is CBS, which has consistently pledged to support a single channel of 1,080-line (both interlace and progressive) HDTV. ABC also seems to be leaning toward a single channel of HDTV, but favors the 720-line progressive standard. Fox seems bullish on multiple channels of SDTV, although it has made no formal decision. And NBC plans to air HDTV in prime time and multiple SDTV channels the rest of the day.

"We don't see the multichannel issue," says Bob Seidel, CBS vice president of engineering. "If you do HDTV part of the day, then multichannel part

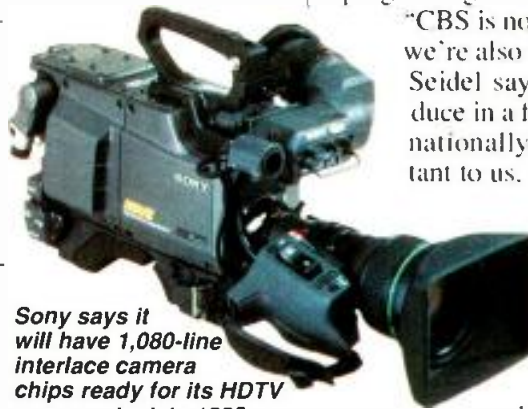
of the day, how are people going to find you [on their TV]? That's going to be very confusing to consumers and very difficult to market."

CBS believes that a single channel of high-quality HDTV programming will appeal to the largest segment of the population. That's

why the network plans to transmit its existing film material in the 1,080-line progressive, 24-fields-per-second format, and produce sports in 1,080-line interlace.

"With programs like the Masters [golf tournament], seeing Tiger Woods in high-def is a definite attraction," Seidel says. "We may be able to charge additional money for high-def commercials, just as there was a premium for color commercials in the past."

Seidel says that Panasonic's proposed 1080 I DVCPRO-HD format would make sense as a production format, especially since Panasonic says it will have backward compatibility with all the other DVCPRO equipment (CBS just bought new DVCPRO gear for all its O&Os). "It operates at 50 mbps, and it's economical to operate," he says. "There's a migration path there: we could buy HD studio decks and still play back our existing SNG stuff."



Sony says it will have 1,080-line interlace camera chips ready for its HDTV cameras by late 1998.

With the exception of transmitting filmed content, which is progressive in nature, CBS is a strong advocate of the 1,080-line interlace standard. Seidel says there are several advantages to interlace, the most important being international distribution of syndicated programming.

"CBS is not just a broadcaster—we're also a program producer," Seidel says. "We want to produce in a format to export internationally; that's very important to us. We get a fair amount of our revenue from syndication."

There is a "growing worldwide acceptance" of the 1,080 x 1,920 interlace format, with support in Japan,

Europe, Asia, Mexico, Canada and South America Seidel says. That would make format conversion easier and also result in cheaper production equipment, he adds, since manufacturers' R&D costs could be spread over a worldwide market.

Seidel says that CBS might eventually shoot episodic programs in HDTV instead of film.

"For overseas syndication, we can produce programs in a very high-quality format and not worry about converting to SECAM or PAL," he says. "That's a major factor in preserving the asset value of the program. There's also an established learning curve of the [1,035-line interlace] equipment being developed for [the upcoming Olympic games in] Nagano, Japan."

Seidel says that there is "no international acceptance" of the 720 x 1,280 progressive HDTV format, which also is included in the ATSC standard. He says that going progressive would cost a network "a lot more" in the long run, both in the cost of production equipment and in format conversion.

ABC isn't quite as convinced of the virtues of 1080 I, although the network hasn't ruled it out as a production or transmission format. David Elliot, ABC vice president of engineering services, says that ABC likes progressive scan and may use the 720 P transmission standard for prime time programming.

"Progressive is a more efficient encoding mechanism than compressed interlace, and we do believe that 720 P is at least equivalent to, or better in, picture quality than 1080 I—that's already a

PBS wants DTV four ways



PBS has a suggestion when it comes to marketing multiple channels of SDTV to viewers.

According to Ed Williams, PBS communications systems engineer for advanced television, PBS has created a mock-up of a DTV user interface that it is showing to consumer electronics manufacturers.

"It's a VHS tape of what a viewer would see when he turns on a DTV set," says Williams. "There are several menus to select channels. When you select one of those, up pops a quad-split screen of four channels. The viewer would pick one box and it would zoom out and occupy the screen."

Williams wasn't sure whether the reduced-size pictures would be live video feeds or just still-frame representations of the different channels in the PBS multiplex.

"This is our speculation [about] what we would like to see happen," he says.

—GD



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given in our minds," Elliot says. "The question is whether it is achievable in this time frame."

For an equivalent picture quality, progressive transmission could conserve bandwidth compared with interlace, Elliot says. "But we don't have a quantifiable number to give; we've only done lab tests," he says. "It might buy a few more bits in bandwidth—probably enough for some data."

Elliot doesn't think that 720 P will pose any problems for international distribution.

"We're an international company, so of course we're concerned that the product will be playable on any platform," he says. "Yes, the Europeans, Japanese and Australians are moving to 1,080 by 1,920 I. But one of the nice things about digital is that it separates the production formats from the transmission formats."

Converting a progressive source to interlace may not be any more difficult than converting a 60 hz 1,080-line interlace signal to 50 hz for European use, Elliot says. And he says that for filmed content, ABC could ask for either 1080 I or 720 P film-to-tape transfers.

Elliot says that 720 P would be "an outstanding format for sports" programming such as ABC's *Monday Night Football*. But he wants to know how much 720 P production cameras will cost. "This is an issue that needs to get explored," he says. "It's not a simple question of whose horse is faster or which one is prettier; how much does it cost?"

According to Thomas Calabro, Philips BTS marketing manager for acquisition products, the company's 720 P progressive scan cameras shouldn't cost much more than its 1080 I interlace models. But there are no official prices yet. "They haven't been mass-produced," says Calabro. "Any price I gave you today would be meaningless."

720 P also happens to be the format that Microsoft, Compaq and Intel have been advocating to display filmed content. Craig Mundie, senior vice president of Microsoft's consumer platforms division, says there are differences between what broadcasters say publicly about the computer industry's DTV proposals and what they have said during private discussions.

"Look at what ABC didn't say [at the NAB convention]," says Mundie,



This HDTV demo at NAB is only 1/18th of the ATSC standard.

who describes industry reaction to computer industry proposals as "contemplative."

Elliot does admit that the computer industry's proposal for progressive scan DTV may influence ABC's decision. "If, in fact, pro-scan is as friendly to computers as they say it is, then, yes, the fact that it could be easily displayed on computers and have that many more [receivers] in the marketplace is a consideration," he says. "The computer people are saying they'll be rolling out a large number [of DTV-capable units]. If that's the case, it could potentially put our signal in front of more viewers."

But Elliot isn't as enthusiastic about 480 P, the basic transmission format advocated by the computer lobby. "You can be on the air quickly and inexpensively with a good first-generation ATV product with 480 I," he says. "To really support 480 P, you have to change the infrastructure in the plant. In my mind, 480 P doesn't make as much of a splash as it would seem. I don't know that you get a lot of bang for the buck compared to 480 I converted to digital in the studio, and 480 P costs as much as a higher-resolution format. Why pay for two? If I'm going to go to 480 P, why not go to 720 P right away?"

"I see 480 I as a temporary solution after spending a fortune on transmitters," says Elliot. "Then you build up your infrastructure to either a 1080 I or 720 P solution. If you buy into 480 P and high-def, you've bought into multiple questions. You might as well use 720 P for everything. The Grand Alliance encoder may take it to a native 24 frames, but you still have to do production work in the facility working with a 60-frame format."

Fox's Setos isn't so dismissive of

480 P's potential. While Setos won't confirm rumors that Fox plans to use 480 P across the board, he does say that 480 P at 30 fields per second is "quite intriguing."

Setos doesn't think Fox would have any problems routing 480 P signals through a component digital plant, since 480 P/30 has the same native data rate as 480 I/60.

"We could deliver to our home audience a digital transmission devoid of ghosts, with no composite artifacts, at double the horizontal resolution of today," Setos says.

"If you look at scanning systems, the improvements in progressive are quite fabulous," he adds. "You have better vertical resolution with the same number of scan lines, with no interlace artifacts to get in the way. With just going to 480 P you have an increase in overall resolution by a factor of three, and you haven't increased the native data rate of the TV program. That is a very powerful tool."

The 480 P signals can be compressed down to 2 megabits per second with excellent performance, says Setos. He adds that statistical multiplexing leaders such as News Corp.-owned News Digital Systems could fit six to eight compressed 480 P streams into a 6 mhz (19.3 mbps) DTV channel.

NBC will broadcast 1080 P HDTV for its film-based prime time content, then possibly transmit multiple channels of SDTV during the day, says Mike Sherlock, NBC vice president of technology.

"If you insert encoded film into the Grand Alliance encoder, it's instantly 1080 P at 24 frames per second," Sherlock says. "There's no complication in the system there."

Sherlock says that both 1080 I and 480 P are being considered as live-to-tape sources; he thinks NBC will probably produce live sports in 1080 I in a few years; 480 I might be fine for news, he adds.

"You have to make an operational, creative and business judgment," Sherlock says. "It's the same business decision DIRECTV makes today. You have a certain number of bits you can fit through your bandwidth; which is the most efficient way of balancing quality and the decision to put out one or several programs?" ■

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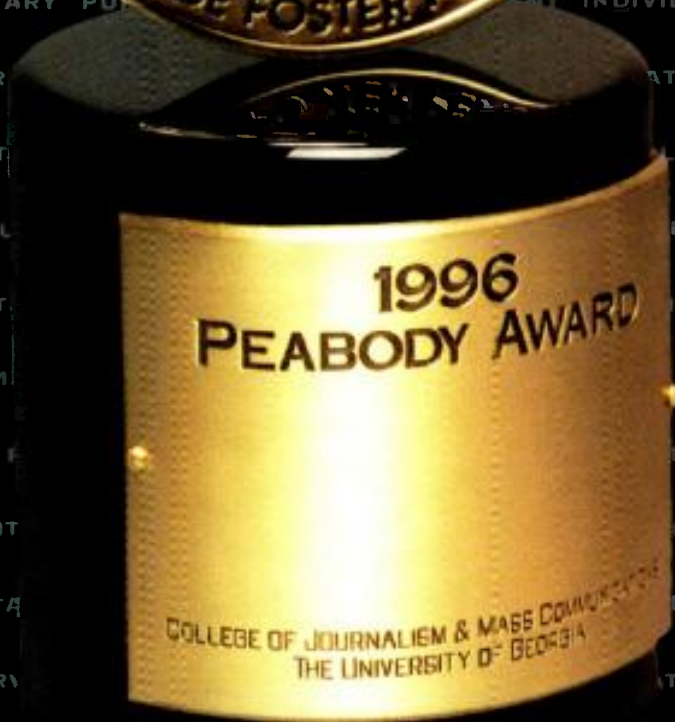
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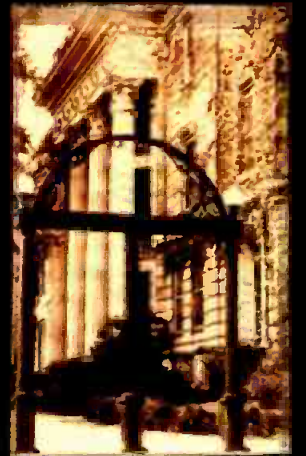
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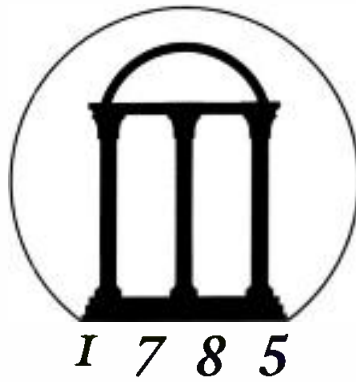
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Under the leadership of Dean J. Thomas Russell, the University's Henry W. Grady College of Journalism and Mass Communication has risen to national prominence. Ranked by *U.S. News and World Report* among the top-

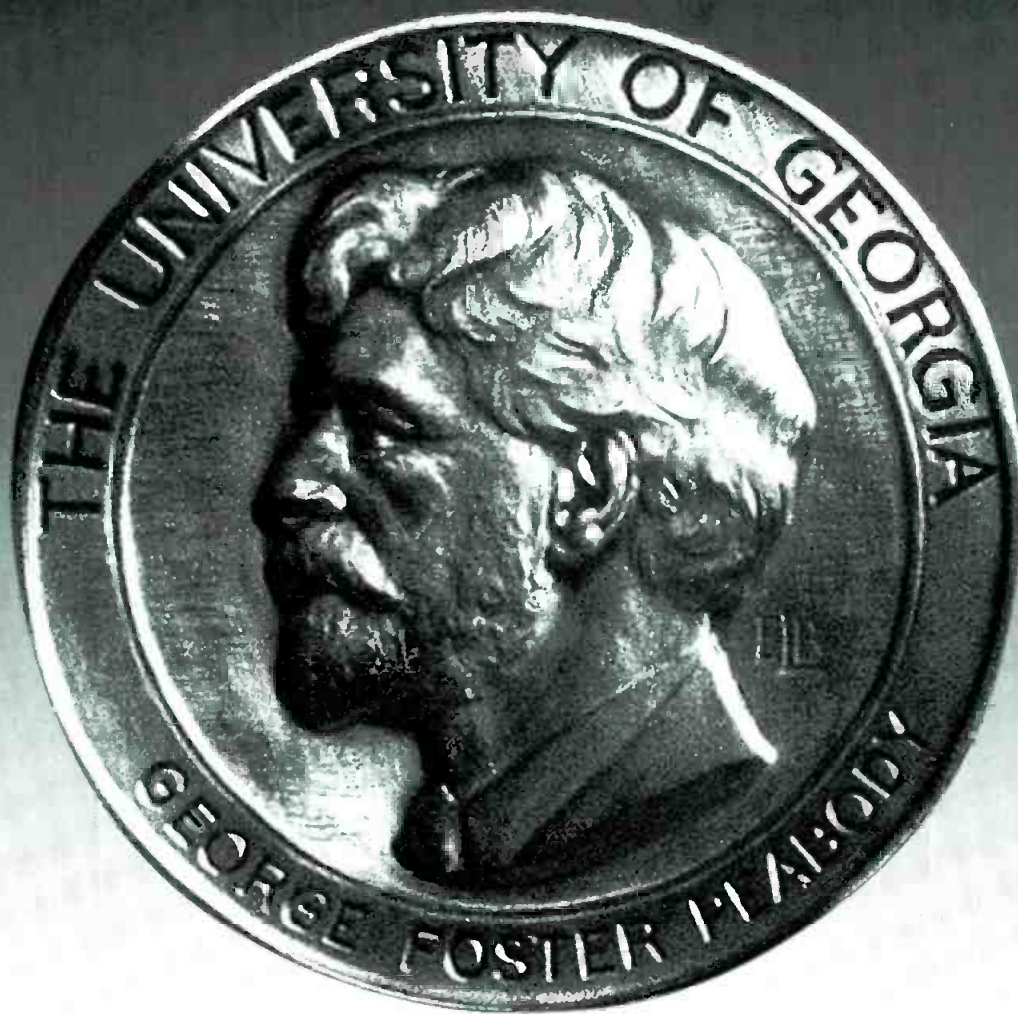


rated programs in the United States, the College offers degrees in telecommunications, broadcast news, print journalism, advertising, and public relations. Enrollment in the College tops 800, including 80 master's and 15 doctoral students.

Many alumni have achieved outstanding success in communication and journalism fields, including Tom Johnson, president of CNN; Charlayne Hunter-Gault, reporter/anchor of "The NewsHour with Jim Lehrer" on PBS; Eugene Methvin, senior editor of *Reader's Digest*; newspaper columnist and humorist Lewis Grizzard; and television personalities Julie Moran, Deborah Roberts, and Deborah Norville.

Other well-known UGA alumni include U.S. Senator Phil Gramm; William P. "Billy" Payne, who was president and chief executive officer of the Atlanta Committee for the Olympic Games; country music recording artist and television personality Bill Anderson; A.D. "Pete" Correll, chairman and CEO of Georgia-Pacific Corp.; M. Douglas Ivester, president and chief operating officer of The Coca-Cola Company; and W. Randall "Randy" Jones, chief executive officer of Capital Publishing Inc. and founder of *Worth* magazine.

**HBO IS HONORED
TO HAVE RECEIVED
FOUR PEABODY AWARDS
FOR PROGRAMMING EXCELLENCE**



THE CELLULOID CLOSET

HOW DO YOU SPELL GOD?

**THE JOURNEY OF THE
AFRICAN-AMERICAN ATHLETE**

**PARADISE LOST:
THE CHILD MURDERS AT ROBIN HOOD HILLS**

HBO®

MASTER OF CEREMONIES

DIANE SAWYER

Peabody Award-winner Diane Sawyer joined ABC News in February 1989 as co-anchor of *PrimeTime Live*. She is also one of the anchors of the network's *Turning Point*, which premiered in March 1994.

Since the premiere of *PrimeTime Live* in August 1989, Sawyer has traveled extensively across the United States and abroad to report on and investigate a wide range of topics and to interview a diverse group of newsmakers and personalities.

For six months in 1995, Sawyer was co-anchor of the ABC News magazine, *Day One*. She is also a substitute anchor for *World News Tonight With Peter Jennings*, and ABC News *Nightline*.

During the recent season, Sawyer exposed telephone con artists who victimize the elderly and the innocent; examined life inside a maximum security prison for women, spending two nights in a cell with her own camera to interview the inmates; conducted the first interview with Seaborn Weathers, the celebrated survivor from an expedition on Mount Everest; investigated charges of neglect and abuse at state-run institutions for the mentally retarded; exposed unsanitary conditions existing in fast-food restaurants; spoke with Noah, Dalia and Leah Rabin in their first in-depth interview after the assassination of Yitzhak Rabin, and investigated home child care, often finding poor quality of care, too many children and little supervision.

Earlier stories exposed waste and bloat in public school bureaucracies; tracked outlaws who dump toxic waste in backyards; and in a landmark investigation, sent 100 prescriptions to drugstores to show how many errors they made.

Interviews comprise much of her body of work. Among the subjects she has brought before the cameras are Russian President Boris Yeltsin, Cuban leader Fidel Castro; ousted Panamanian dictator General Manuel Noriega; the Duchess of York, Sarah Ferguson, and Bill and Hillary Clinton, in their first television interview at home after he was first elected President.

She also spoke with Robert McNamara in his first broadcast interview about the Vietnam War; as well as actor Carroll O'Connor on the death of his son; Michael Jackson and Lisa Marie Presley; and Rosario Ames, whose husband was a convicted CIA spy.

Sawyer made news with an exclusive interview with Patricia Bowman, the woman who accused William



Kennedy Smith of rape. She had a rare interview with Syrian President Hafez el Assad, and traveled to Moscow, making her way into the office of Boris Yeltsin in the Russian Parliament Building at the moment the attempted Soviet coup was at its crisis.

During the Gulf War, she traveled to Egypt to interview President Hosni Mubarak and to Amman, Jordan, where she interviewed King Hussein and his American-born wife, Queen Noor. She also reported from Kuwait on the aftermath of the war. Sawyer's interview with Saddam Hussein, conducted prior to the outbreak of the Gulf War, was the first Western television interview granted by the Iraqi President for nearly a decade.

Investigative reporting is another major portion of her resume. During the 1991-92 television season, Sawyer conducted several newsbreaking investigations that garnered some of the top awards in American journalism. Her revealing hidden-camera investigation of racial discrimination, which documented the different experiences of blacks and whites in America, won the Grand Prize in the prestigious Robert F. Kennedy Journalism Awards. Her undercover investigation of daycare centers, which featured disturbing footage of unsanitary conditions and inattentive workers, won the National Headliner Award, the Ohio State Award and the Sigma Delta Chi Award.

Other stories of hers have exposed fraud in the diamond industry; showed the age discrimination faced by prospective employees over 40; examined the failure of the legal system to discipline unethical attorneys, and showed the questionable business practices of three prominent televangelists—W.V. Grant, Larry Lea and Robert Tilton.

Her many honors include Emmy Awards, an IRTS Lifetime Achievement Award, induction into the BROADCASTING & CABLE magazine Hall of Fame, and the USC Distinguished Achievement in Journalism award. In 1994, her reports on how some laboratories misread some pap smear slides won her the Peabody Award.

Sawyer began her career in broadcasting in 1967 in Louisville, Kentucky, where she was a reporter for WKY-TV until 1970. A native of Glasgow, Kentucky, and raised in Louisville, Sawyer received a B.A. from Wellesley College in 1967 and completed a semester of law school before deciding on a career in broadcasting.

THE 56TH ANNUAL GEORGE PEABODY AWARDS PRESENTATION LUNCHEON



PRESENTED BY THE UNIVERSITY OF GEORGIA
HENRY W. GRADY COLLEGE OF JOURNALISM AND MASS COMMUNICATION

PRODUCTION BY *The Coca-Cola Company*

THE WALDORF-ASTORIA, NEW YORK CITY
MAY 12, 1997

WELCOME ON BEHALF OF THE
UNIVERSITY AND THE STATE OF GEORGIA

HONORABLE ZELL MILLER
GOVERNOR

LUNCHEON

WELCOME TO THE FIFTY-SIXTH ANNUAL
PEABODY AWARDS

DR. BARRY L. SHERMAN
DIRECTOR
THE PEABODY AWARDS

PRESENTATION OF WINNERS

MS. DIANE SAWYER
MASTER OF CEREMONIES

THE FIFTY-SIXTH ANNUAL PEABODY AWARDS
ARE DEDICATED TO THE MEMORY OF
NANCY J. WOODHULL

NANCY J. WOODHULL

The Fifty-Sixth Annual Peabody Awards are dedicated to the memory of Nancy J. Woodhull, a member of the Peabody Board since 1991 and chair of the 1995 and 1996 Peabody Awards, who died April 1, 1997, after a four-month battle with cancer.

Woodhull, 52, was senior vice president/communications for The Freedom Forum. A former trustee, she also had been senior vice president and executive director of the Media Studies Center in New York City.

"Nancy was a champion on the Peabody Board for the rights of journalists under fire, for diversity in newsrooms and on the screen, and perhaps most of all, for recognition of those individuals and stations who achieve excellence despite limitations of resources, budget, and personnel," said Dr. Barry Sherman, director of the Peabody Awards. "We will remember Nancy for her leadership, her conviction, and her dedication to principles of fairness and equity in our profession."

Speaking in behalf of Nancy's colleagues and friends on the Peabody Board, Sheldon J. Krysz, chair emeritus said: "Nancy Woodhull had an unadorned, direct way of approaching matters. The rights and wrongs in life were clear to her and she addressed them forcefully. She also infused those with whom she came in contact with an understanding of the need for constructive action to put things right when only action could bring about change. I came to know only a small, but extremely important part of the phenomenon called Nancy, during the last seven, all too rapidly flown years of her life. The Nancy I knew spoke of challenges to equality, of the importance of the free press, and of her absolute devotion to her family. Perhaps an unusual combination. It was clear, however, that these passions in her life did not have a pre-arranged order of priority. She was totally committed to all of them—all of the time."

"It is insufficient just to say that I will miss Nancy enormously. What I also feel is that we have all been deprived of a person who contributed to so many things



that mattered for the good. I am saddened that a new group of young women and men will learn of her extraordinary achievements in journalism only as given bits of contemporary history—rather than by having had the opportunity of learning from her directly. They will not experience her special humor, warmth and determination.

"Nancy's legacy is assured through the untold numbers around the world whom she motivated, inspired, and taught, by example, to speak out on their passion for rights and equality."

"It is rare when wit, intellect, instinct, independence and integrity can be found in one person," said Bruce DuMont, chair of the 1997-98 Peabody Board. "Nancy was just such a person. Her traits of the brain, when combined with the passion of her heart and soul, touched everyone she met. I will be forever grateful and blessed by her friendship."

Woodhull was vice chair of the International Women's Media Foundation, and a former president of Women, Men and Media, a national group that monitors how women are covered in the media.

She began her career at *The News Tribune* in Woodbridge, N.J., and in 1973 joined the *Detroit Free Press* as a reporter. Woodhull was managing editor of Gannett Rochester Newspapers in the 1970s, and the first managing editor/news at *USA Today* when it debuted in 1982. She was a former president of Gannett News Service and of Gannett New Media.

After leaving Gannett Co., she was executive vice president and editor-in-chief of Southern Progress Corp., a Time-Warner subsidiary. From 1990 to February 1996, she was a trustee of The Freedom Forum. Before joining the Media Studies Center, she was president of Nancy Woodhull & Associates, a media research and consulting firm founded in 1992.

She is survived by her husband, Bill Watson, and their daughter, Tennessee Jane Watson, of Pittsford, N.Y.; and by her mother, May Cromwell, of Matawan, N.J.

In A Single Second



*Legs Pound. Arms Pump.
Hearts Race.
And 24 More Frames Of
Olympic History Pass
Through His Eyes To Ours.*



BUD GREENSPAN
1996 GEORGE FOSTER PEABODY
LIFETIME ACHIEVEMENT AWARD

Congratulations from your partners at TBS Superstation and Turner Original Productions on 100 Years of Olympic Glory and America's Greatest Olympians. Your work has created an enduring record we're thrilled to share.



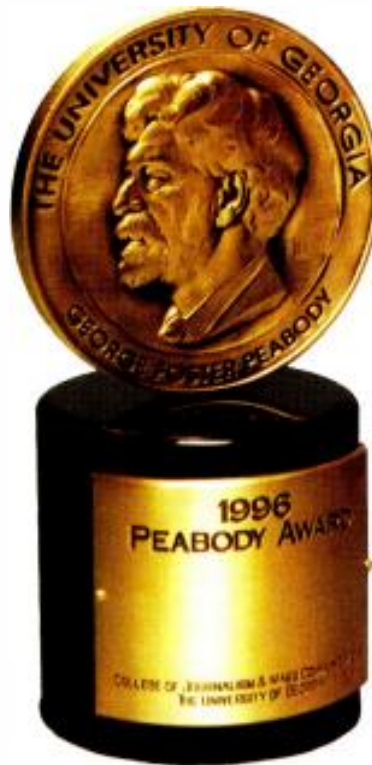
TURNER
ORIGINAL
PRODUCTIONS

THE PEABODY MEDALLION

This year, the Peabody Award returns to its original form: the famous bronze medallion designed by noted sculptor Evelyn Beatrice Longman (1874-1954). The Peabody Medallion was created by Ms. Longman as a personal tribute to the philanthropy and public service commitment of Mr. Peabody, especially his support of public education. One of Mr. Peabody's greatest causes was the education of freed slaves. In fact, the Peabody medallion was first awarded not to outstanding broadcasters, but to the valedictorian each year at Penn School, one of the first academies established in the South to educate young African-Americans. Penn School, which has recently been restored and reopened as a museum, is located on St. Helena Island, South Carolina.

As a student at the Art Institute of Chicago, Ms. Longman studied under Lorado Taft. After graduating with highest honors in 1900, she worked in New York to assist MacNeil and Konti with decorations for the 1901 Buffalo Exposition.

This led to a meeting with Daniel French, and she became his only female assistant. She then opened her own studio and enjoyed a series of major successes. Her Victory statue for the St. Louis Exposition of 1904 was placed on top of the central building. Two years later she won the competition to design the



famous bronze doors of the chapel of the U.S. Naval Academy. Her best-known sculpture was the Genius of Electricity (1914-16), originally installed on top of the AT&T building in Manhattan and reproduced on the cover of all American telephone directories. Ms. Longman was the first woman elected a full member of the National Sculpture Society and was also the first woman entered into the National Academy of Design.

The redesign of the Peabody Award, including enlarging the bronze medallion and creating a cylindrical base and special engraving plate, was supervised by Michael D. Lothner, vice president and creative director of Lothner Communications, Inc., an Atlanta-based visual communications company. A 1973 graduate of the University of Georgia, Mr. Lothner has won numerous awards for his graphic design, photography, multi-image, and film and video productions. The Peabody Medallion is manufactured by the Medallic Art Company Ltd. of Sioux Falls, South Dakota.

For Helping Us Never Forget



*The Holocaust Happened Not To
Faceless Numbers,
But To People Just Like Us.*



SURVIVORS OF THE HOLOCAUST
1996 GEORGE FOSTER PEABODY AWARD

Congratulations to Steven Spielberg and Survivors of the Shoah Visual History Foundation from your partners at TBS Superstation and Turner Original Productions for bringing this powerful presentation to life.



**TURNER
ORIGINAL
PRODUCTIONS**



PEABODY AWARDS CITATIONS 1996

WINNERS

"REMORSE: THE 14 STORIES OF ERIC MORSE"

Sound Portraits Productions, Inc., for
National Public Radio

This gripping and compelling program probed the death of Eric Morse, a five-year-old boy thrown from the 14th-floor window of a Chicago housing project in October 1994 by two other boys, themselves just 10 and 11 years old. Apparently, Eric's capital crime was refusing to steal candy for the older boys. While mainstream media catapulted the story into national prominence, even garnering the attention of the President, it took two young reporters, residents of the same housing development in which the crime took place, to capture the true meaning and lasting impact of this tragedy. LeAlan Jones and Lloyd Newman, under the tutelage of talented NPR producer David Isay, present a stirring, provocative and deeply felt document of the life, death, and legacy of Eric Morse, as well as the millions of others who share his circumstance of being born into a community surrounded by drugs, violence, and a future often devoid of hope. Yet, the skillful journalism of LeAlan and Lloyd, their enthusiasm, their love for family and community, are ennobling, and demonstrate that views of ghetto life in America are often stereotypical and inaccurate. For providing a riveting personal portrait of contemporary life in urban America, and for preserving the memory of their young neighbor, a Peabody to "Remorse: The 14 Stories of Eric Morse."

"BLACK RADIO: TELLING IT LIKE IT WAS"

Radio Smithsonian, presented on
Public Radio International

Hosted by Lou Rawls, this 13-part documentary on radio's role in the evolution of America's black communities is a forceful reminder of the many contributions made by African-



Americans to the history of broadcasting. Through interviews with radio veterans and the presentation of rare recordings of historical program-

ming, listeners hear the powerful, captivating stories of individuals who experienced this important and often neglected area of American cultural and media history. Executive producers Wes Horner and Jacquie Gales Webb, along with producers Sonja Williams and Lex Gillespie, and production manager John Tyler, painstakingly gathered, recorded and re-recorded the oral histories and archival audio material used in this groundbreaking series. As a result, generations to come will appreciate the contributions made by Hal Jackson, Jack Gibson, Tom Joyner, Al Benson, Jack L. Cooper, "Doctor Daddy-O" (Vernon Winslow), and countless others to America's radio listeners, regardless of color. For documenting and preserving the rich history of black-oriented radio in an educational, energetic, and thoroughly enjoyable manner, a Peabody to Radio Smithsonian for "Black Radio: Telling It Like It Was."

"THIS AMERICAN LIFE"

WBEZ-FM Chicago

"This American Life" captures contemporary culture in fresh and inventive ways that mirror the diversity and eccentricities of its subjects. Each week, the program presents an hour of stories that range from the amusing (such as a profile of a professional Tom Jones impersonator), to the whimsical (the feeling of worshipping someone from afar), to the significant (such as the cruelty which marks too many childhoods). Host and producer Ira Glass, along with producers Peter Clowney, Alix Spiegel, Nancy Updike, and Dolores Wilber, among others, juxtapose fictional and nonfictional elements to create a captivating collage which takes full advantage of the creative powers of the sound medium. For weaving original monologues, mini-dramas, original fiction, traditional radio documentaries and original radio dramas into an instructional and entertaining tapestry now heard on more than 60 stations throughout the country, a Peabody to WBEZ-FM Chicago, for "This American Life."



WINNERS

"KINETIC CITY SUPER CREW"

The American Association for the
Advancement of Science,
Washington, D.C.

This thoroughly entertaining children's radio program presents exciting radio dramas which teach teamwork, problem-solving techniques and basic scientific principles. With nearly 100 episodes produced to date, and a weekly audience estimated at two million listeners, the "Super Crew" is making an important and much-needed contribution to science education in the United States. Credit is due to an imaginative production team, including executive producer Robert Hirshon, producers Joseph Shepherd and Anna Ewald, and director Susan Keady. They and their exceptional performers (Damion Connor, Reggie Harris, Melody Johnson, Elana Eisen-Markowitz, Monique McClung, Alvin Perry, Jennifer Roberts, and Paul Simon) bring science to life without visual support. Most important, the show works. Independent research indicates that children who listen to this program learn about science and retain the information. Listeners are encouraged to participate in weekly "hands-on" experiments, and to call the show's toll-free number with the results. Additional interaction is possible through the World Wide Web. For its ability to bring science to a new level of imagination, and for reminding us of the educational power of radio, a Peabody to "Kinetic City Super Crew."



PETER GZOWSKI

Personal Award

WINNERS

For 15 years, Peter Gzowski has hosted CBC Radio's program "Morningside," heard weekday mornings, coast to coast, from 9 until noon. This engaging, often inspirational feast of conversation, debate, personal essays, music and drama presents its listeners with a valued and treasured daily exploration of the range of human endeavor. The Peabody Board recognized "Morningside" with an award in 1982. This year, as he moves into retirement, the Peabody Board makes a personal award to Peter Gzowski. As host of "Morningside," Mr. Gzowski has presided over, in his words, "a sort of village bulletin board for the nation." He has forged an intimacy with listeners equal to any in the annals of broadcasting. Breakfast with Peter Gzowski has been a mainstay of much of the Canadian population, from political figures and celebrities to millions of ordinary citizens. Many Americans lucky enough to live in Canadian border states have become acolytes, as well. In a characteristically modest and self-effacing way, Peter has used his unintentional and unsought celebrity to support numerous worthy philanthropies. He has been named to the Order of Canada, and has received honorary degrees from 11 Canadian universities. Last year, he was awarded the Governor-General's Performing Arts Award for Lifetime Achievement in Broadcasting. Today, we are delighted to add the personal Peabody Award to the list of accomplishments of a great broadcaster, Peter Gzowski.



"WHO'S GUARDING THE GUARDIANS?"

WCVB-TV Boston

Enterprising reporting by Brian Leary highlights this three-part news investigation, which exposes the lack of accountability in the Massachusetts Probate Court. For more than two months, reporter and producer Mr. Leary, assisted by photographer Steve Colvin and editor Ray Smith, tracked and documented the actions of unscrupulous court-appointed lawyers who charge exorbitant hourly fees while supposedly serving as guardians of the estates of mentally ill citizens.



BRIAN LEARY

Interviews with one probate lawyer—who is somewhat embarrassed but not at all contrite or conciliatory—were especially enlightening. Mr. Leary also examined a state project that separated hundreds of mentally retarded wards from tens of millions of dollars which, instead of being earmarked for their needs, were funneled to their heirs. The impact of the series was immediately evident in the form of remediative legislation and more vigorous governmental oversight. For providing enterprising investigative reporting in service to the residents of its community, a Peabody Award is presented to WCVB-TV for "Who's Guarding the Guardians?"

THE JURY IS IN.



CONGRATULATIONS TO DICK WOLF
AND THE WRITERS, ACTORS AND STAFF OF
LAW & ORDER
WINNERS OF THE 1997 PEABODY AWARD,
BROADCASTING'S HIGHEST HONOR.





WINNERS

"NEWSNIGHT- AFGHANISTAN"

BBC News, London

This series of three exclusive reports by BBC foreign affairs editor John Simpson represents the kind of heroic battlefield reporting which has been recognized by the Peabody Board throughout the years. At great personal risk, amid the chaos which continues to plague Afghanistan, Mr. Simpson and his producer, Tom Giles, presented a compelling and complete view of the ongoing civil war. Especially informative were interviews with the leadership of the Taliban, the Sunni movement which has transformed the political and military landscape of Afghanistan. In addition, "Newsnight" extended its coverage from the besieged city of Kabul into the Helmand Valley, the world's largest source of opium. While much of the world and many of its news organizations have seemingly abandoned or ignored this ravaged region, BBC News has reminded us of the regional catastrophe with international implications that characterizes the situation in Afghanistan. For so doing, in a riveting and courageous manner consistent with the long tradition of combat reporting, a Peabody to "Newsnight-Afghanistan."

"PASSPORT TO KILL"

WNBC-TV New York

For more than a decade, law enforcement officials have faced the problem of extraditing criminals, including a number of admitted murderers, from the Dominican Republic to



TI-HUA CHANG

stand trial in New York for their alleged crimes. According to reporter and producer Ti-Hua Chang, who conducted an extensive, exhaustive and exclusive investigation into the situation, as many as 200 Dominicans may have fled justice after committing murders in New York. As Mr. Chang reveals in hard-hitting detail,

blame can be placed both here and abroad. American officials often sidestep the issue by stating that an old treaty forbids criminals to be extradited between the two nations. At the same time, he documents how corrupt Dominican police and political leaders routinely augment their meager salaries with kick-backs from the criminals in return for granting immunity from extradition. Reported in eight segments, "Passport to Kill" originated with an unusually lengthy and in-depth 15-minute report featuring interviews and footage from both New York and the Dominican Republic. Chang's persistence, along with the election of a new Vice President in the island nation, have led to a change in the country's extradition laws and the arrest of several alleged murderers. News director Paula Walker, general manager Dennis Swanson, and executive producer Tom Kirby are also deserving of mention for their support and encouragement of this kind of important local reporting. For its far-reaching coverage of an important matter of local concern, a Peabody goes to WNBC-TV for "Passport to Kill."

"VOTE FOR ME: POLITICS IN AMERICA"

Center for New American Media,
Midnight Films, and WETA-TV
Washington, presented on PBS

From the smallest local precincts to the White House, "Vote for Me: Politics in America" explores what it really takes to run for public office in the United States and ends up being a warm, understanding, and surprisingly uplifting view of American democracy. Poignant, provocative, and often hilarious, "Vote for Me" chronicles the political scene around the nation, including veteran insiders of the Chicago machine, consultants creating negative ads in Alabama, and legislators' arm-twisting on the floor of the Texas Statehouse. Especially insightful is the saga of Maggie Lauterer, folksinger—turned TV reporter—turned congressional candidate, as she learns what to do to try to get a majority of her district to vote for her. Working in 30 states, filmmakers Louis Alvarez, Andrew Kolker, and Paul Stekler produce a matchless celebration of American politics and, as a part of the "PBS Democracy Project," give viewers a glimpse of our system that ultimately turns the surprising trick of making viewers more appreciative of and less cynical about the political process. A Peabody to "Vote for Me: Politics in America," produced by Center for New American Media, Midnight Films, and WETA-TV, for an informative, insightful, and rollicking ride on the American campaign trail.



"THE CELLULOID CLOSET" WINNERS

Home Box Office, Telling
Pictures, Channel 4 (U.K.), ZDF-Arté
(Germany/France)

This important film about the depiction of homosexuality in movies took almost 15 years to make. The project began when author and film historian Vito Russo began talking with filmmakers Rob Epstein and Jeffrey Friedman about making a film version of his 1981 book. At the time, Mr. Russo was national publicist for Mr. Epstein's Peabody Award-winning film "The Times of Harvey Milk." Though "The Celluloid Closet" was intended to be one of Mr. Epstein and Mr. Friedman's first films for their new company, the filmmakers instead turned their attention to the tragedy of AIDS, to produce "Common Threads: Stories From the Quilt," which won a Peabody Award following its presentation on Home Box Office in 1989. Mr. Russo died of an AIDS-related illness in 1991. Shortly thereafter, England's Channel 4, prominent Hollywood producer Howard Rosenman, co-executive producer and narrator Lily Tomlin, and Home Box Office vice president and executive producer Sheila Nevins stepped in with the financial and personal support which finally brought "The Celluloid Closet" into reality. The result is a stunning achievement: a film about one of the darker sides of film history that is itself as entertaining and informative as anything the Hollywood "dream factory" has produced. For exploding sexual myths and for exploring how our attitudes about homosexuality and sex roles have been presented and affected by movies, a Peabody to "The Celluloid Closet."





"THE GATE OF HEAVENLY PEACE"

Frontline/WGBH-TV Boston, Long Bow Group, Inc., and the Independent Television Service

WINNERS

The early months of 1989 will forever be remembered as the "Beijing Spring," a hope-filled, tension-charged time when students and workers occupied Tiananmen Square. The world watched China struggle with changes demanded in the name of democracy during these pivotal months. But the Chinese government actions on June 4, 1989, transmitted internationally on television, ended, at least for a time, China's embrace of democratic principles. Over the ensuing six years, producers Carma Hinton and Richard Gordon devoted themselves to meticulous background research into similar student and labor movements in China. They identified, located and interviewed students and workers involved in the events at Tiananmen. In so doing, they gave voice to a wide range of Chinese citizens who participated in the protests and for whom the dream of democracy in China lives on. Most important, "The Gate of Heavenly Peace" chronicles the 1989 events from a Chinese point of view, providing critically needed context to the history and political attitudes shaping its development, and reflecting the drama, absurdity, heroism, and finally, the tragedy of the period. For creating a deeper understanding of what happened in 1989 and for providing historical and cultural perspectives previously overlooked, a Peabody to the Long Bow Group, Inc., Frontline/WGBH-TV and the Independent Television Service, for "The Gate of Heavenly Peace."



"PARADISE LOST: THE CHILD MURDERS AT ROBIN HOOD HILLS"

Home Box Office, Creative Thinking International, Ltd.

In 1993, the mutilated bodies of three eight-year-old boys were discovered in a shallow creek along Interstate 40 in West Memphis, Arkansas. An outraged and horrified community demanded justice. One month later, the police delivered: three local teenagers were arrested and accused of sacrificing the boys as part of a Satanic ritual. Yet, as co-producers Joe Berlinger and Bruce Sinofsky reveal in this brilliant cinema verite film for Home Box Office, things may not be as simple as they might appear. Through painstaking background research and reporting, unprecedented access to relatives and friends of both the victims and the defendants, and extensive coverage of the trial and its aftermath, the film ultimately raises many more questions than it answers. It calls into question many of the false assumptions and rushed conclusions made about the workings of our criminal justice system, the attitudes and beliefs of our teenagers, and the mission and motives

of our modern media. For providing an uncompromising and graphic examination of a brutal crime, which forces us to take a hard look into the



mirror as individuals and members of families and society at large, a Peabody to Creative Thinking International, Ltd., and Home Box Office for "Paradise Lost: The Child Murders at Robin Hood Hills."

TWENTIETH CENTURY FOX TELEVISION

PROUDLY CONGRATULATES

THE SIMPSONS



AND

THE X-FILES,

RECIPIENTS

OF ONE OF

BROADCASTING'S



HIGHEST HONORS,

THE GEORGE FOSTER PEABODY AWARD.



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WINNERS

KOMO-TV SEATTLE

for Local Programming Excellence, as demonstrated by "War on Children," and "Earth Agenda: River of Bears," "The Return of the Eagle," and "Lolita: Spirit in the Water"

One goal of the Peabody Awards is to identify and recognize excellence in local television. Local service remains a fundamental and critical element of our system of broadcasting. Unfortunately, original local programming often seems to be a species as endangered as any explored by KOMO-TV in its outstanding "Earth Agenda" series. As demonstrated by these Peabody Award-winning programs, management of KOMO-TV is dedicated to local programming and has provided an atmosphere which fosters creativity and originality. The result is the kind of superior work evidenced by "War on Children" and "Earth Agenda." The first program, a one-hour documentary, chronicles the horrific plight of innocent children in war-torn Bosnia. Producer/writer Elaine Purchase, executive producer Mark Stendal, director Charles O'Farrell and narrator/reporter Kathi Goertzen show us the destruction caused by the warring Serbs, Muslims, and Croats, and the despair and resiliency of the children of the former Yugoslav republic. "Earth Agenda" is a lushly produced and critically important three-part documentary on the environment. Each hour, written and produced by Sharon Howard under the leadership of executive producer Mark Stendal, is marked by exceptional photography, superior scripting and editing, and captivating original music. As demonstrated by these two outstanding efforts, a Peabody for local programming excellence to KOMO-TV, Fisher Broadcasting, Seattle.



KATHI
GOERTZEN

"FRONTLINE: THE CHOICE '96"

Frontline/WGBH-TV
and Helen Whitney Productions

"Frontline" opened its fifteenth season on PBS in the fall of 1996 with this biographical comparison of the two major-party presidential candidates. Interweaving their dual public careers and private lives, the two-hour narrative illuminated each candidate's record and character to help voters understand what kind of president each might be in the next four years. Producer/writer Helen Whitney, writer Jane Barnes, and consultants Richard Ben Cramer and David Maraniss revealed how Bill Clinton's and Bob Dole's personal histories shaped their approaches to government and leadership. They chronicled the candidates' backgrounds in a unique thematic fashion, by focusing on how they were affected by their home towns, their mentors, their spiritual beliefs, their experiences with war, their political

victories and defeats, and last, their similarities. Part of PBS's Democracy Project, "The Choice '96" offered viewers a chance to look at the qualities and abilities



of these two presidential candidates. In so doing, "Frontline," under the leadership of senior executive producer David Fanning and executive producer Michael Sullivan, provided voters with a singular and superior opportunity to examine the men who would be president, an important public service wholly deserving of the Peabody Award.

The George Foster
Peabody Award
is the symbol of
excellence in broadcast
and cable television.

This year,
no other broadcast
network won more
awards than the
new #2 network*



THE SIMPSONS



THE X-FILES

FOX is proud to congratulate THE SIMPSONS and THE X-FILES
on winning this prestigious award.



*#2 Season-to-Date in head-to-head time periods

Source: NT Adults 18-49 Average Audience Estimates, 9/16/96 - 4/4/97, Monday - Saturday 8-10pm, Sunday 7-10pm all sponsored programs. Subject to qualifications.



"SURVIVORS OF THE HOLOCAUST"

Turner Original Productions,
Survivors of the Shoah Visual
History Foundation

WINNERS

In making this award, the Peabody Board is recognizing the important work of two separate organizations and individuals. First, we pay tribute to the Survivors of the Shoah Visual History Foundation and Turner Original Productions, for creating a powerful documentary that blends vivid personal testi-



monies of Holocaust survivors with their family artifacts, period archival footage, original music, and other elements, to demonstrate both the heroism and the richness of Jewish life in Europe before, during, and subsequent to the horror of Nazi genocide. Especially deserving of merit are producers June Beallor and James Moll, director/editor Allan Holzman, and composer/conductor Meir Finkelstein for the Shoah Foundation; and supervising producer Jacoba Atlas, senior producer Vivian Schiller, and executive producer Pat Mitchell for Turner Original Productions. Second, and certainly of no lesser significance, the Peabody Board recognizes the personal commitment of Steven Spielberg to collect these memories, preserve them, and make them available to future generations to stand as the ultimate refutation and repudiation of those who would seek to deny or dispute the tragedy of the Holocaust. As Mr. Spielberg has said, "This project evolved because everyone wanted to tell their stories. It stands as a monument to remembering the past and always examining our present." For creating a powerful documentary and for helping to mobilize an unprecedented international effort to perpetuate the memories of those who perished and the testimonies of those who survived, a Peabody to "Survivors of the Holocaust."

"ODYSSEY OF LIFE"

NOVA /WGBH-TV Boston and
SVT1—Swedish Television,
Bo G Erikson Productions and
Wanngard AB

Showcasing the work of renowned microphotographer Lennart Nilsson, the three-part "Odyssey of Life" picks up where his 1983 Peabody Award-winning "Miracle of Life" left off, and also reveals how Nilsson achieves some of his breathtaking footage. "Odyssey of Life" opens with "The Ultimate Journey," which shows how millions of years of evolutionary history are reflected in life before birth in species as diverse as humans, chickens, and fish. "The Unknown World" spotlights, often in chilling detail, the menagerie of mites, bacteria, and other micro-organisms that colo-



nize our homes and bodies. "The Photographer's Secrets" reveals the technological and personal skills necessary to capture the magical realm of the microworld. Here, for the first time, Nilsson demonstrates how he filmed a human egg at the exact moment of fertilization, the journey through the aorta, a

kiss seen from a molar's point of view, and the quavering vocal chords of an opera diva. The magical achievements of Mr. Nilsson are made possible the production leadership of executive producers Paula S. Aspell and Bo G Erikson. For chronicling the enormous diversity of life on earth from prehistory to the present, including memorable close-ups of those tiny invaders that reside in, on, and around us, a Peabody to "Odyssey of Life."

"PEOPLE'S CENTURY"

BBC, London, and
WGBH-TV Boston

As the millennium approaches, the Peabody Board anticipates numerous programs examining the major events, achievements, and tragedies of the 20th century. This landmark series by the BBC and WGBH-TV has set the highest standard for others to emulate. Executive producers Peter Pagnamenta for the BBC, and Zvi Dor-Ner for WGBH, have assembled outstanding production teams on both sides of the Atlantic and have come up with a unique approach to the telling of the story of our years. They have chosen to rely on the first-hand, eyewitness testimonies of the people who lived through the wars, social movements, and cultural developments of the years spanning 1900 through 1999. From the "killing fields" of World War I, to the rise of sport and its relationship to national identity; from the rise and fall of Communism, to the power of movies and television to touch us all, vivid personal recollections provide the narrative underpinning for the poignant and powerful images of our times. When completed, the series will comprise 26 hours and will be seen throughout Europe and North America, as well as in South Korea and Japan. For creating a television series of international scope and achievement, to be shared and appreciated by audiences around the world, a Peabody to BBC and WGBH-TV for "People's Century."

"THE AMERICAN EXPERIENCE: THE BATTLE OVER CITIZEN KANE"

The American Experience/WGBH-TV Boston and Lennon Documentary Group

WINNERS

This brilliant and beautiful documentary recounts the clash of two titans of the first half of this century: newspaper mogul William Randolph Hearst and "enfant terrible" Orson Welles. World-famous at age 24, theatrical and radio prodigy Welles, for his first foray into filmmaking, took aim at Hearst, then one of the most powerful men in America. The result was "Citizen Kane," now revered as a cinematic masterpiece. However, at the time of its release, an incensed Hearst launched a ruthless campaign to destroy both the film and the filmmaker, and the ensuing imbroglio nearly ruined both men's lives. According to "The Battle over Citizen Kane," so all-consuming was Hearst's hatred of "Citizen Kane" that no



Hearst-owned newspaper ever published a review of the motion picture. Presented as part of the influential "The American Experience" series led by

executive producer Judy Crichton and senior producer Margaret Drain, this vibrant study sheds new light on the masterpiece over which Welles and Hearst fought and weaves an intriguing tale of these two flawed, yet fascinating, men. This marvelous nonfiction study was produced and directed by Thomas Lennon and Michael Epstein, at the Lennon Documentary Group. It was written by Mr. Lennon and Richard Ben Cramer, edited by Ken Eluto, and narrated by Mr. Cramer. For providing an insightful, richly researched, and revealing examination of a landmark of cinematic and American history, a Peabody Award goes to "The American Experience: The Battle over Citizen Kane."



WINNERS

"THE GREAT WAR AND THE SHAPING OF THE 20TH CENTURY"

KCET Los Angeles and BBC, London,
in association with The
Imperial War Museum

The war to end all wars—the war to make the world safe for democracy—"The Great War," as its contemporaries knew it, began when Europe erupted in flames in August 1914. By its end in November 1918, millions were dead, and the world was forever changed. "The Great War and the Shaping of the 20th Century" relies on a wealth of original and vintage film, rare photos, letters, and diaries, to create a haunting, stunning, and absorbing series. Historian Jay Winter and executive producer Blaine Baggett were assisted by a superb group of producers, writers, and directors, including Carl Byker (series producer), Joseph Angier, Cynthia Crompton, Margaret Koval, Lyn Goldfarb, Isaac Mizrahi, David Mrazek, and Mitch Wilson (also director of photography). In eight stirring parts, they dissected the war and its aftermath

to provide a dramatic, sobering, thoughtful inquiry not only into the political and military ramifications of the conflict, but also into its ongoing social, cultural, and personal legacies—effects felt even today. A Peabody Award goes to KCET and the BBC, in association with England's Imperial War Museum, for explaining the poignant, powerful, permanent ways World War I changed the lives of everyone it touched in "The Great War and the Shaping of the 20th Century."



"ONE TO ONE: MENTORING"

WCCO-TV Minneapolis

This year-long public service project designed to communicate the critical importance of mentoring young people was brilliantly conceived, skillfully executed, and most important, ultimately successful. So much so, that



what began as a local campaign eventually reached national scope. With this Peabody recognition, it is hoped its success will be a model for

future community projects. The campaign was led by the exceptional efforts of Debra L. Berg, director of community relations. Under her leadership, and with the dedicated assistance of producers Lori Fink, Scott Wooldridge, Paula Engelking, and Garvin Snell, and most of the station's photographers, editors, reporters, and other employees, WCCO created a comprehensive public service campaign, which included several news stories, a one-hour documentary, original billboards and mailboards, and full-page print ads in regional editions of national magazines, including *Time* and *Newsweek*. Corporate sponsorship by The 3M Foundation provided critical direct and in-kind support. As a result, a special toll-free hotline which offered information about mentoring produced more than 2,200 calls, and the quality of life for young people in the station's viewing area was significantly enhanced. For its dedication to the youth of its community and for a commitment to improving their lives, a Peabody to WCCO-TV for "One to One: Mentoring."

A Show of Spirit. A Show of Strength.
A Show of Character.



*Congratulations to NYPD Blue and the ABC Special,
Edith Ann's Christmas on their 1997 Peabody Awards.*

1996



WINNERS

"HOW DO YOU SPELL GOD?"

Home Box Office, New York

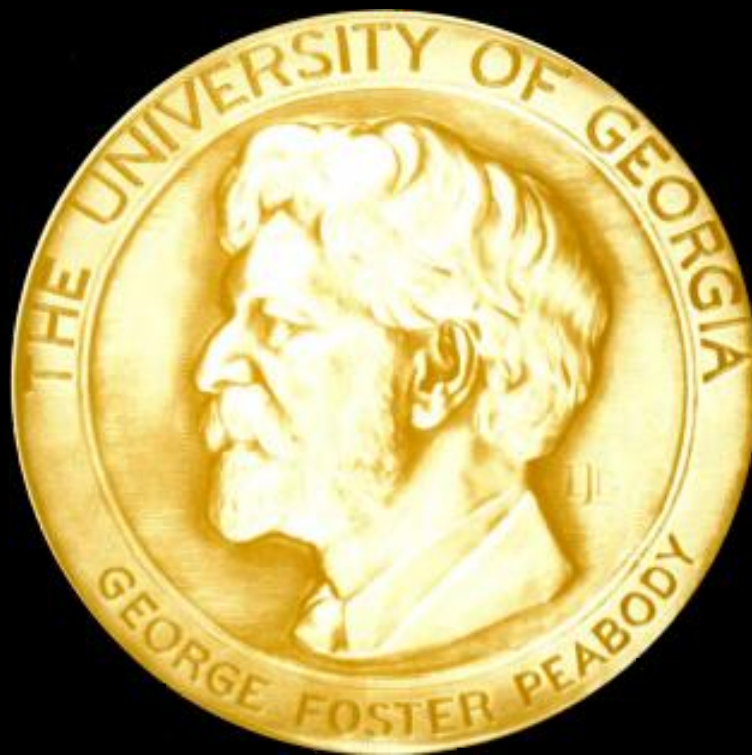
Perhaps in no other area are the views of children more telling and profound than the realm of religion. Through thought-provoking interviews with children from a wide range of cultural backgrounds and rich animated adaptations of parables and poems about the meaning of life from ancient scripture and more modern sources (including Maya Angelou, A.A. Milne, and Isaac Bashevis Singer), Home Box Office reveals the common core of all belief. While their parents perpetuate age-old conflicts through religious intolerance and racial hatred, these simple stories and shared sentiments remind children that no matter who we are and where we come from, we all seek to understand the mystery and meaning of life. Based on the book of the same name by Rabbi Marc Gellman and Monsignor Thomas Hartman, "How Do You Spell God?" is more than a children's show. In the talented hands of executive producer Sheila Nevins, producers Ellen Goosenberg Kent and Amy Schatz, and writer Barry Harman, the program is a primer on comparative religion that should be mandatory viewing for people of all ages and backgrounds and is deserving of recognition with the Peabody Award.



"WISE UP"

Carlton Television for Channel 4,
London

This fast-paced, 30-minute weekly children's program eschews traditional formats. In so doing, it offers unique insight into the interests and aspirations of its audience members. Each week, this magazine series—aimed for children between the ages of 10 and 15—introduces a new team of young people who act as hosts, reporters, and confidants; there are no adult presenters or reporters. The revolving cast of contributors maintains a central focus, which is a better understanding by children and teenagers of the important issues faced by their generation (and their parents). A critical element of the program is its opportunity for youth to question adults, including such authority figures as politicians, pop stars, and educators. The topics range from important issues (such as environmental hazards, treatment of animals, tobacco use, and racial discrimination), to more light-hearted lifestyle items (including how to have a good house party, and how to identify fake designer clothes). Throughout, there is a singular emphasis on encouraging young people to become active in public service. Executive producer Lewis Rudd and producer Mick Robertson provide expert guidance, as do associate producer Jan Leventhall, editor Lucinda Whiteley, and directors Martin Wallace, Zoe Dobson, and Julian Kemp. For presenting an exceptional and important series for children and adolescents, a Peabody to "Wise Up."



A Tradition of Excellence

BMI

**"EDITH ANN'S
CHRISTMAS
(JUST SAY NOËL)"**

ABC, Tomlin and WagnerTheatricalz,
in association with Kurtz & Friends

WINNERS

While it might appear on the surface that this Yuletide tale strays far from the mainstream, it presents positive and especially timely messages of caring and forgiveness. Irreverent and often outrageous, "Edith Ann's Christmas (Just Say Noël)" offers an alternative perspective to the emotional landscape usually available in popular entertainment to children and adults. The show revolves around a dysfunctional family, with the main character, Edith Ann, portrayed by the multi-talented Lily Tomlin (also co-executive producer). In the innovative story, Edith Ann's rebellious sister Irene defies her parents and then decides to run away. Edith Ann, like her parents, feels guilty about the situation, and frantically attempts to contact Irene. Meanwhile, Edith Ann and her friends are also preparing for the school's holiday play, a fundraiser for the victims of a recent drive-by shooting, a boy and his dog. Following a creative, updated version of "O, Little Town of Bethlehem" (replete with a heartfelt postscript by Edith Ann), the show's two main crises are solved. Irene returns home, and the boy recovers from a coma. In a world which often surrounds us with a general devaluing of the human spirit, "Edith Ann's Christmas (Just Say Noël)" creates an emotionally complex and deeply empathetic haven where it is okay to confront our vulnerabilities through humor and storytelling. Co-executive producer and writer Jane Wagner contributes a biting commentary about modern America in her script, which producer/director Bob Kurtz brings to life in lovely characterization and animation. For its unique and entertaining display of holiday spirit, a Peabody to "Edith Ann's Christmas (Just Say Noël)."

**"THE JOURNEY
OF THE AFRICAN-
AMERICAN ATHLETE"**

HBO Sports, New York

As we celebrate the golden anniversary of Jackie Robinson's arrival to the Brooklyn Dodgers, and the ascendancy of Masters champion Tiger Woods, Home Box Office reminds us of the multitude of struggles and small but significant triumphs made by black athletes through the years in this impressive two-hour television documentary. Executive producer Ross Greenburg, senior producer Rick Bernstein, and a



superb production team, including consultant and writer William C. Rhoden and producers Leslie D. Farrell, Paul H. Hutchinson, and Kendall Reid, exquisitely combine rare footage of historic figures with informative interviews with their contemporaries and those who followed, to document the pioneering accomplishments of African-Americans in sports as diverse as horse racing, bicycling, boxing, tennis, and baseball. As narrator, Samuel L. Jackson details the often volatile struggle in a smooth, even pace which allows the pictures to tell the story. Part I of the documentary focuses on athletes from 1875 to 1950, when black jockeys rode 11 of the first 20 Kentucky Derby winners and Jack Johnson, Joe Louis, Jesse Owens and Jackie Robinson blazed the trail. The second program (1950 to the present) showcases Althea Gibson, Wilma Rudolph, Jim Brown, Hank Aaron, and Michael Jordan, among many others. For providing an exceptional portrayal of African-Americans in sport, with important lessons and implications for the society as a whole, a Peabody to HBO Sports for "The Journey of the African-American Athlete."

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The Battle over Citizen Kane



The Choice '96



Odyssey of Life



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WINNERS

"PRIDE AND PREJUDICE"

BBC, London, and A&E Television Networks, New York

With "Pride and Prejudice," the BBC and A&E Television Networks have joined forces to create a splendid and lavish adaptation of Jane Austen's timeless novel. This fully realized rendering faithfully follows the unpredictable course laid out in the book's opening manifesto: "It is a truth universally acknowledged, that a single man in possession of good fortune must be in want of a wife." With those words, Austen began the story of the five Bennet daughters and their search for wealthy husbands. Executive producer for the BBC Michael Wearing, A&E executive-in-charge Delia Fine, producer Sue Birtwistle, director Simon Langton, and an outstanding cast bring Andrew Davies' faithful adaptation of the Austen masterpiece to the small screen as a richly rewarding, visually opulent feast for all viewers. Among the actors especially deserving of mention are Colin Firth and Jennifer Ehle, who bring the aloof but well-heeled Mr. Darcy and the spunky and smart Elizabeth Bennet to life. For presenting a lively illumination of the enduring issues of social pressures and gender politics that make "Pride and Prejudice" a most modern 19th-century novel, a Peabody Award to the BBC and A&E for "Pride and Prejudice."



"LAW & ORDER"

NBC, Wolf Films in association with Universal Television

Now the longest-running dramatic series on network television, "Law & Order" has maintained a tradition of excellence for more than seven seasons. Faithful to its narrative structure—in which the first half-hour depicts the apprehension of lawbreakers by police detectives, and the second half shifts focus to the criminal courts for prosecution—the program is especially adroit at capturing the brutal reality of crime and law enforcement in New York. The creative forces behind the production are creator and executive producer Dick Wolf, executive producers Ed Sherin and Rene Balcer, producer Jeffrey Hayes, and numerous gifted writers. The show especially benefits from the superior acting talents of its ensemble cast, including Sam Waterston, Jerry Orbach, Benjamin Bratt, Carey Lowell, S. Epatha Merkerson, and Steven Hill. Filmed on location in the streets and courts of New York, "Law & Order" offers an insider's glimpse into the world of big-city crime, the overwhelming scope of which tests the resolve of those who try to preserve and protect. Offbeat and insightful, the program captures the frustration and exhilaration of the pursuit of justice. For its consistent record of excellence, a Peabody to NBC, Wolf Films in association with Universal Television, for "Law & Order."



**MOBIL MASTERPIECE
THEATER:
"HOUSE OF CARDS,"
"TO PLAY THE KING,"
AND "THE FINAL CUT"**

BBC, London,
and WGBH-TV Boston

This superb trilogy tracks the career of scheming, conniving Prime Minister Francis Urquhart, masterfully played by Ian Richardson, as he nefariously seeks to secure his place in history. Together, executive producer Michael Wearing (for the BBC), series executive producer Rebecca Eaton (for Mobil Masterpiece Theater), producer Ken Riddington, director Mike Vardy, and screenwriter Andrew Davies tell a tale of skullduggery and dirty tricks, as the ruthless Urquhart plots to become the greatest Prime Minister since Winston Churchill. His wife, Elizabeth, cannily played by Diane Fletcher, paves his way with her Lady Macbeth-like machinations, while Machiavellian politicians on both sides of the House of Commons scheme to establish their own power bases. Through it all, Urquhart explains his devious, calculating, and crafty moves in soliloquies and asides addressed to viewers, who are turned into unwitting co-conspirators. For presenting a splendidly wicked political satire, a Peabody to the BBC and WGBH-TV for "House of Cards," "To Play the King," and "The Final Cut."



"THE X-FILES"

Ten Thirteen Productions, Twentieth
Television in association with Fox
Broadcasting Company

With "The X-Files," creator and executive producer Chris Carter, co-executive producers Howard Gordon and R.W. Goodwin, and a multi-talented team of producers, writers, and actors have developed a unique television drama. In combining currents in contemporary science with the best elements of science fiction, "The X-Files" creates its own universe, where normal and paranormal can co-exist, although not always very peacefully. One great achievement of the series is its ability to convey ideas that are both entertaining and thought-provoking, the kind of television that stimulates conversation the next day at the family table or around the office watercooler. The chemistry between stars David Duchovny (agent Fox Mulder) and Gillian Anderson (Dr. Dana Scully) is as powerful as any on television, and



offers proof (at least to this point), that on TV it is still possible for co-workers of the opposite sex to sustain a successful platonic relationship. "The X-Files" has broken new ground in television science fiction, with a comparative de-emphasis on special effects gimmickry in favor of a focus on the larger questions about the spiritual nature of science and humankind. For outstanding levels of production excellence, writing, and performing, and for its ability to stimulate thinking and discussion about numerous inexplicable phenomena (including the motives of government officials), a Peabody Award is presented to "The X-Files."

WINNERS





WINNERS

"NYPD BLUE"

ABC, Steven Bochco Productions

The police drama has long been a staple of prime time television entertainment. At its worst, the form gives rise to stinging and often deserved criticism for its presentations of graphic violence, racial and ethnic stereotyping, and rampant sensationalism. But, as is the case with "NYPD Blue," at its best the genre can provide gritty and realistic insight into the dilemmas and tragedies which daily confront those who spend their lives in law enforcement. Co-creators Steven Bochco and David Milch, along with executive producers Mark Tinker and Michael Robin, and an unmatched cast led by Dennis Franz, Jimmy Smits, James McDaniel, Nicholas Turturro, Sharon Lawrence, Gordon Clapp, and Kim Delaney, "NYPD Blue" attains true excellence. The core of "NYPD Blue" is Mr. Franz's depiction of Detective Andy Sipowicz, a recovering alcoholic who must frequently confront his frailties and limitations, including racial prejudice, and in so doing, forces viewers to do the same. While many television police dramas through the years have taken the low road of formulaic car chases and predictable shoot-outs, "NYPD Blue" aims higher, and in the view of the Peabody Board, consistently hits its target. For so doing, a Peabody to "NYPD Blue."



"THE SIMPSONS"

Fox, Gracie Films in association with Twentieth Television

For eight seasons, "The Simpsons" has presented biting satire as social commentary, and it still delivers humor and insight, on many levels, for audiences of all ages. While "The Simpsons" may be one of television's most unconventional families, it is certainly not dysfunctional. For at the core of all of Bart's antics, Lisa's self-doubt, Homer's indulgences, and Marge's often smothering mothering is a nuclear family trying its best to hold together under the relentless pressures presented by modern life. "The Simpsons," of course, is the creation of cartoonist (and executive producer) Matt Groening that first appeared as 30-second vignettes on Fox Television's "Tracey Ullman Show" 10 years ago. In addition to Mr. Groening, the superb creative team, which has generated more than 150 classic half-hours, now includes executive producers Bill Oakley, Josh Weinstein, James L. Brooks, and Sam Simon, and a roster of co-executive producers, supervising producers, co-producers, and producers



too numerous to mention (except, it would appear, for the credit sequences of their Halloween specials). The exceptional cast which brings this

terrific comedy to life is deserving of special recognition. It includes Dan Castellaneta, Julie Kavner, Nancy Cartwright, Yeardley Smith, Hank Azaria, and the "man of a thousand voices," Harry Shearer. For providing exceptional animation and stinging social satire, both commodities which are in extremely short supply in television today, a Peabody Award is presented to "The Simpsons."

BUD GREENSPAN

Personal Award



One of the more memorable quotes from this year's Peabody Awards deliberations was made in reference to

Bud Greenspan. In the words of one member of the Peabody Board, "Bud Greenspan is his own genre." An exceptional gift for personal storytelling, a matchless eye for camera angle and location, and above all, a complete and total commitment to truth mark the work of Bud Greenspan. Personal Peabody Awards are meant for individuals whose singular achievements or body of work embody the ideals and aspirations of the best in broadcasting and cable. Those qualities epitomize Mr. Greenspan. Among our 1996 entries were his two brilliant works for Turner Original Productions: "One Hundred Years of Olympic Glory" and "America's Greatest Olympians." His film of the Atlanta Olympic Games, which will premiere later this year, marks the fourth in a series of official Olympic films produced by Mr. Greenspan and his brilliant colleagues at Cappy Productions, named for his late, beloved wife Cappy Petrash Greenspan (herself a winner of the Peabody Award for the NBC radio series "Monitor"). In recognizing Bud Greenspan, the Peabody Board is reminded of the personal integrity and the pursuit of excellence of those progenitors who built our system of broadcasting. In presenting this personal Peabody Award, we hold aloft his Olympian record of achievement, personal grace, integrity, and humility as a beacon for generations of broadcasters and film makers to follow. Bud, this Peabody's for you.

"Brilliantly done."*

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THE 56TH ANNUAL PEABODY AWARDS

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GEORGE FOSTER PEABODY

(1852-1938)



G

George Foster Peabody, whose name the awards bear, was born in Columbus, Georgia. He became a highly successful New York investment banker who devoted much of his fortune to education and social enterprise. He was especially interested in the state university of his native Georgia, and made large contributions to the library, the War Memorial Fund, and the development of the School of Forestry. Along with his business partner, Spencer Trask, and Mrs. Katrina Trask, Mr. Peabody helped found Yaddo, the famous artists' retreat at Saratoga Springs, New York. Mr. Peabody was a friend of Franklin D. Roosevelt, and he suggested that the President establish a residence in Warm Springs, Georgia, as a palliative for his polio. Mr. Peabody was granted honorary degrees by Harvard, Washington and Lee, and the University of Georgia, of which he was made a life-trustee by special legislative act. While he never saw television and only rarely listened to radio, the visage of George Foster Peabody has become synonymous with excellence in electronic media.

THE LAMBDIN KAY PROFESSORSHIP FOR THE PEABODY AWARDS

The most coveted prize in broadcasting and cable got its start in a small office on the top floor of Atlanta's historic Biltmore Hotel in 1938, when a pair of legendary visionaries were brought together by a University of Georgia graduate. That graduate, now in her eighties, is still an influential voice in the broadcasting industry.

The National Association of Broadcasters had asked its awards chairman, Lambdin Kay, to create a broadcasting



LAMBDIN KAY (RIGHT), CO-FOUNDER OF THE PEABODY AWARDS SHARES A COPY OF BROADCASTING MAGAZINE WITH LONGTIME WSB ATLANTA MANAGER ELMO ELLIS.

award to honor the nation's premier radio programs and performers, as the Pulitzer did for the print press. Kay, then the innovative general manager of WSB(AM) in Atlanta, summoned his continuity editor, Lessie Smithgall.

"Mr. Kay called me into his office during a coffee break," says Smithgall, "and asked if there was a foundation at Georgia, my alma mater, where we could get help in establishing these awards. Well, Mr. Drewry was my mentor and a good friend at the university, and I suggested him

CONGRATULATIONS

Ti-Hua Chang



George Foster Peabody Award Winner
"Passport to Kill"

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THE 56TH ANNUAL PEABODY AWARDS

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PEABODY AWARDS ENDOWMENT FUND

The Peabody Endowment was created to raise the money necessary to expand the Peabody Awards program into further international activities; to endow chairs in the College of Journalism for faculty in broadcasting and cable; to bring Peabody winners to campus for Master Classes and satellite telecourses; and to underwrite additional activities to enhance the role of the Peabody Awards in teaching, research and public service. To make a contribution to the Peabody Endowment, please call Bill Herringdine, Director of Development for the Peabody Awards, at 706-542-0563.

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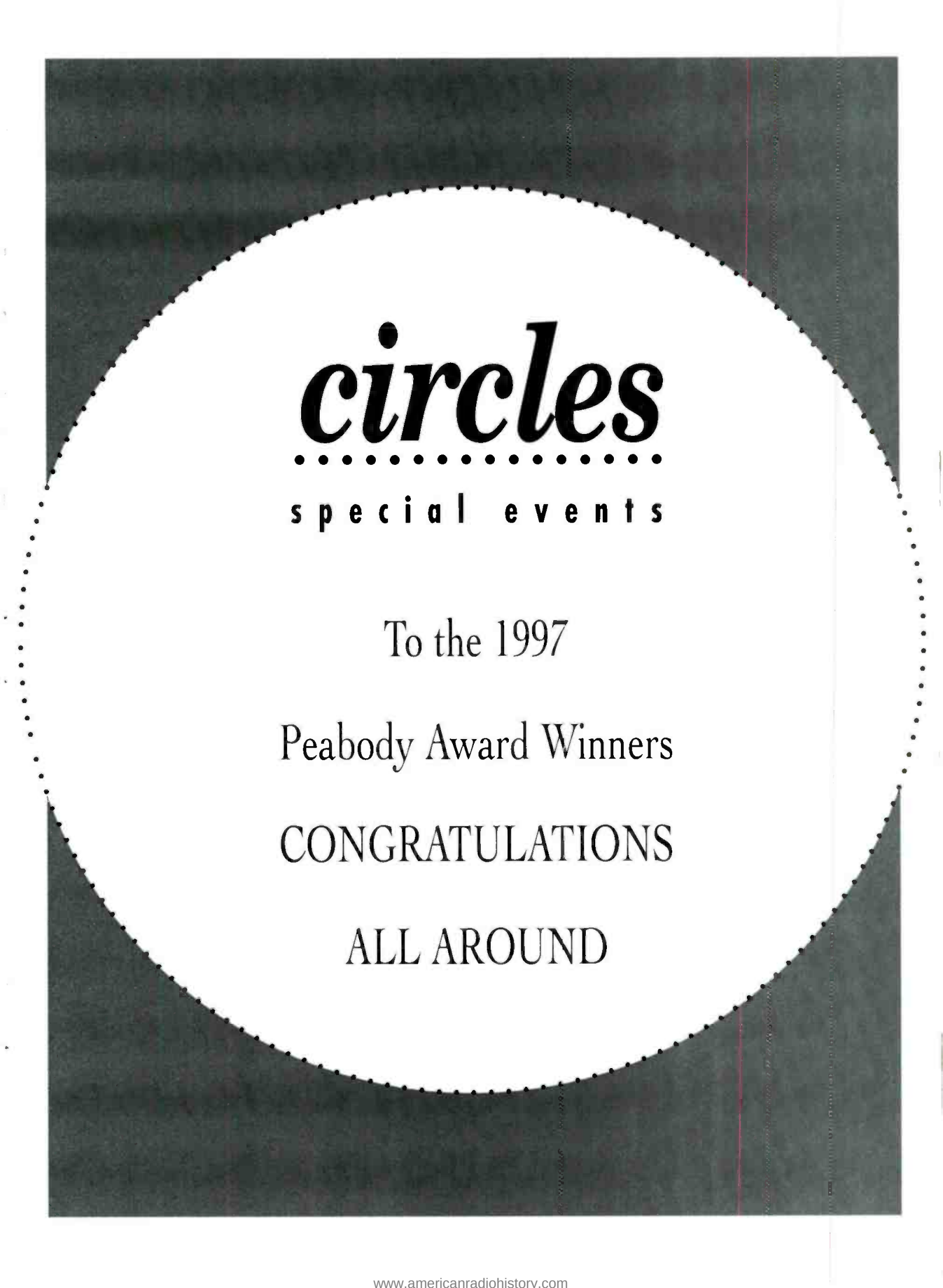
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CONGRATULATIONS

ALL AROUND



THE 1997 PEABODY AWARDS CALL FOR ENTRIES

The official entry forms for the 1997 Peabody Awards will be mailed in early September. Following is a preview of the entry requirements and rules for the Fifty-Seventh Annual Peabody Awards competition.

ELIGIBILITY

The George Foster Peabody Awards, established in 1939 and first awarded in 1940, recognize distinguished achievement and meritorious public service by radio and television networks, stations, producing organizations, cable television organizations, and individuals.

While the intent of the Peabody Awards is to recognize outstanding achievement in broadcasting and cable, the competition is open to entries produced for alternative distribution, including corporate, educational, home-video release, and CD-ROM. However, programs produced and intended for theatrical motion picture exhibition are not eligible for a Peabody Award. In general, non-broadcast or non-cable entries should be publicly available and part of an overall broadcast or cable enterprise.

ENTRY TIMETABLE

All program entries must be for programs broadcast, cablecast, or released for non-broadcast distribution during the 1997 calendar year (Jan. 1-Dec. 31). The deadline for receipt of entries is Jan. 15, 1998.

ENTRY CATEGORIES

Programs are accepted in the following categories, for both radio and television:

News—Includes spot coverage, reporting, investigation, interpretation, and commentary on news events.

Entertainment—Regularly scheduled or special programs characterized by excellence in the presentation of the performing arts, drama, music, comedy, variety, or sports programming.

Programs for Children—Series and special programs or projects primarily intended for an audience of children (2-11) or youth (12-17).

Education—Creative and effective use of radio and television to enhance teaching and learning.

Documentary—In-depth examination of issues of local, national, or international importance or of contemporary or historic events.

Public Service—One-time or continuing projects using a single medium or a variety of means to respond to an important public problem or issue.

Individuals, Institutions, or Organizations—A body of work or a record of accomplishments by an individual or institution in radio, TV, or cable which represents exceptional achievement and meritorious public service.

The Peabody Board may recognize more than one winner from a given category or may choose to make no award in that category. Awards are announced and presented without mention of the category in which they were submitted.

IMPORTANT DATES

Entry deadline—Jan. 15, 1998

Jurying—February/March 1998

Finalists notified—April 1998

Peabody Awards banquet—May 1998

To receive an official entry form for the 1997 Peabody Awards, please contact:

The Peabody Awards
College of Journalism and
Mass Communication
The University of Georgia
Athens, GA 30602-3018
(706) 542-3787
Fax: (706) 542-9273
e-mail: peabody@uga.cc.uga.edu

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Law

Gift horse or trojan horse?

Ticketmaster takes Microsoft to court over Website links

By Dan Trisoboff

Microsoft is delivering to Ticketmaster, via the World Wide Web, customers armed with credit cards and ready to close the deal. But Ticketmaster objects to Microsoft's method of delivery as well as to the profit Microsoft makes on the way, and their legal battle could change profoundly the way sites link on the World Wide Web.

The international ticketing giant claims injury from Microsoft's links to Ticketmaster's site on the high-tech icon's Seattle Sidewalk local information and event site. Ticketmaster says Microsoft has "wrongfully appropriated and misused Ticketmaster's name, trademarks and Website and is publishing erroneous and misleading information about Ticketmaster's business." Ticketmaster asked a Los Angeles federal court to enjoin Microsoft from any commercial use of its assets.

Ticketmaster CEO Fredric Rosen insists that his company does not object to normal Internet links, but rather to Microsoft's use of information about Ticketmaster as editorial content for a Sidewalk page that backs up its event information—and for which Microsoft sells advertising. "This is not about one page linking to us," Rosen says. "This is about hundreds of pages and potentially

millions of advertising dollars."

"We think they're selling advertising based on our content," says Alan Citron, senior vice president for multimedia for Ticketmaster. "They've taken our name and our content and made money on it."

At times, he says, the information supplied by Sidewalk has been inaccurate, including incorrect information about operating times and payment methods. Ticketmaster also objects to Sidewalk's direct link to the Ticketmaster page that offers tickets for a specific event,

which bypasses Ticketmaster's own home page and presentation sequence.

Microsoft, which calls the lawsuit "absurd," plans to include Ticketmaster links on future local electronic guides in

New York, Boston and Minneapolis/St. Paul. It does not intend to share any revenue from ads it sells on Web pages that mention Ticketmaster.

The parties were in negotiations last year, but did not reach an agreement. To Ticketmaster, Microsoft's participation in the negotiations proves that Ticketmaster had something of value for Microsoft but that "after failing to reach an acceptable commercial deal... Microsoft has simply expropriated our content for their own economic benefit," Rosen says.

But Microsoft denies that its



GTE reaches BBN Planet

GTE Corp. bought its way into the Internet business in a big way last week with its \$616 million purchase of BBN Corp.

By purchasing the BBN unit that handles Web hosting, managed security, consulting and systems integration related to the Internet, GTE effectively vaults past telephone rivals in staking a claim as an Internet services provider.

Along with its BBN move, GTE also announced an expansion of its Asymmetric Digital Subscriber Line trial to include more than 1,000 Microsoft employees over the next several months. Advancing that high-speed Internet access technology would further GTE's apparent objective to make itself a one-stop shop for Web surfers.

The BBN purchase coincided with BBN's report of a 68% increase in its third-quarter revenue, to \$95.9 million this year, compared with \$60.8 million last

year. That was largely fueled by a 134% jump in revenue for BBN Planet, to \$48.2 million from \$20.6 million, during the same quarter the previous year.

The largest piece of that increase was \$23.2 million in revenue from BBN Planet's relationship with America Online.

BBN's operating loss for the quarter was \$12.1 million, a significant drop from its \$29.8 million loss in the same quarter one year ago. BBN gained \$20 million for the nine months ended March 31 from the sale of its BBN Domain Corp. subsidiary, which had posted a \$7 million loss for the comparable nine-month period last year.

BBN also announced that dispute resolution procedures had begun with AT&T regarding the Internet services contract between the two companies. The resolution could reduce the number of AT&T customers added to BBN's network, a development made even more likely as BBN goes under the GTE umbrella.—RT

use of Ticketmaster information or links had anything to do with past negotiations. "Our discussions were about cross-marketing; co-promotions of events with Sidewalk and other Microsoft entities," says Frank Schott, general manager for Sidewalk. "We would have been using their ads on our [telephone] on-hold recordings, our ads on ticket envelopes...we couldn't agree on what the value was."

The lawsuit recalls one filed in late February, in which several news organizations, among them CNN, Time Inc., Dow Jones, the *Los Angeles Times*, and Reuters sued Phoenix firm TotalNews for allegedly framing links to the news organs' content with content of its own. In the pending action, the news organs claimed that TotalNews diluted the value of their brands, and called it parasitic. Ticketmaster contends that Sidewalk's use of its content to sell advertising and promote its local information service makes the case similar. Microsoft says the cases are quite different.

Ticketmaster's suit conflicts with the natural and reasonable presumption that links—especially those that provide the kind of demographics an entertainment-oriented site like Sidewalk brings—are a plus for anyone marketing on the Internet.

"We're amazed that they would take this position," Schott says. "We have people who would pay us to be on our site."

A&E, Biography and The History Channel market branded merchandise on the Web and plan to expand that revenue stream. Without addressing the lawsuit specifically, Todd Tarpley, director of new media for the sites, commented that "we haven't had any problem with links so far. There are a lot of places on the Web that link to our sites, including TV listings and individual people's home pages. Some call us for permission; a lot don't. Certain-

ly we wouldn't want to be linked on a page from some organization like the Ku Klux Klan, but people understand the Internet. If they saw us linked on a page we wouldn't want to be linked to, people are smart enough to know we're not behind it."

Ticketmaster, the Microsoft of ticket sales, suggests that it doesn't need the business. "Most of our events are sell-outs anyway," says Citron.

Microsoft and others say the technology is available for Ticketmaster to direct links

through its home page, but Ticketmaster says blocking or diverting links slows down its site.

Ticketmaster's action has some Internet stalwarts concerned. "This is a bogus thing," says Stanton McCandish, program director for the Electronic Frontier Foundation. "[Linking] is the way the Net works. That's not some special secret. There's no way Ticketmaster can reasonably make a case that there's not an implied license when they post these materials on a publicly available Web

page. [Ticketmaster's site] doesn't require a membership or log-on or some other kind of protection. It's public and linkable. That's the whole point of the Internet. Ticketmaster is asking a court to give it blanket license to re-engineer the entire World Wide Web.

Citron responds that "the Internet is becoming more and more a commercial medium. It's not an answer to say nothing has changed. Law is almost always reactive. There are going to have to be some rules."

TM

Business

AOL turns a profit, maybe a corner

Good news follows months of losses, breakdowns

By Richard Tedesco

America Online last week appeared to have turned a critical corner in its business—and maybe its image—as it posted a profit after months of snafus that sparked serious questions about its prospects.

Last week's report of \$2.6 million in net income for AOL's third quarter was the first positive news posted by the Internet program service after six months of losses. Revenue jumped 46% over the same quarter last year, to \$456.2 million, with more than \$60 million coming from advertising and electronic commerce.

That may have been the best news for AOL's subscription-based business as it tries to reconfigure its business model. And it overshadowed another reason for the increase: AOL's de facto cut in marketing dollars to accommodate the membership cap that helped relieve service capacity problems. Subscriber rolls will continue

to restore as the company adds to the 75,000 new modems now online as part of its \$350 million infrastructure rebuild.

But an essential factor in AOL's surging revenue picture was, as Bob Pittman, president of AOL, put it, "Advertisers, marketers and independent content providers are increasingly recognizing the power of the AOL community."

AOL has in hand \$100 million from a deal with Tel-Save offering discounted long-distance service to AOL members. That's the sort of thing that some analysts feel will continue to improve AOL's financial picture and recast its business model. "They're figuring out a lot more than people give them credit for," says Kate Delhagen, senior analyst for Forrester Research, who adds, "Who else can sell 8 million online customers at a clip?"

That critical mass can now keep climbing in the aftermath of the legal settlement AOL struck with state attor-



neys general to hold down its sub count in order to uphold existing service contracts with members. Observers see Pittman's presence as adept media-pitchman further improving those prospects.

Its next generation of software, AOL 4.0, will be introduced this summer, just as the company has expanded its relationships with content providers that include ABC News and the *New York Times* and other online publishers.

Last week, AOL announced its second content-migration deal, with Santa's Home Page. Developed by Brandon Tartikoff's H. Beale Co. and AOL's Greenhouse Networks, the page will be the basis for a half-hour Christmas special on ABC. A Tartikoff cyber-soap about the TV business, *Beggars and Choosers*, will launch on AOL this fall and premiere as a movie on Showtime.

TM

Cloud 9 on ICTV for trial run

Cloud 9 Interactive inked a partnership pact with ICTV last week to test three children's CD-ROMs as online interactive edutainment in



a three-month trial. In a live market trial in 100 households in Santa Barbara, Calif., the three CD-ROMs will be available to subscribers for \$7 per month on ICTV's open platform, which provides multimedia content through high-speed cable TV Internet connections. The Cloud 9 titles to be tested are *I Can Be A Dinosaur Finder*, *I Can Be An Animal Doctor* and *Marvel Super Heroes Creativity Center*.

HP backs out of modem biz

Hewlett-Packard is pulling the plug on its high-speed cable modem business and returning its focus to PCs and peripherals.

In a brief statement last week, Hewlett-Packard announced it was discontinuing production and development of its Quick-Burst cable modem and router products. HP indicated it would integrate or embed chips or card-based modems from leading vendors in PCs in the future.

Bill Hahn, operations manager of HP's broadband program, says the move is a "strategic" one: "We want to sell the servers that feed the pipe and the PCs and the printers that receive content from it. We just don't want to provide the pipe."

Long term, he says, HP figures card-based modems will probably dominate the field. HP was not disillusioned with the cable market, according to Hahn, but he did indicate that the MCNS standards initiative was a factor in the decision. "The MCNS has the potential of saying everyone has to start all over again," Hahn says.

HP also put the kibosh on the Kayak digital set-top box that had been in limbo for the past year.

SonicNet syndicates

SonicNet launched a syndicated online music news service last week, with initial hosts including Yahoo!, PointCast and The Hub channel on America Online. Previously merged with the Addicted To Noise site, SonicNet will draw most of its content from ATN (www.addict.com). SonicNet also publishes Trouserpress.com, the online version of the punk/alternative music periodical. —RT

WebTV's bottom line: Red

By Richard Tedesco

WebTV is nearly \$30 million in the red and is set to consume at least \$60 million to maintain its operations this year.

Those were among the pieces of the fledgling Internet TV firm's financial picture in a Securities and Exchange Commission filing that Microsoft Corp. made earlier this month. Its accumulated debt is \$29.4 million for the nine months ended Dec. 31. It also had \$21.2 million in cash or cash equivalents.

Among the expenses over those nine months: \$7.7 million in research and development; \$13.1 million in sales and marketing; \$4.2

million in general and administrative costs; \$16.3 million in operating activities; and \$5.9 million on hardware and infrastructure development.

But WebTV has realized \$672,000 in revenue on the strength of at least 56,000 subscribers who have bought the WebTV boxes being built by Sony and Philips Electronics and take the service for \$19.95 monthly. For that price, they can access a Website through a user-friendly format provided by WebTV. That subscriber figure is "conservative," according to a WebTV executive.

It does suggest the momentum that Steve Perlman, its president, foresees, having predicted 100,000

units in box sales during 1997. "A PC in the living room is a better source of revenues than a PC that's a desktop," he says.

That's certainly true for Perlman and WebTV co-founders Bruce Leak and Philip Goldman, who made \$64 million when Microsoft bought WebTV in March for \$425 million. Perlman himself owns 26.6% of WebTV's common stock, according to the SEC filing.

If WebTV were to sell 100,000 more boxes by June, it would still finish the year nearly \$40 million in the red, excluding marketing costs. But Microsoft has already extended a \$30 million loan as part of its recapitalization plan. **TM**

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special report: **new** cable networks



The Race for Space

There's nary an encouraging word for new cable networks. Ask anyone in the business and you'll hear horror stories of exorbitant start-up costs, scarce channel capacity and brutal competition.

Even backing by a media conglomerate does not guarantee success (see page 77). Analysts and operators agree that brand names and payment for carriage will take a network only so far. Ask MTV spinoff M2 and CBS Eye on People, which still must prove their worth, despite the brand name in their logo.

Just last week, another giant company, magazine publisher Ziff-Davis, jumped in with a 24-hour computer channel, despite the fact that another computer channel went under two weeks ago, and another failed to launch last year (see page 76).

And what's tough for the well-connected networks is nearly impossible for independent, entrepreneurial ventures (see page 80). They must scramble for capital and carriage at the same time.

"The biggest deterrent to carriage is [cable's] monopoly," says Bob Gordon, president, Auto Channel. "They shouldn't be able to own the programing when they're the gatekeeper."

Because of the unfulfilled promise of 500 channels offered by digital technology (see page 84), channel space remains the biggest problem for all networks. Until the extra cable channels become available, many would-be networks are turning to other avenues of distribution such as DBS, C-band, leased access and low-power TV.

Why, then, are there so many niche channels trying to make a go of it?

There's a pot of gold at the end of the rainbow (see page 90). When Disney bought Capcities/ABC, ESPN accounted for roughly half of the \$19 billion purchase price, despite the fact that the broadcast operations generated four times the revenue of ESPN.

Says Lehman Bros. media analyst Larry Petrella: "The cable programing network is the best business I follow."

The following pages feature a list of cable channel wannabes, from A to Z, and stories about the current climate.

special report: new cable networks

cable's contenders

.....

Even though cable systems have a limited amount of channel space, there appears to be no limit to the number of would-be programmers developing ideas they hope to grow into successful networks. Following is a list of fledgling services (launched since January 1996) and those expected to debut by 1999.



Air & Space Network

Portland, Ore. 503-224-9821 (relocating to Washington)

Website: www.airspacemag.com/air-spacetvnet

Programming: Family-oriented entertainment, education and information on all aspects of global aviation and space flight

Owner: ASN Ventures Corp.

Launch date: Spring 1997

America's Health Network

Orlando, Fla. 407-224-6800

Programming: 24 hours of original programming, including 14-hour block of live *Ask the Doctor* programs

Owner: Private

Launch date: March 25, 1996

Subscribers: More than 6 million

American Legal Network

Montebello, Calif. 213-724-1466

Programming: Provides viewers with a constant supply of updated legal information with live viewer-call-in programs

Owner: MZE Productions

Launch date: TBA

American Political Channel

Alexandria, Va. 703-518-4600

Programming: Political news, information and public policy information

Owner: Private

Launch date: TBA

American Sports Classics

Woodbury, N.Y. 516-396-3000

Programming: Covers people and events that have shaped sports in America, offering viewers vintage

games, movies, documentaries and behind-the-scenes interviews as well as first-run original programming

Owner: Rainbow Media Holdings

Launch date: July 9, 1997

The American West Network

Toluca Lake, Calif. 818-841-2003

Programming: Classic western films and TV shows, original programming on the history and myths of the Old West

Owner: Private

Launch date: TBA



Discovery's Animal Planet, which launched a year ago, covers animals nonstop.

Animal Planet

Bethesda, Md. 301-986-0444

Website: www.animal.discovery.com

Programming: 24 hours of animal-themed programming in all genres

Owner: Discovery Communications

Launch date: June 1, 1996

Subscribers: 20 million

Anthropology Programming and Entertainment

Los Angeles 310-470-1275

Programming: 24 hours of series, specials and films about man's diverse cultures, human evolution, primates, fossils and prehistory

Owner: TeleMarc Entertainment

Launch date: Early 1998

Anti-Aging Network

Beverly Hills, Calif. 310-277-4150

Website: www.antiagenet.com

Programming: Designed to help viewers "live better longer" by featuring the latest breakthroughs and cutting-edge advances in anti-aging and rejuvenation, along with "makeover" segments and celebrity corner

Owner: Henley-Fraser Enterprises

Launch date: Summer 1997

Applause

Los Angeles 213-850-5000

Programming: 24 hours of general entertainment, including six hours of children's programming

Owner: Nathan Sassoover

Launch date: 1998, and next 3 years

Arts & Antiques Network

Washington 703-553-0472

Website: www.aanconnect.com

Programming: Magazine-style programming of news and information aimed at the serious antique collector

Owner: Private investors

Launch date: TBA

The Auto Channel

Louisville, Ky. 502-584-4100

Website: www.theautochannel.com

Programming: Everything automotive

Owner: Gordon Communications

Launch date: TBA

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special report: new cable networks



Jim Barisano is founder of the Automotive Television Network.

Automotive Television Network (ATN)

Acton, Mass. 508-264-9921

Programing: Automotive news, sports, documentaries, home shopping and infomercials

Owner: Global Television

Launch date: Fall 1997 in Asia

BBC World

New York 212-705-9434 (global network, will be based in London)

Programing: 24-hour news-and-information channel featuring current affairs, documentary and lifestyle programs produced by the BBC

Owner: British Broadcasting Corp.

Launch date: TBA



'Clockers' is among the offerings on BET Movies-STARZ!3.

BET Movies-STARZ!3

Englewood, Colo. 303-267-4000

Programing: Premium movie service devoted to showcasing black film artists

Owner: BET Holdings Inc. and Encore Media Corp.

Launch date: Feb. 1, 1997

Subscribers: 300,000

BET on Jazz:

The Cable Jazz Channel

Washington 202-608-2000

Website: www.msbet.com

Programing: Jazz and blues

Owner: BET Holdings

Launch date: Jan. 15, 1996

Subscribers: More than 1 million

Biography Channel

New York 212-661-4500

Programing: Network featuring 24 hours of multipart biographies and biographical documentaries

Owner: A&E Networks

Launch date: TBA

Black Women's-TV

Los Angeles 310-842-4861

Programing: 12-hour information, entertainment and home shopping service targeting upscale black women

Owner: Evans Partners

Launch date: May 1997

The Boating Channel (TBC)

New York 212-877-0500

Website: www.boatingchannel.com

Programing: 24 hours of nautical programming

Owner: The Boating Channel Inc.

Launch date: Two-hour launch third quarter 1997; full launch TBA

BookNet

New York 212-698-7808

Programing: Featuring books, authors and the spectrum of topics found in books; book shopping service; 24 hours of children's programming weekly

Owner: Vanguard Media

Launch date: Late 1997

Channel Earth

Chicago 312-642-8900

Programing: Agricultural information, featuring programs on rural lifestyles, commodity and crop reports with an emphasis on weather reports

Owner: Privately held; Orion Samuelson, major stockholder

Launch date: March 28, 1997

Subscribers: 2.5 million on DIRECTV

Channel 500

Chicago 312-321-9321

Website: myhero.com/fitv.com

Programing: Nonfiction general programming

Owner: Appalshop/Fund for Innovative TV

Launch date: Fall/winter 1997

Children's Fashion Network

Los Angeles 213-993-6032

Programing: Home shopping service featuring fashion designs for preteens

Owner: Evans Partners

Launch date: August 1997



CHOP T.V.

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Chop T.V.

Los Angeles 818-505-1740

Website: www.choptv.com

Programing: Magazine-style programming on martial arts

Owner: Chop T.V. Enterprises

Launch date: Two-hour launch on Network One in September

CNET: The Computer Network

San Francisco 415-395-7800

Website: www.cnet.com (also has network of eight Websites)

Programing: Programming about computers, the Internet and digital technologies

Owner: Publicly traded (Nasdaq: CNWK)

Launch date: Provides programs for USA Networks/Sci-Fi Channel and syndication; launch date TBA

CNN en Español

Atlanta 404-827-1035

Programing: 24-hour Spanish language news network from CNN.

Owner: Time Warner

Launch date: April 15, 1997

Subscribers: 230,000

CNNfn

New York 212-714-6922

Website: www.cnnfn.com

Programing: Business news coverage, with companion Website. CNNfn.com provides background to material seen on cable channel.

Owner: Time Warner

Launch date: Dec. 29, 1995

Subscribers: 8.2 million

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*Beta research, November '96



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CNN/SI

Atlanta 404-878-1600

Programming: 24 hours of sports news

Owner: Time Warner

Launch date: Dec. 12, 1996

Subscribers: 4.6 million

Collectors Channel

Hudson, Mass. 508-568-0856

Website:

www.usbusiness.com/capquest/collect.html

Programming: Entertaining and educational programming with some shopping elements for collectors and vendors of eclectic and investment-quality collectible merchandise

Owner: Collectors Channel Inc.

Launch date: Mid 1998



Computer Shopping Channel

Los Angeles 213-993-6032

Programming: 24-hour shopping service for software and hardware

Owner: Evans Partners

Launch date: June-July 1997

Computer Television Network (CTVN)

Truckee, Calif. 800-365-5055

Website: www.ctvnet.com

Programming: Features news, education and entertainment about computers and the Internet

Owner: Ed Oates and Stu Feigin

Launch date: July 25, 1996

Subscribers: 7 million

Consumer Resource Network (CRN)

Detroit 810-647-7487

Website: www.crninfo.com

Programming: Informational programming

Owner: Visual Services Inc.

Launch date: Jan. 1, 1996

Subscribers: 6 million



The Mara River in Kenya is seen on the Ecology Channel's 'The Ecology Channel: Special Edition.'

Ecology Channel

Boston and Ellicott City, Md. 410-465-0480

Website: ecology.com; EcoMart.com

Programming: News and issues relating to the environment, fiction and nonfiction

Owner: Ecology Communications Inc.

Launch date: Part-time since November 1994; full-time in 1999

The Enrichment Channel

New York 212-366-1841

Website: <http://enrichment.com>

Programming: Programming about human potential, creative potential and soul potential and news on self-help, personal growth and enrichment, creativity, practical spirituality, motivation, healing and global issues

Owner: Worldlink Communications Group Inc.

Launch date: Third quarter 1997



ESPNEWS

Bristol, Conn. 860-585-2000

Website: www.espnetsportszone.com

Programming: Sports news

Owner: ESPN

Launch date: Nov. 1, 1996

Subscribers: More than 2 million

Eye on People

Stamford, Conn. 203-965-6000

Programming: Entertainment and information about people and personalities

Owner: Westinghouse/CBS

Launch date: March 31, 1997

Subscribers: 2 million

Fashion Network

New York 212-462-4500

Website: fashiontv@aol.com

Programming: In-depth coverage of the

fashion industry and all major fashion designers; also lifestyle subjects featuring beauty, travel, entertainment and cuisine

Owner: Private

Launch date: TBA

Fox kids network

Los Angeles

Programming: Children's

Owner: News Corp.

Launch date: Unknown



Fox News Channel's Neil Cavuto and Karen Gibbs anchor a business news program.

Fox News Channel

New York 212-556-2500

Website: www.foxnews.com

Programming: 24 hours of news

Owner: Fox

Launch date: Oct. 7, 1996

Subscribers: 21 million

Fox Sports Net

Los Angeles 213-856-1969

Programming: Live sports programming; regional NBA, MLB and NHL games complemented by national programming MLB, boxing, college football and a nightly sports news show

Owner: News Corp., Liberty and TCI

Launch date: Nov. 1, 1996

Subscribers: 46 million

Gay Entertainment Television

New York 212-255-8824

Website: www.nycnet.com/GETTV

Programming: Alternative-lifestyle news, information and entertainment

Owner: GET/Marvin A. Schwam

Launch date: TBA

GETv Network (Gaming Entertainment Television Network)

Reno, Miami and Pittsburgh 412-782-2921

Programming: Live entertainment, interactive games, races and tournaments, as well as live simulcast racing, spot-

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TCM.turner.com



special report: new cable networks

lights on gaming, entertainment industry, shopping, business and news segments

Owner: Private

Launch date: Fourth quarter 1997

Global Shopping Network

New York 212-246-9000

Website: globalshopping.com

Programming: Televised electronic retailing network, offering manufacturer direct prices

Owner: Private

Launch date: March 1, 1996

Subscribers: 8 million



The Gospel Network

Hollywood 213-469-4322

Programming: Live concert, music videos, news, sports, comedy showcase, direct-response and special-interest programs with general-interest appeal

Owner: Private

Launch date: Sheltered launch Dec. 1, 1996; 24 hours in last quarter 1997

Guthy-Renker Television (GRTV)

Santa Monica, Calif. 310-581-6250

Website: www.grtv.com

Programming: Infomercials and direct-response programming

Owners: Bill Guthy, Greg Renker and Michael Wex

Launch date: January 1996

Subscribers: 30 million

Hobby Craft Network

Solana Beach, Calif. 619-259-2305

Website: www.hobby-craft.com

Programming: Craft and hobby how-to programming

Owner: Private

Launch date: Third quarter 1997

Home Improvement Network

San Diego 619-273-0572

Website: www.fixitvideos.com/homefix

Programming: Home repair do-it-yourself instructional programming, also available in Spanish. Mini-pay programming oppor-

tunities available for cable companies.

Owner: Private

Launch date: Premiered on America One Television, summer 1996

Subscribers: 4.8 million

International Channel Networks

Denver 303-267-4000

Website: www.i-channel.com

Programming: Series of single-language premium services, including Chinese, French, Arabic, Italian, Tagalog and Hindi

Owner: Encore Media/International Media Group

Launch date: End of 1997

Jock Talk TV

Los Angeles 213-993-6032

Programming: 24-hour sports talk with viewer call-in format; emphasis on baseball and boxing

Owner: Evans Partners

Launch date: June 1997



Knowledge TV

Englewood, Colo. 303-792-3111

Website: www.jec.edu

Programming: Instructional information in four blocks: computer and technology; business and finance; culture and language, and health and wellness

Owner: The Jones Network

Launch date: October 1996

Subscribers: 16 million on Jones systems; another 20 million part-time on other systems

Little Leaguers Sports/News Network

Montebello, Calif. 413-724-1466

Programming: Featuring ages 18 and younger youth sports games with live and prerecorded games from schools, leagues, parks, playgrounds and dirt lots from neighborhoods across the country

Owner: MZE Productions

Launch date: July 1997

The Love Network

New York 212-752-4657

Programming: Aimed at educating viewers about love, communication, relationships, self-esteem and self-improvement

Owner: Private

Launch date: September 1997

M1-The Museum Channel

Los Angeles 213-850-8080

Programming: Entertainment-based, dedicated to the wealth and variety of 35,000 museums worldwide, ranging from children's museums to the Smithsonian

Owner: Olivier de Courson, Mits Kataoka

Launch date: Second quarter 1998

M2: Music Television

New York 212-654-6177

Website: www.mtv.com

Programming: 24-hour music videos; some local programs

Owner: Viacom/MTV

Launch date: Aug. 1, 1996

Subscribers: 6.4 million

The Martial Arts Network

Boca Raton, Fla. 561-479-3781

Website: www.martial-arts-network.com

Programming: 24 hours devoted to martial arts action/adventure films and TV series, as well as original programming, competitions, news, how-to and fitness

Owner: RTI Enterprises Inc.

Launch date: Late 1997/early 1998



Martial Arts President Tony Interdonato and Chairman-CEO Ron Tramontano greeted cable executives at NCTA.

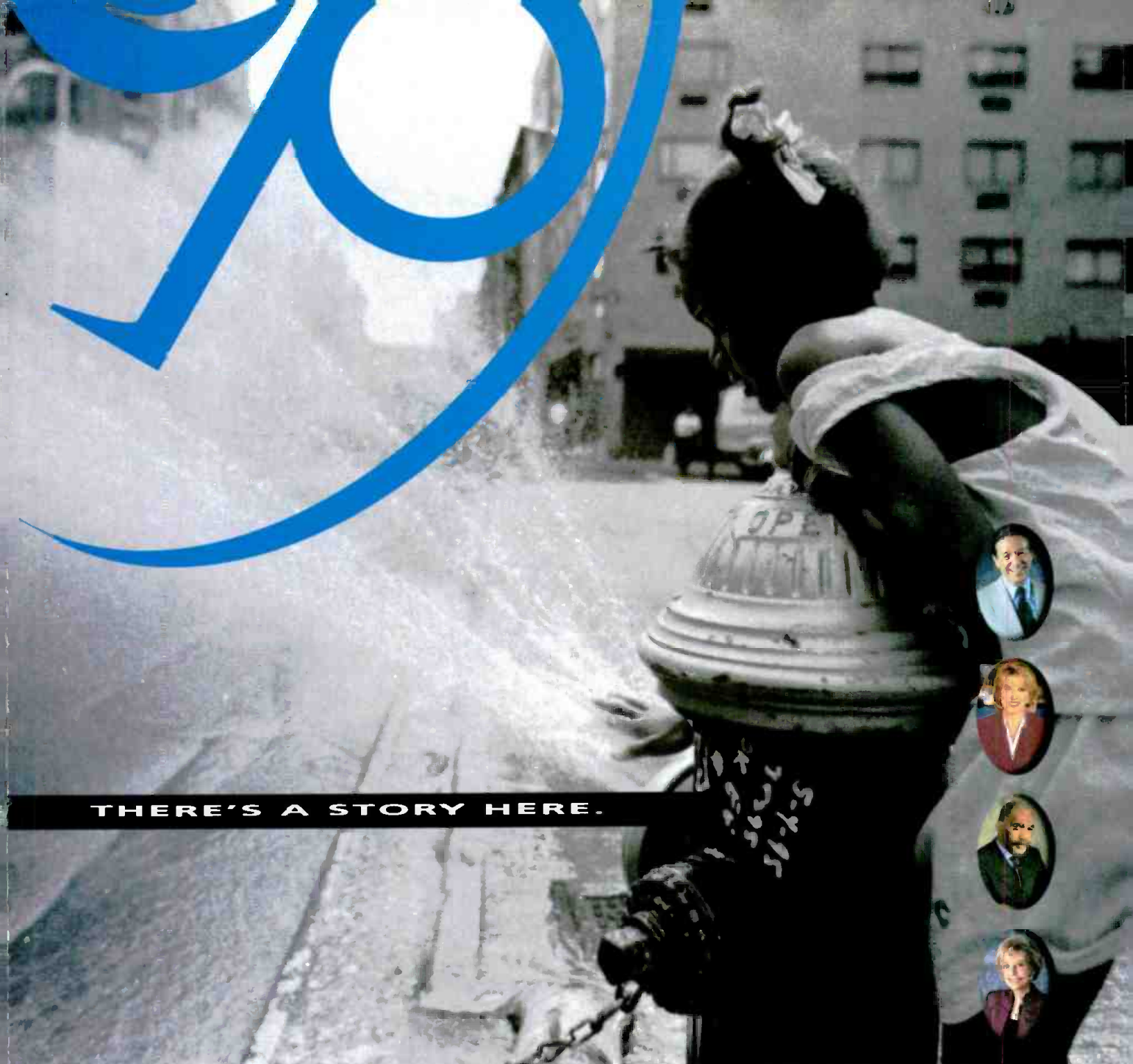
The MBC Movie Network

Dallas 972-402-0997

Programming: African-American premium movie service

Owner: Minority Broadcasting Corp. of America

Launch date: Third quarter 1997



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CBS EYE ON PEOPLESM
real stories • real people

special report: new cable networks



The Military Channel

Louisville, Ky. 502-429-0200

Programming: Aviation programming, military documentaries and battle histories, news and information

Owner: Private

Launch date: First quarter 1998



MSNBC

Fort Lee, N.J. 201-585-2622

Website: www.msnbc.com

Programming: 24-hour news-and-information network

Owner: Microsoft and NBC

Launch date: July 15, 1996

Subscribers: 37 million

My Pet Television Network

Los Angeles 800-550-7280

Website: www.thepetnet.com

Programming: Information for pet owners and general public; interactive shows with veterinarians, nutritionists and trainers; programs on zoos, circuses, wildlife, pet shopping; pet game shows

Owner: Pet Television Network

Launch date: Aug. 4, 1997

NationTalk

Los Angeles 310-993-6032

Programming: 24-hour political news talk

Owner: Evans Partners

Launch date: Second quarter 1997

New Investment Channel

Los Angeles 310-993-6032

Programming: 24-hour business news/talk tracking IPOs

Owner: Evans Partners

Launch date: Jan. 6, 1997

New Kid City

New York 212-595-3456

Owner: Children's Television Workshop

Launch date: TBA

NewsWorld International

Toronto 416-205-3690

Website: nwi@toronto.cbc.ca

Programming: Hourly news program featuring international and business news and documentaries

Owner: North American Television Inc., joint venture of Canadian Broadcasting Corp. and Power Broadcasting

Launch date: Fourth quarter 1997

Nick at Nite's TV Land

New York 212-258-8000

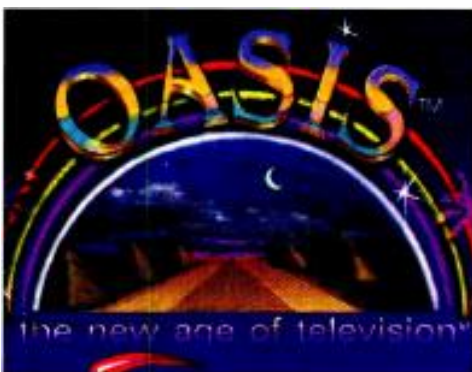
Website: www.nickatnitetvland.com

Programming: Vintage shows from 1950s to 1980s

Owner: Viacom

Launch date: April 29, 1996

Subscribers: 19.1 million



Oasis

Los Angeles 310-553-4300

Website: www.oasistv.com

Programming: New Age programming about holistic health, spirituality, metaphysics, environment, world peace, visionary art and personal growth

Owner: Private/Moviecorp Holdings

Launch date: Second quarter 1997; 4 hours per day/full-time by fourth quarter

Orb TV

Culver City, Calif. 310-669-6180

Programming: Global perspective on

lat
est in scientific, artistic and cultural events and discoveries

Owner: Omni Research Business Group

Launch date: 1998

The Outlet Mall Network

Sarasota, Fla. 941-553-4300

Website: www.omnimailix.netcom.com

Programming: Television home shopping and Internet shopping

Owner: Mark Gray

Launch date: Launch test begins May 31, 1997

Ovation: The Fine Arts Network

Alexandria, Va. 703-684-4828

Website: www.ovationtv.com

Programming: 20 hours of arts programming, including dance, music, literature, artist profiles, opera and museum exhibits

Owner: Ovation Inc. (investors include New York Times Co., Time Warner Cable and J.P. Morgan)

Launch date: April 21, 1996 (limited launch as two-hour block on TCI's Intro TV network Oct. 3, 1995)

Parent Television

Los Angeles 800-321-6330

Programming: Aimed at parents and parents-to-be; advice and instruction, news, discussion, home shopping and therapy

Owner: Private

Launch date: Fourth quarter 1998

Parenting Satellite Television Network

South Charleston, W.Va. 304-744-9323

Programming: Programming, advertising and home shopping aimed at parents, guardians and grandparents

Owner: Cambridge Research Group and Motion Masters

Launch date: TBA

The Parents Channel

Hollywood 514-844-4555

Programming: A wide variety of TV genres with a focus on parenting

Owner: Malofilm Communications

Launch date: TBA

Performance Showcase

Montevello, CA 213-724-1466

Programming: Offers a promotional showcase for producers, directors, writers, actors, musicians, commentators, reporters and TV and film crews to exhibit old and new productions

Owner: MZE Productions

special report: new cable networks



Launch date: Fourth quarter 1997

Planet Central Television

Hollywood 310-656-4999

Website: www.pctvi.com

Programming: Targets the "alternative information and entertainment audience" that sees itself as smart and demands smart media

Owner: Private

Launch date: Part-time May 1995; full-time May 1998

Praise TV

Clearwater, Fla. 813-536-0036

Programming: Contemporary Christian music videos and original artist interviews

Owner: Christian Network Inc.

Launch date: Dec. 9, 1996



TELEVISION
NETWORK

Subscribers: 46 million part-time; 15 million cable

Premier Horse Network (PHN)

Burbank, Calif. 818-955-9000

Website: www.horsenet.com/premier

Programming: 24-hour-a-day cable and satellite equestrian network featuring horse shows, professional rodeo, flat and steeplechase racing, equestrian news, instructional programs and home

shopping

Owner: Private

Launch date: First quarter 1998

Prime Life Network

Massapequa Park, N.Y. 516-541-7051

Programming: Targets the 50+ audience, featuring original series and specials embracing the mature active lifestyle

Owner: Prime Life Inc.

Launch date: 1998

The Real Estate Network

Charlottesville, Va. 804-975-1200

Programming: Interactive television aimed at merchandising real estate and other services, information on local and national real estate offerings

Owner: Private

Launch date: TBA



Recovery Network

Santa Monica, Calif. 310-393-3979

Website: www.recoverynet.com

Programming: Providing information and support to people dealing with, and affected by, alcoholism and other chemical dependencies, eating disorders and compulsive gambling problems; prevention programs aimed at juveniles, as well as information on alternative healthy lifestyles

Owner: Private investors/executives from cable, entertainment and recovery industries

Launch date: April 23, 1997

Subscribers: 11 million

Romance Classics

Woodbury, N.Y. 516-364-2222

Programming: Movies, series and original programming with romantic themes

Owner: American Movie Classics/Rainbow Programming

Launch date: Jan. 1, 1997

Seminar TV

Oceanside, Calif. 619-722-2407

Programming: Instructional programming with a focus on self-improvement and personal growth

Owner: Global Mind Network

Launch date: August 11, 1997

Sewing and Needle Arts Network

Encino, Calif. 818-784-9501

Programming: Instructional/informational programming on home sewing and crafts

Owner: NeedleArts Media

Launch date: TBA

Share TV

McKean, Pa. 814-476-7721

Website: www.ideachannel.com

Programming: Niche channels with strong viewer-participation element, featuring The Book Channel, The Adventure Channel, The Wedding Place, The Pet Channel and The Joke Channel

Owner: Private

Launch date: Fourth quarter 1997

Soap Channel

New York 212-456-7572

Programming: Syndicated soap operas and related programming

Owner: CapCities/ABC and Disney

Launch date: TBA

Space Television Network

Venice, Calif. 310-821-1542

Programming: Dedicated to space exploration, technology, science, nature and human adventure

Owner: Private/Jules Ross

Launch date: TBA

Speedvision

Stamford, Conn. 203-406-2500

Website: www.speedvision.com

Programming: Dedicated to all aspects of automotive, aviation and marine programming

Owner: Cox Communications, Comcast Corp., Continental Cablevision and Times Mirror

Launch date: January 1996

Subscribers: 10 million



Speedvision covers autos, aviation and marine.

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NELSON MANDELA ASKED TO
MEET A TENNIS PLAYER.**

BEHIND EVERY HERO, THERE'S A STORY.

In 1990, when the newly freed leader of the African National Congress was asked whom in America he wished to speak with, the first person he named was Arthur Ashe.

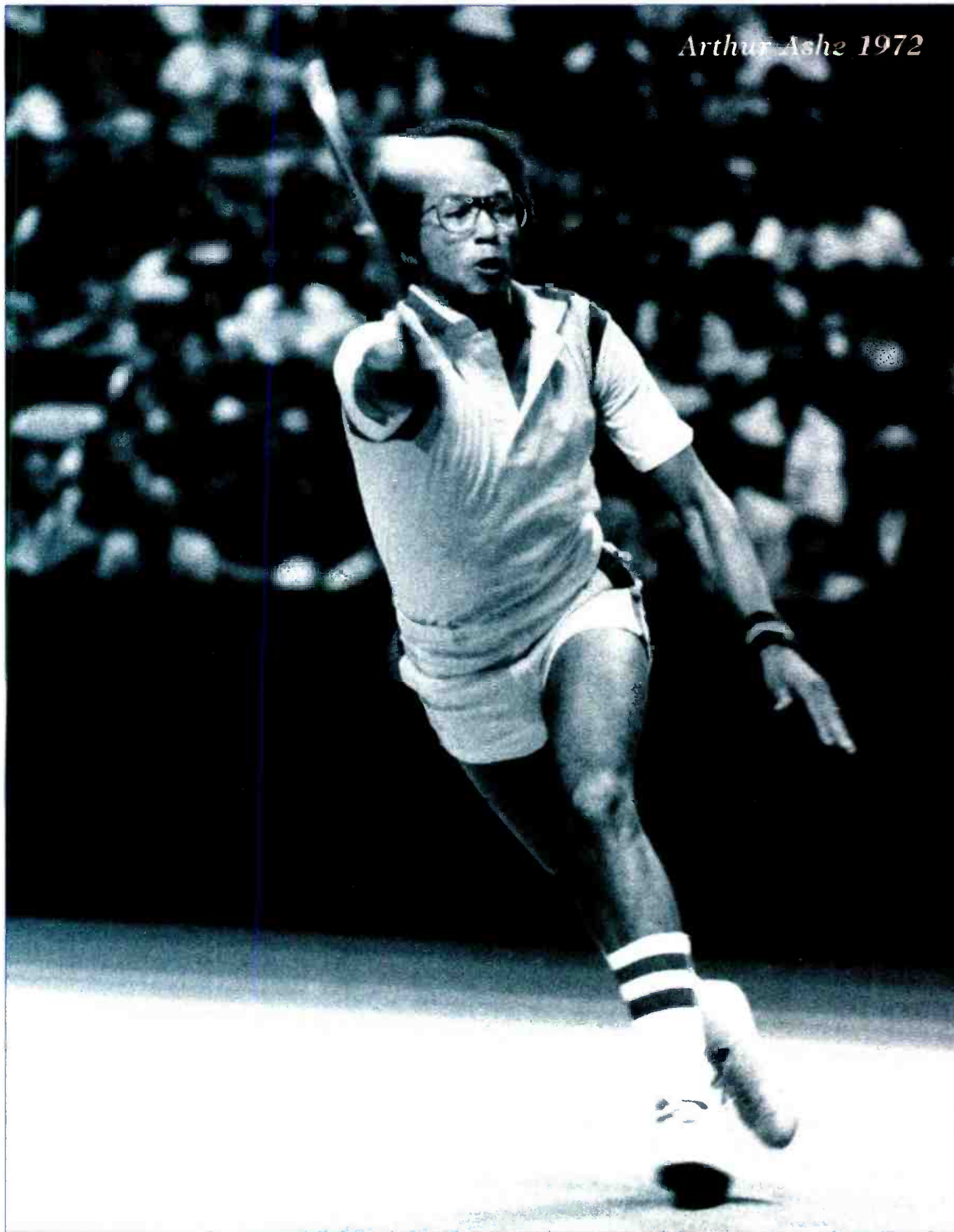
Apartheid protester. African-American historian. AIDS activist. And not just any tennis player. Arthur Ashe was the first African-American to be ranked #1 in the world and the first to win the U.S. Open, The Australian Open and Wimbledon in the process. And he's just one of the heroes whose story will be told on American Sports Classics.

More than a replay of historic games and legendary matches, American Sports Classics reveals the story behind the history. And the courage and determination that made it all possible. Reaching more than 20 million subscribers at its launch this summer, American Sports Classics will stand alone in its ability to bring past and present heroes to life. Like the story of a tennis player, who was so much more.

AMERICAN SPORTS CLASSICS

For more information about American Sports Classics, call David Kline at 516-396-3000.

Arthur Ashe 1972



special report: new cable networks

The Success Channel

Carlsbad, Calif. 619-496-3300

Programing: Personal achievement, career and human potential development; motivational programing encouraging a balanced lifestyle

Owner: Success Broadcasting Network

Launch date: TBA



Sundance Channel

New York 212-708-1600

Website: www.sundancechannel.com

Programing: 24-hour commercial-free independent film showcase under the creative direction of Robert Redford

Owner: Robert Redford, Showtime Networks Inc. and PolyGram

Launch date: Feb. 29, 1996

Subscribers: 7 million

The Theater Channel

Venice, Calif. 310-823-3431

E-mail: cbeach@earthlink.net

Programing: Videotaped theater performances of all genres, including children's theater, reviews, festivals, backstage interviews and awards ceremonies

Owner: Private

Launch date: Fourth quarter 1997

Therapy Channel

Los Angeles 213-993-6032

Programing: 24 hours of live viewer-call-in programing featuring host therapists

Owner: Evans Partners

Launch date: June 1997

Ziff-Davis tries surfing cable

Nobody's making much money on the Internet, but PC magazine publisher Ziff-Davis Inc. hopes to ride the Web wave with a 24-hour computer channel.

The company plans to launch ZDTV:Your Computer Channel in first quarter 1998, aiming to draw the millions of PC owners and 'Net surfers. Ziff-Davis executives envision a mix of technology news, tips and how-to shows plus interactive games and kids programing.

Although there are dozens of computer magazines—many, including *PC*, published by Ziff-Davis—chairman Eric Hippeau says there is too little computer information available on TV. "We are responding to a real void," Hippeau says.

Ziff-Davis is treading where others have already failed. Jones Computer Network logged out two weeks ago and C-Net shelved its plans last year. Computer Television Network launched last year but has secured little cable carriage.

Hippeau contends that Ziff-Davis has the money, skill and timing to succeed.

The company, acquired by Japanese software developer Softbank Corp. last year, had previously rejected computer network proposals as "too niche." But Hippeau now believes the explosive growth of PCs and the Internet means that a channel will find a broader audience and wide distribution.

"We are well aware of the challenges it faces," Hippeau says. He estimates that the network would lose more than \$100 million before turning profitable.

While cable executives are hot on offering high-speed Internet access, their initial reactions were mixed. "The

people who want this kind of programing get it off the net," said the programing director of one top 10 MSO. "They don't watch television."

ZDTV has a programing model and some big-name charter advertisers—Microsoft Corp., Sun Microsystems Inc. and Oracle Corp. among them—but it still needs to set up critical elements of its plan if it is to successfully battle other start-ups for carriage. The company hasn't secured any cable or DBS carriage and says it is only now starting to pitch the service. It has not hired any affiliate sales executives.

The company is also vague about how much it hopes to charge operators and how much cash it might offer for launch incentives. ZDTV CEO Richard Fisher would say only that the network will be "competitive with what's out there."

One industry executive familiar with the venture says Ziff-Davis executives haven't drawn up a firm rate card. "They haven't figured that out," the executive says. "But they know two things: They have to pay and they'll have to go on digital tiers."

Ziff-Davis already produces *The Site*, an hour nightly show on MSNBC, but otherwise has no experience in cable. Fisher has some. He was a Home Box Office sales executive in the early 1980s and recently worked with regional news network Bay TV and a small production company.

ZDTV's "advisory board" includes two cable executives: former Colony Communications Inc. president Jack Clifford and former Viacom Cable president John Goddard. Both are consultants to the network.

—JMH

special report: new cable networks



'Mysterious Island,' based on Jules Verne's novel, appears on Trio.

TRIO

Toronto 416-205-3690

Programming: Dramas, documentaries and films, as well as children's and

teens' programming

Owner: North American Television Inc., joint venture of Canadian Broadcasting Corp. and Power Broadcasting

Launch date: 1997 (launched September 1994 on DIRECTV)

URU TV/The Earth Cast Network

Cave Creek, Ariz. 602-585-7200

Programming: Educational programming with an emphasis on personal development, human growth and saving the planet

Wingspan: The Aviation Channel

Bethesda, Md. 301-340-3900

Programming: 24-hour-a-day aviation channel featuring news, documentaries and educational programs on flight and aviation

Owner: The Network Group

Launch date: Fourth quarter 1997

World African Network

Atlanta 404-365-8850

Website: www.worldafricannet.com

Programming: 24-hour pay-TV network targeting the African-American market; original programming, movies and films

Owner: Unity Broadcasting Network

Launch date: 1997

ZDTV: Your Computer Channel

New York 212-503-3500

Programming: 24 hours of programming targeting PC owners and Internet surfers

Owner: Ziff-Davis

Launch date: First quarter 1998

—Compiled by Kim McAvoy and Carolyn West

Big backers don't guarantee instant success

Carriage ride is bumpy for CNN/SI, ESPNEWS, CBS Eye on People

By Joe Schlosser

Six months after launching, CNN/SI and ESPNEWS are still trying to get off the ground.

Both kicked off within a month of each other late last year, each promising to be the network of record in the sports news category. Both brought strong financial backing: ESPNEWS has Disney, and CNN/SI is owned by Time Warner.

Both grew from proven newsrooms: ESPN is obviously a major player in sports television, and CNN boasts strong sports coverage in addition to its cable news leadership role since 1980. CNN's partner *Sports Illustrated* has been a sports magazine since Henry Luce gave it the green light nearly half a century ago.

To these assets add to all that proven advertising, distribution and cost management infrastructures and the ability to cross-promote through other networks.

But the race has been, so far, more a marathon than a sprint. "They are getting off to the start they thought they would, which is slow," says Christopher Dixon, an analyst with PaineWebber.

According to the National Cable Television Association, ESPNEWS is currently in 1.5 million cable homes.

CNN/SI has only 600,000 cable subscribers, but 4 million satellite homes. Both networks have announced coming carriage deals.

Dixon and other analysts say that backing from a media conglomerate does not guarantee immediate success—or any success at all. Other new networks, such as MTV spin-off M2

and CBS Eye on People, are finding similar difficulties. Getting carriage in the current analog world is not easy, even if you are from Disney, Turner or Viacom.

"We are talking about channel capacity with these new networks," Dixon says. "When we move into digital, when compression can occur, then there will be some slots opening up. But the reality of it is that right now, there are very few analog systems out there with any room to expand."



CBS Eye on People shares the strong brand of CBS, and draws on many of the network's high-profile reporters and programs, with a twist, such as '60 Minutes More.'

Carter Maguire, executive vice president of Turner Network sales, says the move to digital is slowing down the carriage process for such new networks as CNN/SI and ESPNEWS.

"Most new networks are off to a slow start," Maguire acknowledges. "I don't think it is necessarily a reflection of the quality of network that may be available. I think it has a lot to do with operators gearing up for the digital environment."

Maguire says CNN/SI is a good idea and



"Would I watch a 24-hour sports news network from ESPN?

Yes.

Would I like getting scores and highlights all the time?

Yes.

Would I call my cable operator to get ESPNEWS?

Yes.

Would I dance the Macarena to get ESPNEWS ?

Never."

-Tom Miller, C-TEC Cable Customer



The 24-hour sports news network from ESPN.
Visit our website at espnetsportszone.com

the combination of *Sports Illustrated* and CNN will be strong enough to carry the network through the early tough times.

"[CNN] SI is now in about 5 million homes or so, and that's not bad for a network that launched just last December," he says. "So we're moving."

CBS Eye on People got off to a slower than predicted start in lining up carriage. When the network launched in March, Group W Satellite Communications Senior Vice President Lloyd Werner said it would rollout with 2 million subscribers.

Werner now admits that Eye on People came up just short of the mark, but he says the network hopes to get back on track later this month. The network's original goal of adding 1 million subscribers a month for the first year is still attainable, he says.

"I will tell you, it takes patience," Werner says. "If you think you are going to walk into this business and knock them [cable operators] out overnight, it is not going to happen. Having the CBS brand behind you can help in a lot of different ways, but it does not guarantee success."

NBC Cable President Tom Rogers says that getting a new network started is tough because cable networks and operators



NBC Cable President Tom Rogers says that if the network had launched its MSNBC (above, covering the inauguration) channel any later, the climate would have been tougher.

alike are preparing for something they have never had to face before—digital compression. Rogers says MSNBC's launching nearly a year ago gave it some advantages. If NBC had launched it any later, he says, it would have been much tougher.

"We are right on the verge of people beginning to say that any analog channel is one less possible channel to digitize," Rogers says. "And I'd imagine for CBS it looks a lot tougher than it did for us a year ago."

Rogers says the game changed when

Rupert Murdoch paid upfront fees for carriage with his Fox News Channel. Jeffrey Marcus, chairman of Marcus Cable, admits that Murdoch's move has altered normal operator-programmer relations. He says the pay-for-carriage trend has opened doors for networks that might not otherwise have received carriage.

"If you have two networks of equal quality, then I would say the one that makes the best business deal is the one that is probably going to get on," Marcus says. "There is a finite amount of shelf space and a much larger amount of product."

Analysts and operators agree that brand names and payment for carriage will take a network only so far—high-quality programming will sustain it. Jeff Flathers, an analyst with Paul Kagan Associates, says CBS Eye on People, ESPNEWS and others still have to prove their worth, whether they have a popular brand name in their logo or not.

"Perhaps they think it is a win-win situation," Flathers says. "But when you get right down to it, they are very much in the same boat as the smaller programmers—having to offer something that is really different and that will give added value to the cable operator." ■

Little networks face big challenges

Space on cable systems, financial backing hard to come by

By Kim McAvoy

Ask anyone trying to launch a small independent cable network, and they'll tell you it's not easy.

For starters, despite the promise of digital plenty, space on most cable systems remains limited. Those constraints on carriage have forced many fledgling and would-be networks to seek distribution via a combination of DBS, C-band, leased access and even UHF and low-power TV outlets. But as one executive puts it, "cable is the name of the game."

But to play, new networks have to ante up. Finding sufficient financial backing remains a challenge. "The financial community isn't behind niche programming; they only want to support mass-appeal programming," says Matthew Simek of the Air & Space Network.

"You need to find a champion," says

"The financial community isn't behind niche programming; they only want to support mass-appeal programming."

**—Matthew Simek,
Air & Space Network**

Simek. But finding an MSO to partner with is difficult, he adds. Many vertically integrated cable companies are developing their own networks. MSOs "are just not partnering," laments Simek. Lacking the necessary funding, Air & Space hasn't been able to get off the ground.

"What you need is a major operator to own a piece of you and carry you," says Gary Solmers, president of the Collectors Channel. "If you want to have 10 million subscribers, you need an MSO; there are no two ways about it." So far unable to collect the necessary backing, that channel, too, has yet to launch.

The Auto Channel thought it had such a partner, but its potential hookup with one MSO failed to pan out. As a result, the proposed network has launched a legal battle against Cox Communications and several other MSOs.

The Auto Channel says it had a car-

She pays 61% of all family bills.
Writes 80% of all checks.
Controls 86% of all personal wealth
Wanna launch another guy network?



What women want.

A new network from AMC.

Source: Paul Sheldon, Prudential Securities, Inc.

www.americanradiohistory.com

Gay Entertainment Television is looking into satellite and leased-access distribution. And the Gospel Network, which is carried as a four-hour block on Channel America in New York, hopes to expand to a 24-hour service by the end of the year on cable systems and low-power and independent TV stations.



And Automotive Television Network (ATN), which provides programming for Speedvision, is preparing to launch as a full-time network in Asia this fall. "We'll bring the channel back to the U.S. once

Perhaps, but for many others, the glass slipper has so far failed to fit. The following were on BROADCASTING & CABLE's most recent new-networks list (Dec. 30, 1996), but are now in limbo, have folded, did not return calls regarding their current status or could not be reached.

P. K. VILLIERS AND R. K.

“
Don't do that
you'll go blind.
”



Sister Mary Elizabeth

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WATCH IT FOR YOUR HEALTHSM

Digital boxes: wait 'till next year

Most rollouts remain tentative; TCI, TW remain ambitious

By Richard Tedesco

Digital rollouts are still tentative. The digital future remains very much in the future—despite a few ambitious plans—as most major MSOs have no plans to go beyond the testing stage for digital boxes this year.

Continental Cablevision is upgrading its plant, as it anticipates capacities of 550 mhz to 750 mhz in half of its systems by year's end, and moves into probable trials, according to a spokesperson. Cablevision Systems Corp. is conducting "modest" testing in its home base systems on Long Island in New York, a spokesperson says, with most deployments starting next year.

As with most major MSOs, neither cable company has any deals in place with set-top makers at present. Comcast, which has an order for 300,000 digital boxes from Scientific-Atlanta, and Cox Communications, with dubs on 350,000 digital units from General Instrument, are keeping mum about their plans to introduce digital services in their systems.

The leading digital proponent in the cable ranks is Tele-Communications Inc., which has launched its All TV digital service in three markets, and looks to build its Headend-in-the-Sky digital program service for more operators than the six now receiving it.

TCI CEO John Malone recently said that based on the financial comeback of its core cable business, TCI maintains its goals of putting digital service in 90% of its systems, and a "minimum" of 40 new video channels and 14 audio channels by year's end.

Some analysts are skeptical of TCI's optimism. Bruce Leichtman, program manager for the Boston-based Yankee Group, says that "to actually get it in front of consumers and have it marketed in seven months in 90% [of its systems] is quite a challenge."

Analysts who anticipated a digital dawn in cable are backing away from earlier prognostications. "We're in an era where it's like playing against Big Blue. It's pretty much a draw at this point," says Mary Frost, analyst for Price Waterhouse, about the prospects for cable's



Scientific-Atlanta



General Instrument



Pioneer

expansion into digital programming.

Frost figures cable operators will debut digital services on a limited basis, in markets where demographics are promising and there's competitive pressure from DBS services.

"Anybody presenting a projection is guessing," says Leichtman. "It's not going to be ubiquitous. It's going to be a tiered service for many, many years."

For that reason, Leichtman posits that fledgling cable networks won't find any great opportunities even when digital finally develops a presence in many cable systems. "The core of the digital product is pay-per-view and multichannel premiums. There's not a lot of basic programmers who want to be on the digital tier," he says. "To the programmer who

needs eyeballs to generate revenues, that's not where you want to be." But, he adds, "if it stops [DBS] defections, it pays for itself."

But MSOs still have to define the role cable will play in the future. The only thing certain now is that a few of the major players are particularly eager to get into the digital game. "We're in a hurry," says Jim Chiddix, senior vice president and chief technical officer for Time Warner Cable. "We'd like to be moving boxes in by the end of the year."

But Chiddix won't project just how many boxes Time Warner hopes to deploy in the field when it starts that process before year's end. A single late summer field trial will precede deployment of its Pegasus boxes in several large urban systems this year. "Then it's ready for prime time," says Chiddix.

Just prior to announcing that it's pulling the plug on its Full Service Network in Orlando, Fla., Time Warner issued a request for proposal and a request for quotes from vendors for adding full video-on-demand and modem capability for its digital boxes.

Time Warner expects several vendors to produce Pegasus units to specifications that should eliminate the problems encountered in the Orlando testbed. Software for boxes in Orlando was "hobbled together" by Silicon Graphics, Chiddix says. "Whenever we wanted to do a new application in Orlando, we had to pay somebody a million dollars to do it."

Three vendors, Scientific-Atlanta, Pioneer and Toshiba, are ready to start producing Pegasus boxes. On the strength of its contract for 550,000 of its Explorer digital boxes over three years, S-A is expected to take the lead with Pegasus.

The release of the latest RFP and the prospects for more players pleases S-A. "From our perspective, more third parties getting excited helps fuel the platform," says Bob Van Orden, S-A business unit director for digital video systems. "Pegasus, all along, has been a rational, phased approach."

Like many, S-A sees the real digital action kicking in next year, and the digital cable watch will probably be a largely uneventful one until then. ■

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Must carry's silver lining

Smaller networks find a way to cable through broadcast

By Kim McAvoy

When the Supreme Court hands you a lemon, make lemonade. Some new cable networks are using must carry to find their way to cable.

By affirming the constitutionality of the four-year-old must-carry law in March, the Supreme Court made life tougher for upstart cable networks. The requirement that cable systems carry local TV stations leaves fewer channels available for cable networks.

But the fledgling network Arts & Antiques Network is riding the must-carry status of Philadelphia noncommercial station WYBE-TV to get its cable operations off the ground. WYBE will carry AAN programming at least one hour a week, and WYBE is required on cable. Says AAN President Doug Ritter, "We couldn't do this without must carry."

WYBE plans to showcase new cable

network programming much the way that TCI's now defunct Intro Television cable channel did. "We're looking for good-quality product and they're looking for distribution," says Cicero Cadell, WYBE's director of international sales and marketing. Cadell says the station hopes to offer such a preview service in July.

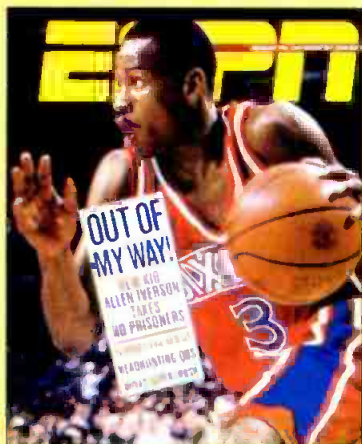
"Given the current climate, programmers are not getting the shelf space," says Cadell. "But because of must carry we can expand their distribution in the Philadelphia market both over-the-air and on cable. The response we've gotten [from new networks] has been very good," he says, noting that other deals are in the works.

Cadell hopes to enlist other noncommercial stations, so that cooperating cable networks can establish a national identity that could lead to broader distribution on cable.

The Global Shopping Network, which launched in March 1996 and now reaches 8 million homes, also plans to benefit from must carry by buying UHF stations and demanding carriage on cable systems. "The obstacles [to cable carriage without must carry] were too much to bear," says Barbara Laurence, president of the network.

Global now operates KCNS-TV San Francisco and WRAY-TV Wilson, N.C., and has contracts for seven more stations in major markets, according to Laurence. "Must carry is a big plus for people like us," she says.

Most others still see must carry as a big obstacle to success. "Must carry is a negative," says Don Allen, vice president of operations for GETv (Gaming Entertainment Television Network). "It's one reason we're moving forward on DBS and [private cable networks in] hotels."



Sports Illustrated, the leading brand in sports magazine publishing, has gone head to head with ESPN in the cable sports business. Now cable's premier sports brand is turning the tables.

ESPN, the prototype for endless versions of new cable sports networks and the brand of one of the most popular sites on the Internet, will publish *ESPN Magazine*, a glossy biweekly, starting in first quarter 1998.

The network plans to bring its atti-

ESPN takes page from SI

tude and translate its 10,500 studio hours of programming to the printed page specifically to take on *SI*, which has a virtual lock on the mass-circulation sports magazine business.

Although *ESPN Magazine* will trade on the cable network's popularity, the venture will be a stand-alone operation with its own reporting staff.

ESPN is hiring approximately 150 people in Manhattan and at company headquarters in Bristol, Conn., to staff the magazine, which will be guided editorially by John Walsh, executive editor at ESPN. Michael Rooney, who was with Disney Publishing from 1991 to 1994, returns to Disney (which owns ESPN parent ABC) as publisher. Most recently Rooney was publisher at Times-Mirror Magazines.

The venture makes sense: ESPN's two owners, Disney and Hearst, each own big publishing outfits. Disney Publishing produces five magazines,

targeted primarily to children. Hearst Publications brings to the table three companies that handle newsstand distribution and subscription fulfillment, which keeps the entire operation in-house.

The companies have discussed putting out a magazine for three and a half years, Walsh says. ESPN has tried its hand at publishing before, issuing 12 runs of special onetime sports reports focusing on major sports, such as football, baseball and basketball.

"Those issues [have done] well," says Tom Wolf, senior vice president at Hearst Magazines. "They do well enough to consider going into whole different realms."

ESPN Magazine will start as a biweekly with "a lot of specials," Wolf says, although details such as the eventual frequency, subscription cost, cover price and launch date have not been nailed down yet.

—PA

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Audience grows for Weinberger talk show

By Harry A. Jessell

Former Defense Secretary Caspar Weinberger's half-hour business talk show will soon enjoy the extra reach of the Computer Television Network, a fledgling network in 6.7 million satellite and cable homes.

Counting CTVN, *World Business Review* now claims a reach of 54 million homes in the U.S. The eight-month-old show also appears on Knowledge TV, Glenn Jones's educational network, which counts 36 million homes (full or part time), and a hodgepodge of noncommercial and independent TV stations. WBN also says it reaches 200 million homes through a variety of outlets overseas.

Produced by Multi-Media Productions USA Inc., of Boca



CTVN executives John Doran, president; Stu Feigin, co-chairman; Casper Weinberger, host of 'World Business Review,' and Ed Oates, co-chairman.

Raton, Fla., the show features chief executives of major corporations and industry experts who discuss high-technology issues affecting business with Weinberger and co-host David Hazinski. Weinberger is also chairman of *Forbes* magazine.

According to Multi-Media spokeswoman Barbara Gula, the corporate guests pay "underwriting fees," which are currently the show's sole means of support.

In addition to running the Pentagon during the Reagan Administration, Weinberger served in several capacities during the Nixon Administration,

including Director of the Office of Management and Budget and Secretary of Health, Education and Welfare.

He's been a director of the PepsiCo Inc., Quaker Oates Co. and the Bechtel Group. ■

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For entry forms and information contact: *The Association for Women in Communications*, 1244 Ritchie Highway, Suite 6, Arnold, MD 21012-1887 • Telephone: 410-544-7442 • Fax: 410-544-4640 • e-mail: WOMCOM@aol.com • Web page: WOMCOM.org

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Cable, the value-added medium

Despite high costs and heavy competition, there's no shortage of new networks

By John M. Higgins

When The Walt Disney Co. bought Capital Cities/ABC Inc. last year, the most obvious justification was the prospect of leveraging Disney's existing TV production and movie operation with CapCities' ABC network and stations.

But that's not where the value lay. Although the broadcast operations generate about four times the revenue of ESPN, the cable sports network accounted for roughly half of the purchase price. Securities analysts peg the sports network's value at around \$9.4 billion of the \$19 billion CapCities purchase price. One analyst puts ESPN's value at more than \$10 billion.

One CapCities staffer who was swallowed by Disney says he's continually surprised at how ESPN ranks in meetings of the company's "synergy committee," which includes managers from every Disney division. Topic A is usually what various units can do to promote Disney's latest theatrical releases. But Topic B is generally ESPN, not ABC. "I feel bad for the ABC Sports guys, squirming as everyone brags about ESPN," the executive says.

The values implicit in the Disney meetings explain why scarce channel capacity,

high programming costs and brutal competition can't dissuade media players both big and small from cranking up cable networks. Some players, such as Westinghouse Corp.'s CBS Eye On People or Viacom Inc.'s TV Land, are trading off programming libraries. Others, such as Time Warner Inc.'s CNN/SI and CNNfn, are leveraging existing news operations. But some are willing to start from scratch such as News Corp.'s Fox News Channel or tiny Allen & Co.-backed Classic Sports Network. Ventures are continually flooding the market with new deals.

Without fat production costs that studios face or heavy capital spending that cable operators bear, cable programming has some strong financial characteristics, industry and Wall Street executives say.

"I think the cable programming network business is the best business I follow," says Lehman Bros. media and entertainment analyst Larry Petrella.

Starting cable networks from scratch is not cheap. In 1991 Time Warner Inc. and its American Lawyer Media unit's initial budget for Court TV called for just \$28 million in losses before the network began generating profits. So far, Court TV has burned through more than \$100 million, although the losses have slowed.

But the payoff can be huge. When

Amlaw Chairman Steve Brill offered to buy Court TV before being ousted in February, Time Warner executives said he valued the network at \$400 million—\$450 million, quadruple the capital that Court TV's partners have invested so far. The value represents an annualized rate of return approaching 30%.

"That's a big gain for a network that's hardly blowing the doors off," says one Time Warner executive familiar with the offer.

How long those returns will hold is a different question. "We love starting basic cable networks, from a stick-to-the-knitting point of view," says MTV Networks President Mark Rosenthal, who launched TV Land and M2 last year. But MSOs' push for digital cable drastically changes the economics. Although Tele-Communications Inc. is now boasting that it can drive digital tiers into 40% of its homes, others see penetration closer to 20%. That means a service launching on digital will never reach the 65 million homes that established basic services get today.

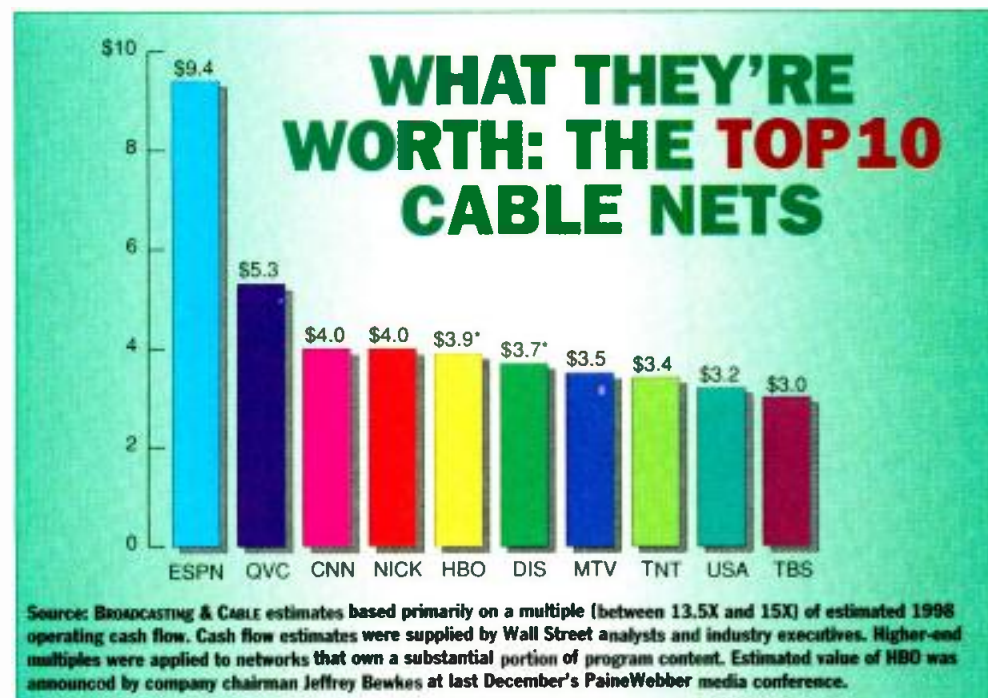
That limited penetration limits license fees and ratings points generated by channel surfers. "The economics get more and more difficult. We can't look at the same returns we did, particularly with a different distribution," Rosenthal says.

Fred Moran, a Furman Selz & Co. media and telecommunications analyst, says that a straight start-up would have to be able to achieve a huge 50% annualized return to be worth the risk. "It's a venture capital play," he says.

By comparison, an investment like Comcast Corp. and Disney's buyout of Time Warner's interest in E! Entertainment Television would require an annualized return around 25%, because a semi-established network carries lower risk.

But in its aborted attempt to buy Seagram Corp.'s half of USA Network—in which the whole network was valued at more than \$3 billion—Viacom Inc. could afford to pay the price and to live with a 15% return because the risk is relatively low for such a widely carried channel, Moran says.

"Major established networks will have a unique advantage," he adds. "The startups are hindered by distribution."



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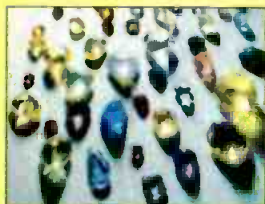
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Account Executive: We're ready to take it to the next level and are looking for the individual to get there with us. Fastest growing market in the country with an incredible program line-up seeks an experienced AE who wants to grow with the best. Must have the intense desire to develop new business. Proven track record in local sales, knowledge of Nielsen, proficient computer skills and the desire to grow yourself and your business a must. EOE. Women and minorities are encouraged to apply. Reply to Box 01140.

HELP WANTED MARKETING

Writer Producer, Marketing Department, CBS O&O/Boston. If you have experience concepting, writing and producing solid TV and radio advertising for news and programming...If you have experience editing, AVID off-lining, field production...If you have strong writing skills (make that very strong)...If you have a quick wit, thick skin and the need to work hard and still have fun...If you can keep your head while everyone around you is quoting Kipling...If you've been doing all this for at least three years...And, you'd like to live and work in a truly wonderful place...Then, we'd like to hear from you. Send a resume and beta tape to: Gretchen Coleman-Thomas, Human Resources Manager, CBS Boston, 1170 Soldiers Field Road, Boston, MA 02134. No phone calls please. CBS/EOE.

Director, Marketing/Promotion: WBNG-TV, a top CBS affiliate and the number one station in Binghamton, New York, is seeking a marketing professional. Candidate will work with Promotion, News, Programming and Sales in preparing solid positioning campaigns as well as marketing strategies/presentations. Must possess strong creative marketing skills, excellent writing abilities and a strong computer graphics background. Minimum two years experience in television promotion/marketing required. Send tapes/resumes to Broadcast Operations Manager, WBNG-TV, PO Box 12, Johnson City, NY 13790. EOE. M/F.

HELP WANTED TECHNICAL

CONNECT WITH EXCELLENCE

In the rapidly evolving world of telecommunications, Continental Cablevision is forging ahead to create a world class presence. We have the following positions available working with our New Business Communications Group to ensure the highest level of customer care to our clients:

Network Operations

- Manager
- Supervisor
- Technician

Field Operations

- Manager
- Technician

These positions require advanced technical knowledge/experience of fiber optics, ATM, SONET, and Video/Audio/Data transmission standards.

We also have the following positions open in our Internet Services department:

- Director of Operations
- RF Technician
- Webmaster

Please forward your resume, including salary history (will not be considered if omitted) to **Continental Cablevision, Attn:HM/BC/51297, 550 N. Continental Blvd, Ste 250, El Segundo, CA 90245 or fax (310) 606-9396.** For further information please call our **Job Hotline (800) 203-5969.** Continental Cablevision encourages diversity and supports a drug-free environment.

Please visit us on the World Wide Web at <http://www.continental.com>



**Continental
Cablevision®**

WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?

Send resume/tape to:
Box _____,
245 West 17th St.,
New York, New York 10011

ENGINEER

Maintenance Engineer

CBS News, New York has an excellent opportunity for an experienced Maintenance Engineer to join our New York team.

The selected candidate must have at least 5 years' experience repairing and maintaining ENG, news editing and video equipment. Computer proficiency and field operations experience on news remotes are essential. A BSEE degree is preferred.

We offer a competitive salary and benefits. Please forward your confidential resume, with salary requirements, to: **Director, Technical Operations Recruitment, CBS Inc., 524 West 57th Street, New York, NY 10019.**

Equal Opportunity Employer.



WE PLACE ENGINEERS USA & WORLDWIDE



KEYSTONE INT'L., INC.
16 Laflin Road, Suite 900
Pittston, PA 18640, USA

Fax (717) 654-5765 • Phone (717) 655-7143
E-mail: keyjobs@keystone.microserve.com

A Great Place To Work KMOV-TV in St. Louis, one of the strongest CBS affiliates in the country, is looking for a Senior Maintenance Engineer! You must have at least five years experience in broadcast equipment maintenance, with excellent troubleshooting skills in a traditional broadcast plant. Strong computer skills and experience with digital video systems is preferred. With major projects on the horizon, now is the time to join our quality team of broadcasting professionals. Send resume to: Walt Nichol, KMOV, One Memorial Drive St. Louis, MO 63102. KMOV is an Equal Opportunity Employer.

UHF Broadcast Engineer for Telemundo station in San Jose, CA. With a new transmitter scheduled for installation in 1998, we need a team player with experience in the maintenance and repair of UHF TV transmitters, microwave links and other TV broadcast station and RF equipment. Candidates should require minimal supervision, be knowledgeable of FCC rules and regulations and possess strong organizational and people skills. FCC General Class/SBE TV Certification preferred. Submit resume and salary requirements to: Human Resources, KSTS-TV, 2349 Bering Drive, San Jose, CA 95131. Fax 408-433-5921. Telemundo is an Equal Opportunity Employer.

Television Chief Engineer. Growing NBC affiliate seeks qualified "hands on" engineer to assume the role of Chief Engineer. Requirements include: FCC General license, experience with UHF transmitter, studio equipment, and video tape maintenance. Excellent opportunity with growing, aggressive station. EOE. Resumes to: David Boyer, WICD, 250 South Country Fair Drive, Champaign, IL 61821.

**Fax your classified ad to
Broadcasting & Cable
(212) 206-8327**

Transmitter Supervisor. Kelly Broadcasting is seeking candidates for the newly created position of Transmitter Supervisor. The successful candidate must have 3-5 years experience operating and maintaining VHF and UHF transmitters. In addition to maintenance and operation of three transmitters and towers, this individual will be involved in the design and construction of our new DTV systems. This is an IBEW position. Salary: Dependent upon experience. Resume to: Kelly Broadcasting Company, Tony Ciesniewski, Director of Engineering, 3 Television Circle, Sacramento, CA 95814. No phone calls please. An offer of employment is contingent upon passing a test for drug and alcohol use. Equal Opportunity. M/F/ADA.

Television Maintenance Engineer. Pennsylvania Public Television Network (PPTN), seeks an experienced television maintenance engineer with demonstrated skills in installing, operating and maintaining state-of-the-art broadcast television equipment. Responsibilities include component level preventative and corrective maintenance of broadcast television equipment with emphasis on Panasonic D-3 digital video recorders. Experience at replacing D-3 video heads is a plus. Must be knowledgeable of digital television technology and use of computers in television environment. Satellite downlink experience desired. Must be able to lift 100 pound equipment to the work bench. Requires two years broadcast television experience as a component level repair technician, high school diploma and related associate degree or equivalent education/work experience. FCC General Class license or SBE certification preferred. Operational shifts in engineering including weekend, holiday and night work required. Some travel required. Excellent salary and benefits. Send a cover letter with resume and salary requirements to: Director of Engineering, PPTN, 24 Northeast Drive, Hershey, PA 17033. Equal Opportunity Employer. Women and minorities encouraged to apply.

Television Broadcast Maintenance Engineer. KUSI-TV is seeking an experienced engineer to maintain and repair television broadcast equipment. Must be knowledgeable of computer operation and repair. Minimum four years hands-on maintenance experience plus two years technical school or military electronic training required. Send resume to (no phone calls, please): KUSI-TV, Personnel Dept., Attn: Maintenance Engineer, PO Box 719051, San Diego, CA 92171. EOE.

Satellite Teleport in the San Francisco bay area is seeking a job applicant for the position of Teleport Technician. Qualified applicants have at least 2 years of operations experience in a satellite teleport or broadcast facility. Applicants with broadcast TV or military telecommunications experience will also be considered. Experience will include performing C and Ku uplink/downlink services, and familiarity with transmission scheduling/coordination. Experience with computers or some technical maintenance experience are both a plus. We are seeking a team player with strong communication skills and the ability to grow and learn new technology. No phone calls are being accepted with regard to this position. Please send resume with references to Human Resources Dept., 5200 Huntington Ave., Suite 300, Richmond, CA 94804. Resumes may also be faxed to 510-525-2746.

SNG/Microwave Engineer: Washington area teleport has an immediate opening for an engineer experienced in mobile SNG and microwave operation. Knowledge of TV production practices and technical standards required. Experience in equipment installation and repair a plus. We offer a competitive salary with paid OT and excellent benefits. Fax resume to Diversified Communications Inc. 202-775-4300. Attn: General Manager.

Henry / FX Editor Wanted. Red hot opportunity to join one of the nation's premier facilities. Video Post & Transfer in Dallas. We're looking for a Henry Editor with smokin' credentials to work with the best agencies in America. Contact Steve Ference or Curt Miller. 214-350-2676 about this sizzling opportunity.

Executive Director, Infrastructure & Engineering Services: Bradley University is seeking an experienced individual to provide leadership, development, and delivery of all digital and electronic communication services to the University community and broadcast groups. Responsibilities: campus and broadcast engineering/maintenance; voice telecommunications; fiber, copper, and RF infrastructure; data networks design and management; chief engineer and operator for PBS and NPR stations; FCC compliance; and distance learning services. Successful candidates should be able to demonstrate association with listed responsibilities and show a minimum of five years of progressive advancement in broadcast and network communications leadership. An advanced degree in a relevant technical field and SBE certification are desirable. Send letter of application, resume, and five professional reference letters by 5/30/97 to: NL Johnson, Search committee ED-IES, Bradley University, Peoria, Illinois 61625 or Fax 309-677-2330. Bradley University is an EEO-AA Employer.

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.

Director of Engineering and Operations. NBC 17, the NBC O&O in Raleigh/Durham, NC, is seeking an experienced Director of Engineering and Operations who will be responsible for all aspects of NBC 17's engineering and operations areas and lead the development and implementation for the station's technology strategies. Demonstrated skills in project management, broadcast production, engineering and finance. Responsible for preparing and maintaining department budgets, forecasts, plans and reports; projects capital and technical needs. Facilitates training and cross-training of operations and engineering employees. Excellent leadership, team building, communications and general management skills. Send resume to Human Resources, NBC-17, 1205 Front Street, Raleigh, NC 27609. EOE.

Computer/Master Control Engineer. WAND-TV (ABC) in Decatur, Illinois has an immediate opening for a full-time Computer/Master Control Operations Engineer. The person hired for this position would be responsible for all phases of master control operations. The person would also be assisting in computer operations. Network LAN/WAN, NT and Windows 95 Platform experience helpful. Must be available for any shift. Send resume to: WAND-TV, Attn: Chief Engineer, 904 Southside Drive, Decatur, IL 62521. EOE.

Broadcast Uplink Maintenance Engineer needed for broadcast/entertainment company. Exceptional opportunity for an experienced engineer to maintain and install teleport equipment. Responsibilities include maintaining satellite uplinking by interfacing with the satellite transmission control center, operating the transmitters/antennas and ensuring quality of signal. Competitive salary and benefits. Please indicate position applied for and submit resume to Dir. of Broadcast Engineering, Speer Communications, Ltd., 3201 Dickerson Pike, Nashville, TN 37207. Or fax to (615)650-6293. EOE. No phone calls please.

Broadcast Maintenance Engineer. KNXV-TV, Phoenix, Arizona seeks an individual with repair and installation skills of television broadcast and computer equipment. Should have three years experience in maintaining audio, video, computer and RF broadcast equipment and systems. This position requires a two year electronic technical degree or equivalent, and experience with Betacam and CCD ENG camera equipment. Fax resume to Engineering Manager at 602-304-3000 or send to KNXV-TV, 4625 S. 33rd Place, Phoenix, Arizona 85040. EOE.

Broadcast Engineering Supervisor: KUAT Communications Group's videoservices department, is seeking applicants for a full-time, benefits eligible position. The selected candidate will supervise all aspects of technical operations and will be required to perform some work on weekends and/or evenings. Preferred candidates will have a working knowledge of analog/digital broadcasting systems including KU-Band uplink, C/KU-Band downlink of satellite transmissions, cable, wireless cable, routing, automation, microwave, ITFS, Vyvx and compressed video systems; a working knowledge of computer/digital audio-video technology and computer operating systems such as Windows 95/NT, LAN, WAN, HTML, and TCP/IP; and work experience in distance education and public/commercial broadcasting. Minimum qualifications: Associate's degree in electronics, broadcasting or a related field of study and four years experience in broadcast equipment repair, design and installation, or six years experience in broadcast equipment repair, design and installation. Starting salary: \$34,000+ annually, depending on experience, closing date May 30, 1997. For an official University of Arizona Employment Application (resumes will not substitute) Contact: Employee Services, 888 N. Euclid Avenue, Room #114, Tucson, Arizona 85721 or call (520)621-3660; telecommunication device for the hearing impaired (520)621-8299. The University of Arizona is an EEO/ADA/AA Employer.

Fax your classified ad to
Broadcasting & Cable
(212) 206-8327

HELP WANTED NEWS

CENTRAL FLORIDA NEWS VENTURES

Tribune Company and Time Warner have created a joint venture to launch a local 24-hour cable news channel in Orlando, FL. We are seeking experienced Executive Producers and a Managing Editor. Great opportunity to get in on the ground floor and be part of our management team in building and staffing a cutting-edge, digital newsroom.

Executive Producer - Responsibilities include supervision of all editorial and production aspects of getting a newscast on the air. Knowledge of newscast production local newsgathering, graphics, news promotion and experience in producing extended coverage of live, breaking news a must. We are interest in candidates with solid news judgment; strong management, decision-making and interpersonal skills; and excellent writing abilities.

Managing Editor - This position will supervise local newsgathering, including management of the assignment desk and the staff of reporter/videojournalists. Responsibilities include implementing and maintaining newsroom systems, procedures and deadlines to ensure high journalistic standards. Staff scheduling experience a plus. Ability to generate story ideas for daily coverage as well as manage special projects planning. The ideal candidate will have a minimum of five years of television news experience, with a minimum of two as a newsroom manager. Central Florida News Ventures c/o The Orlando Sentinel Employment Center 633 North Orange Avenue Orlando, FL 32801 Fax: 407-420-5766 SentHR@aol.com EOE/M-F

TRIBUNE



Come to the fastest growing market in America and lead the market's fastest growing news team.

KTNV-TV, the ABC affiliate in Las Vegas is searching for a News Director to continue our news product's phenomenal growth. It's an opportunity to work in the Journal Broadcast Group, an employee-owned company which also operates WTMJ-TV in Milwaukee and WSYM-TV in Lansing, MI. We are dedicated to being THE leader in television news in our markets.

The Las Vegas market is highly competitive and calls for aggressive, fast-paced news coverage that focuses on local issues and finding solutions.

We are looking for an aggressive, hands-on news manager who knows how to create, and help market, compelling television. If you are currently leading a professional news team, we want to hear from you.

Please send your resume, tape and cover letter to:
Peter Bannister, VP and General Manager
KTNV-TV
3355 S. Valley View Blvd., Las Vegas, NV 89102



THE JOURNAL BROADCAST GROUP
IS AN EQUAL OPPORTUNITY EMPLOYER

Wanted: Live, Local, Late Breaking Reporter. Are you hot? Can you go live? Do you want to back up anchor? If yes, send letter and tape to: Steve Schwaib, WTOG, 365-105th Terrace, NE, St. Pete, FL 33716. No calls. Send tapes ASAP. An EEO employer, M/F.

TV Executive Producer - News. For ABC-30 the #1 station in Fresno. Will supervise show producers in all aspects of newscast productions, assign special projects, and direct staff and program development. Must have extensive experience as line producer (fill-in show producing required), be strong writer, keen copy editor, have in-depth understanding of libel and invasion of privacy laws, have experience with news graphics production and be familiar with newsroom computers. Must be able to work all shifts; regular night shift work can be expected. Resume, with references to: Michael Espinoza, News Director, KFSN-TV, 1777 G Street, Dept. B, Fresno, CA 93706. Phone calls accepted at 209-442-1170. KFSN-TV, ABC, Inc. is an Equal Opportunity Employer. Women and minority groups are encouraged to apply.

Sports Reporter/Photographer: Our current Sports Reporter/Photographer has just been named our News Feature Reporter. That's the type of reporter we're looking for to take his place on our sports team - one who knows a good feature story and not just someone who recites scores and voices over home runs. If you know the score when it comes to sports reporting, send your resume and tape (VHS ok) to: Lucy Himstedt Riley, WSFA News Director, 12 East Delano Avenue, Montgomery, AL 36105. Deadline to apply for job is 5/23/97. EOE.

Sports Reporter. KRIV FOX O&O in Houston. Reporter to cover sports news, and prepare/develop sports features. Position will also serve as fill-in anchor to evening sportscast. Three years mid to major sports reporting experience required. Candidate must have extensive sports knowledge and excellent communication skills. Must bring high production values to the sportscast. Must have excellent on-air presentation and live shot skills. Four year media related degree or work equivalent. Send non-returnable tape and resume to: Charmaine Steiner, Personnel Director, KRIV FOX Television Stations, Inc., P.O. Box 22810, Houston, Texas 77227. EOE/M/F/D/V.

Senior Producer-KTHV Little Rock. Supervises all show producers. Works with all departments to develop and implement the news look and feel. Must be very creative person with good writing and copy editing skills. Attention to detail a must...good people skills, strong production and graphic skills required. We're looking for a leader who can make all our shows extraordinary. Recent VHS show tape and resume to: John Rehauer, P.O. Box 269, Little Rock, AR 72203. 501-244-4556. Gannett Station. EOE.

Responsible for developing stories and reporting on news events in one of our 3 bureaus with a camera person. Must be a self-starter with strong communication skills, thorough knowledge or reporting techniques and a team player. Experience as a reporter a must with a college degree. Send resume and VHS tape to: Doug Spero, News Director, WCTI-TV, PO Box 12325, New Bern, NC 28561. No phone calls please. EOE.

Producer/Reporter/Webmaster. The dominant NBC affiliate in beautiful southern West Virginia is looking for a versatile morning show producer/reporter/webmaster. Successful candidate must have strong writing skills and sound news judgement. Females and minorities are encouraged to apply. Send resume and VHS or 3/4" non-returnable tape to: Producer/Reporter/Webmaster, P.O. Box 1930, Bluefield, WV 24701.

Producer/Director: WIFR, the Benedek owned CBS affiliate in Rockford, IL is looking for a team oriented leader. A person with a demonstrated ability to handle responsibility, think on your feet and be able to see a project through from start to finish. An experienced Director/TD with at least 1 to 2 years experience to supervise a young and energetic crew in a fast paced news environment. Ability to produce and direct other live and taped programs, and work with clients on commercial edits. Send resume and VHS tape to: Rich McBride, Director of Operations, WIFR, 2523 N. Meridian Road, Rockford, IL 61101.

Producer/Anchor: Are you a morning person? We mean *really* a morning person. Your day will start and end early as you produce and anchor the first newscast of each day for Montgomery, Alabama's dominant news operation. You must have a minimum 1-2 years experience producing and anchoring a daily newscast. Get in on this new newscast from Day 1, rush your resume and tape (VHS ok) to: Lucy Himstedt Riley, WSFA News Director, 12 East Delano Avenue, Montgomery, AL 36105. Deadline to apply for job: 5/23/97. EOE.

Producer. Take the reigns of a primary newscast in the nation's fastest-growing market. KTNV seeks experienced, energetic producer for evening newscast equipped with all the tools. Must be able to handle multiple live shots and breaking news. Requires college degree (journalism preferred), min. 2-3 years producing experience, and a true producer's flair. Resume, references and tape to Jonathan Shelley, Executive Producer, KTNV, 3355 South Valley View Boulevard, Las Vegas, NV 89102. EOE.

Producer. KGAN TV, a CBS affiliate and Guy Gannett Communications station seeks enthusiastic creative thinker with solid organizational and writing skills to produce our weekday morning newscasts. Prefer degree and 1 year producing experience. To become part of our winning team, send non-returnable tape, writing sample and resume to: Jon Okerstrom, KGAN TV, PO Box 3131, Cedar Rapids, IA 52406. EOE.

Producer - Sports. Responsible for producing sportscasts, weekend sports wrap-up, and special coverage of big sporting events. Must understand production and how to make sports interesting to non-sports viewers; 3-4 years sports production and/or on-air experience. Send tape and resume to Jeff Bartlett, Director of News Programming, KYW-TV 3, 101 South Independence Mall East, Philadelphia, PA 19106. EOE. M/F. ADA.

Photographer and Editor Needed. NewsCenter 16, a division of The WNDU Stations, has two current openings. We're looking for a *photojournalist* and an *editor*. Our photography department is NPPA driven in principle, as well as practice. We recently won "Station of the Year" in our state's INPA contest. We need someone who likes doing packages with a reporter and alone, and comes up with story ideas. Two years experience shooting news required. Join our award winning team. Send resume to: The WNDU Stations, Attention: Human Resources, P.O. Box 1616, South Bend, IN 46634. EOE.

News Producers (2): At least two years experience producing television newscasts is required. Computer literacy a must. Must demonstrate good organizational and news writing skills, and be able to make good decisions, quickly. Must be able to clearly articulate choices and communicate those choices to other news dept. employees. Send resume/tape to: News Director, WNYT-TV, P.O. Box 4035 (15 N. Pearl St.), Albany, NY 12204. EOE.

News Anchor/Reporter. Looking for a creative, motivated, self-starter to join an established news team in Austin, Texas. Must have a positive attitude, a desire to learn and grow and a deep commitment to quality and the overall news product. We are looking for a news anchor who can deliver the news in a conventional but credible style. As a reporter, you should be able to tell compelling stories and have excellent live shot abilities. Must have at least 3 years prior experience as a news reporter and anchor at affiliated broadcast station. Must have a bachelor's degree in a news related field and must have strong command of English language, working knowledge of libel laws and generally accepted journalistic ethics. Must have a good driving record. Scheduled hours: 4:30 am - 1:30 pm, M-F. Send resume/tape by 6/1/97 to: News Department Human Resources, KTBC-TV, 119 E. 10th Street, Austin, TX 78701. Ref: Anchor/Rep. No phone calls, please. EEO Employer.

Weekend Weather Anchor. Successful candidate will have excellent on-air skills with several years experience as a weather anchor for commercial TV station. Background in TV news reporting preferred. Send resume and non-returnable VT (no calls/faxes) to Carla Carpenter, News Director, WPVI-TV, Suite 400, 4100 City Avenue, Philadelphia, PA 19131. EOE.

Meteorologist: WESH-TV, a Pulitzer Broadcasting Station and NBC affiliate located in Orlando, Florida -- 22nd market -- is seeking a Meteorologist with a dynamic on-air presence and ability to transpose weather terms into laymen's language. AMS membership is preferred. Must have at least three years on-air experience. Must be able to analyze and interpret weather maps, weather observations and Doppler radar images and have understanding of computerized weather presentation equipment. College degree preferred. Rush resume and non-returnable show tape to Russ Kilgore, News Director, WESH-TV, P.O. Box 547697, Orlando, FL 32854. No phone calls! An Equal Opportunity Employer.

Director of Photography. KSDK-TV is looking for a Director of Photography. This individual will manage the NewsChannel Five photography and editing staff. The candidate should possess some photograph management experience and be familiar with the workings of a television newsroom. Duties will include scheduling, critiquing and equipment management for a staff of 23 photographers and editors. Three or more photography and edit supervisors will report to the Director of Photography. NPPA membership and experience is preferred. Send your resume: KSDK Human Resources, 1000 Market Street, St. Louis, MO 63101. No calls please. EOE.

Director - Direct and switch fast paced newscast. pre-production of news promotions, direct and edit commercial production, and post-production. Need 2-3 years experience switching and directing. Computer editing skills necessary. Schedule will vary. Must join and maintain membership in NABET-CWA Local 21. Send resume to: Director of Production, WNYT-TV, P.O. Box 4035, Albany, NY 12204. EOE.

Come live at the beach! WMDT-TV is now accepting applications for Assignment Editor/Producer. This individual is responsible for the daily coverage and content for Delmarva 47 News at 6pm. At least one year previous television journalism and/or producing and assignment desk experience is required. Organizational skills a must. No phone calls, please. Send resume and tape of last night's newscast to: Scott A. Michlin, News Director, WMDT-TV, 202 Downtown Plaza, Salisbury, MD 21801. WMDT is an Equal Opportunity Employer.

Assistant News Director. Top 25 NBC affiliate searches for #2 in news. WTHR-TV (Dispatch Broadcast Group), the NBC affiliate, and market-leader in news coverage, is searching for an Assistant News Director. Candidate must be innovative, smart, dedicated, a great people motivator and a strong content manager. Minimum seven years television news experience as manager and producer. Experience in major market news departments, and B.S. degree required. If you have a demonstrated management and leadership history and can guide the superior coverage of breaking news as well as the discovery of interesting news relevant to the viewer, send a cover letter and current resume to WTHR-TV, Human Resource Dept., 1000 N. Meridian Street, Indianapolis, IN 46204. Equal Opportunity Employer. Women and minorities are encouraged to apply. Smoke-free, drug-free environment.

HELP WANTED PRODUCTION

TRIBUNE BROADCASTING HAS OPENINGS FOR PROMOTION PRODUCERS.

Ready for a top ten market station, state-of-the-art facilities... and a chance to create on-air promotion for something more than tonight's newscast? Tribune Broadcasting has immediate opportunities for qualified promotion writer/producers with at least two-to-three years of television on-air promotion experience. If you love writing and producing promos for movies, sports and sitcoms... as well as **news**... then send us your stuff! Send resume and non-returnable VHS or Beta tape (but please don't call!)

TRIBUNE BROADCASTING

Attn: Jim Ellis

435 N. Michigan Ave., Suite 1800
Chicago, IL 60611
Equal Opportunity Employer

Video Photographer/Editor. This position is responsible for all phases of video production for commercial spots and contracted video projects. This includes meeting clients, writing scripts, coordinating story boards, talent and locations, post production editing, computer graphics and animation. Candidates should have three years hands-on experience in all phases of video production, a good knowledge of photographic composition, practical knowledge of computer graphic and paint systems, digital FX, and both linear and non linear editing systems and excellent communication and customer relations skills. This position provides a full benefit package including medical and employee savings plan. Qualified candidates should send production reel, resume, references, salary history and requirements to: Time Warner Cable, Human Resources (Editor), 3600 N. Sillect Avenue, Bakersfield, CA 93308. EEO M/F/V/D.

Post Production Editor. Are you a creative and motivated editor who would enjoy living and working in the Great Pacific Northwest for a major market ABC affiliate? If you are this person, and have a minimum of 3 years online editing, send your tape and resume to: KOMO-TV/ABC, Attn: Operations Manager, 100 Fourth Avenue North, Seattle, WA 98109. EOE.

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.

Producer. Houston Public Television is looking for a dynamic Producer for our Broadcast Creative Services unit. We'll give you the chance to create some great spots and give you the toys to do it. Our newest edit suite is fully digital - featuring the Abekas Texas, Devious, and 8100 switcher. *Experience:* 1) 3-5 years producing promos, corporate marketing tapes, station image spots, PBS experience a plus, 2) 3+ years hands-on experience with off-line and computer assisted linear on-line systems - Sony and CMX system experience preferred, 3) Proven experience in handling multiple projects and attentiveness to deadlines, 4) Proven experience in writing compelling copy, designing captivating spots, 5) Must be able to effectively communicate with co-workers, department heads, volunteers, and our clients. *Requirements:* Bachelor's degree in RTV/F or five years experience. *Salary:* Lower-mid-30s - commensurate with experience. Send resume, a VHS tape of work you've produced and edited, along with an equipment list to: Ms. Flor Garcia, Houston Public Television, 4513 Cullen Boulevard, Houston, Texas 77004. No phone calls, please! Minorities and women are encouraged to apply. KUHT is licensed to the University of Houston System and is an Equal Opportunity Employer. *Closing date May 30, 1997.*

Broadcast Designer. Enjoy the Rocky Mountain outdoors while taking advantage of your evening/weekend shift at Denver's only network-owned and operated station! KCNC-TV is looking for a talented, experienced broadcast designer. If you have Quantel-based experience creating news graphics, story-telling design, and enjoy a fast-paced work environment, send a tape and resume to Human Resources, KCNC-TV, 1044 Lincoln, Denver, CO 80203. EEO. M/F.

Creative Services Senior Producer: Minimum of two years experience producing compelling news promotion and dynamic Station Image spots. We are looking for an aggressive senior writer/producer to make some big waves on-air! Candidate should be a stand out producer who is resourceful and who knows how to creatively "get to the point" with promotion spots. Working knowledge of marketing strategies and demographics is preferred. AVID editing and 3C graphic center on site. Send demo reel with detailed credits and resume to: Scott Brady, Creative Services Director, WDAF-TV FOX 4, 3030 Summit, Kansas City, MO 64108. WDAF is a FOX O&O and EOE.

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 (Infinit), 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.

On-Line Video Editor. A well established full service video production, post production and duplication facility in the mid-Michigan area is looking for an experienced, creative on-line Editor with good client skills. This team player must have at least five years real world experience as an on-line editor. Must have knowledge of Digital Betacam pre-read editing, Sony DVW A500 and DVW 500 Digital Betacam decks as well as a DVS-2000C Switcher, DME-3000 effects unit, Sony series 2000 edit controller and a GVG Dubner 20K graphics station. Must be responsible, dependable, mature and outgoing. Please send resume, references and video reel to PO Box 1234, Okemos, MI 48805.

Audio/Video Tape Operator. KTVX, the Salt Lake City ABC affiliate is seeking a motivated, reliable, hard working individual to be part of our production team. Must have a minimum of two years experience in audio news as well as master control technical skills. Please send resume and salary requirements to Dennis Shiner, KTVX, 1760 Fremont Drive, Salt Lake City, UT 84104. No phone calls please. EOE.

**HELP WANTED
FINANCIAL & ACCOUNTING**

**DIRECTOR
FINANCE & ADMINISTRATION**

ABC7 is currently seeking a Director of Finance & Administration. The ideal candidate will be responsible for daily supervision of finance and accounting operations; preparing monthly financial statements and variance analysis; and preparation of annual budgets, quarterly forecasts, capital budgets, and special projects. Ensuring compliance with company policies will also be involved. A BS in Accounting with a minimum of 5 years' experience in the broadcast industry is preferred, (CPA a plus). Knowledge of Lotus 123 and/or Excel is required.

If you have the skills and ambition to meet these demands, we would like to hear from you. Please mail your resume to: **Diane Medina, Dept. BC/DFA/512, ABC7, 4151 Prospect Ave., Los Angeles, CA 90027. EOE.** No phone calls please



Business Manager: North Florida NBC affiliate is looking for the right accounting manager with proven strengths in financial reporting and analysis, budgeting and HR administration. We'd like to add someone to our management team who enjoys contributing to an aggressive local TV news strategy as much as meeting the accounting demands of the station and the corporation. Broadcasting, Columbine and Excel experience are all helpful. WTWC-TV in Tallahassee is the newest member of the Guy Gannett Communications family of stations and we are committed to being an Equal Opportunity Employer. Please send resume to: Business Manager, WTWC-TV NBC News40, 8440 Deerlake Road, Tallahassee, FL 32312.

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**MANAGER
RESEARCH INFORMATION
SYSTEMS**

We're looking for an experienced professional to provide computer related support and programming services to CBS Entertainment. Individual will work with Research team and compose programs and solutions to maintain and improve productivity and efficiency. Will be responsible for all file and profile security management and be a key liaison to Corporate IS departments and to A.C. Nielsen as well as other suppliers. Candidate should have extensive knowledge of Microsoft Office products and Windows NT Client Server along with excellent analytical skills and ability to thrive in a fast-paced, high pressure work environment. Five years experience in LAN and WAN support, ECNE (Novell), MCSE (Microsoft) and college degree preferred. Please send resume and salary history to:



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WFTV, Cox Broadcasting's #1 station in Orlando and one of America's best ABC affiliates is looking for a creative, hands-on manager to guide and oversee critical station services. If you have a successful track record that includes strong relationships with TV program distributors, exceptional marketing skills, local programming, station projects and events planning at the station level, an ability to work with and direct people to reach new heights and a desire to be part of a first class station management team, this could be the job for you. We're looking for someone with great ideas and enthusiasm to help us grow even stronger. If that's you, send your resume to:

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EOE/M/F/ADA

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Black female seeking Reporter-Assignment Editor position. Deborah Allen 815-877-9384.

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**TIME WARNER
CABLE**

**Time Warner Cable
Human Resources Department
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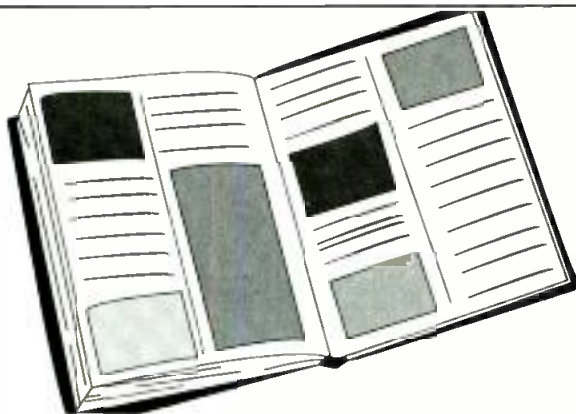
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ENGINEER**



Cox Communications is seeking an Operations Engineer for its CableRep Advertising Division. Extensive PC software and hardware skills and significant experience with network operating systems is desired. In addition, experience with ad insertion systems and video equipment, knowledge of ad industry traffic and billing systems, and a college degree are preferred. The position requires frequent travel. Successful candidates will have a blend of the above skills, the ability to interact with all levels of management, and a proven record of success. Resumes should be directed to: CableRep Engineering, 1400 Lake Hearn Drive, Atlanta, GA 30319 or faxed to (404) 843-5992. No phone calls please. Cox Communications is an Equal Opportunity Employer.

Time Warner Cable. CATV Designer. Time Warner Cable has an immediate opening for a CATV Designer. We are looking for an energetic self-starter with proven technical and design level experience to join the engineering department. We are currently designing with CAD in a focus environment. CAD experience will be helpful but we are willing to train the right candidate. Must have a high school diploma or equivalent with a minimum of 4 years technical experience in the cable field. Strong background in construction and maintenance of cable tv plant. Must have the ability to pass a drug test and excellent driving record. If you are interested, please send your resume to: Human Resources (CATV), Time Warner Cable, 3600 N. Sillect, Bakersfield, CA 93308. EEO M/F/V/D.

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We offer a competitive salary and comprehensive benefits package, in addition to a stimulating work environment. Qualified candidates should send resume and salary history to: ESPN, Ad # , ESPN Plaza, Bristol, CT 06010-7454, or email to: jonesj@espn.com (unencrypted and nonmimed.)

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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; TOC—transfer of control; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Dismissed

Columbus, Ga. (BAL-970131EA)—Latino Community Broadcasting Corp. for WTMO (AM): voluntary AOL to Carilbean Entertainment Network Inc. *April 22*

Filed

Mobile, Ala., and Byhalia, Miss. (BAL-970421GI, BAPH-970421GJ)—Albert L. Crain for WLTV(AM) and WYLT(FM): involuntary assignment of CP to estate of Albert L. Crain (Joy Crain Johns, executor). *April 30*

Los Alamos, N.M. (BTC-970418EA)—Community Broadcasting Co. for KRNS(AM): involuntary TOC to Community Broadcasting Co. Inc., debtor in possession. *April 29*

Los Alamos, N.M. (BTC-970418EC)—Community Broadcasting Co. for KRNS(AM): involuntary TOC from Yvette J. Gonzales, bankruptcy trustee, to Community Broadcasting Co. Inc. *April 29*

NEW STATIONS

Granted

Payson, Ariz. (BPH-941122MW)—Redwood Broadcasting Inc. for FM at 101.1 mhz. *April 24*

Folkston, Ga. (BPED-960924ME)—Oke-

fenokee Ed. Foundation Inc. for noncommercial FM at 91.3 mhz. *April 29*

Rupert, Idaho (BP-960830AC)—Tri-Market Broadcasters Inc. for AM at 1340 khz. *April 29*

Sauk Rapids, Minn. (BP-960125AA)—Tri-County Broadcasting Inc. for AM at 800 khz. *May 1*

Milwaukee (BPEXT-961001UX)—Milwaukee Area Technical for experimental TV at ch. 33, 34, 35, and 42 (proposal to co-locate DTV antenna on WWSV-TV's existing tower). *March 21*

Filed

Midland, Tex. (BPCT-970331KP)—Paxson Communications Corp. (601 Clearwater Park Rd., West Palm Beach, Fla. 33401) for TV at ch. 18, 5,000 kw visual, ant. 142 m., 6 km NE of intersection of SR 349 and CR 120. Paxson owns/is buying 33 TVs, 29 FMs and 15 AMs in 46 markets. *March 31*

FACILITIES CHANGES

Dismissed

Ephrata, Pa. (BPED-970123IA)—Temple Univ. of Commonwealth System for WRTL(FM): change ant., ERP. *April 24*

Filed/Accepted for filing

Cherokee Village, Ark. (BPH-970410IB)—KFCM Inc. for KFCM(FM): upgrade to class C3. *April 29*

Orange Park, Fla. (BMPCT-970404KE)—WPR LP for WJXX(TV): change ERP to 5,000 kw visual, ant. to 201 m. *May 5*

Ottawa, Ill. (BPH-970422IA)—Virginia Broadcasting Corp. for WRKX(FM): change TL. *May 6*

Rock Valley, Iowa (BMPH-970421IA)—AQ Radio Partnership for KHK(FM): change TL. *May 6*

De Ridder, La. (BMPH-970416IA)—West Central Broadcasting Co. Inc. for KRCK(FM): change TL. *May 6*

Detroit (970423AA)—CBS Inc. for WWJ(AM): change power, TL, ant. *April 2*

Joplin, Mo. (BPED-970428IA)—Ozark Christian College for KOBC(FM): change ERP, ant., TL, class. *May 6*

Great Falls, Mont. (BMPH-970418IB, C)—Staradio Corp. for KMON-FM and KLFM(FM): change ant. *May 6*

Asheville, N.C. (BMPCT-970404KF)—Pappas Telecasting of the Carolinas for WASV-TV: change ant. *April 2*

Greensboro, N.C. (BPCT-970425KE)—Radiant Life Ministries Inc. for WLXI-TV: change ant. to 167 m., ERP to 1,054 kw visual. *May 6*

Oklahoma City (BPED-970418IA)—Oklahoma Christian College for KOCC(FM): change ERP. *May 6*

Shippensburg, Pa. (970422MB)—Shippensburg University of Pennsylvania for WSYC-FM: change TL, ant., ERP, class. *May 6*

Ponce, P.R. (BPCT-970401LT)—International Broadcasting for WVOZ-TV: change ERP to 21.8 kw visual, ant. 63 m., TL to 141 Hostos Ave. *April 2*

Columbia, S.C. (BPH-970327II)—Emerald City Radio Partners LP for WNOK(FM): change ant., ERP. *April 29*

Lubbock, Tex. (BPH-970326II)—HD Inc. for KONE(FM): change TL, ant. *May 6*

Tahoka, Tex. (BMPH-970404IC)—West Texas Broadcasting Co. Inc. for KMMX(FM): change ERP. *May 6*

Yakima, Wash. (BMPED-970423IA)—Growing Christian Foundation for KYPL(FM): change ant., TL, ERP. *April 29*

Elkins, W.Va. (BPH-970411IB)—Marja Broadcasting Corp. for WDNE-FM: change ant., TL, main studio, ERP, frequency, class. *April 29*

CALL-SIGN ACTIONS

Nogales, Ariz.—Felix Corp. for KAUH(FM): change to KOFH. *May 1*

Riverside, Calif.—EMI Los Angeles Radio Inc. for KVAR(FM): change to KSSE. *April 21*

Sacramento, Calif.—American Radio Systems Corp. for KOPT-FM: change to KZZO. *April 28*

Salinas, Calif.—Henry Broadcasting Co. for KHIX(AM): change to KDON. *May 1*

Tipton, Calif.—Lemoore Wireless Co. Inc. for KZZC(FM): change to KCRZ. *April 21*

Holly Hill, Fla.—Terzynski Radio LC for WDXD(FM): change to WVVY. *April 25*

Naples Park, Fla.—Clear Channel Communications Inc. for WWRM(FM): change to WONU. *April 18*

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,821
Commercial FM	5,442
Educational FM	1,865
Total Radio	12,128
VHF LPTV	543
UHF LPTV	1,407
Total LPTV	1,950
FM translators & boosters	2,751
VHF translators	2,285
UHF translators	2,692
Total Translators	7,728

Service	Total
Commercial VHF TV	556
Commercial UHF TV	632
Educational VHF TV	124
Educational UHF TV	241
Total TV	1,553

CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	68.3%

*Based on TV household universe of 97 million
Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

Port Charlotte, Fla.—Clear Channel Communications Inc. for WFSN(FM): change to WXR(FM). *April 18*

Gray, Ga.—WIKS-FM Inc. for WWIQ(FM): change to WNML-FM. *April 25*

Warner Robins, Ga.—Taylor Communications Corp. for WITK(AM): change to WNML. *April 25*

Wallace, Idaho—Alpine Broadcasting Ltd. for new FM: change to KSIL(FM). *May 2*

Edinburgh, Ind.—Edinburgh Radio for new FM: change to WYGB(FM). *May 2*

Newburgh, Ind.—Newburgh Broadcasting Corp. for WGAB-FM: change to WDKS(FM). *May 1*

Alta, Iowa—Buena Vista University for new FM: change to KBVC(FM). *May 2*

Madrid, Iowa—G.O. Radio Ames Inc. for new FM: change to KEZT(FM). *May 2*

Clearwater, Kan.—Gary L. Violet for KSPG(FM): change to KAYY. *May 1*

Emporia, Kan.—Michael D. Law for KGZF(FM): change to KRWW. *May 1*

Baton Rouge—Guaranty Broadcasting Corp. for WTGE-FM: change to WXCT. *April 28*

Belfast, Me.—Star Broadcasting of Maine Inc. for WWFX(FM): change to WBFB. *April 25*

Allegan, Mich.—Spectrum Communications Inc. for WNTX(FM): change to WZUU. *May 1*

Kansas City, Mo.—Paxson Communications Corp. for KYFC(TV): change to KINB. *April 28*

White Rock, N.M.—Torjaq Radio Inc. for KNLA(FM): change to KSFO. *March 24*

Brighton, N.Y.—American Radio Systems Corp. for WAQB(FM): change to WZNE. *April 16*

Buffalo, N.Y.—American Radio Systems Corp. for WSJZ(FM): change to WLCE. *May 1*

Westhampton, N.Y.—Rose Communications Corp. for WLRI(FM): change to WDRE. *April 18*

Black Mountain, N.C.—John McLeod for WZOR(AM): change to WTKZ. *April 7*

Brevard, N.C.—A and L Broadcasting for WRAQ(AM): change to WSOL. *April 11*

Fairview, N.C.—John McLeod for WLVM(AM): change to WTYZ. *April 7*

Murfreesboro, N.C.—C'N'W Inc. for WYCM(AM)-WBCG(FM): change to WWDR-WDLZ. *April 18*

Ocean Isle Beach, N.C.—Atlantic Broadcasting Co. Inc. for new FM: change to WDZO(FM). *April 11*

Wathalla, N.D.—Norex Broadcasting Inc. for new FM: change to KAUJ(FM). *April 1*

Canton, Ohio—Pinebrook Corp. for WPGY(AM): change to WINW. *March 27*

Columbus, Ohio—Nationwide Communications Inc. for WCOL(AM): change to WFIL. *March 24*

Delaware, Ohio—Associated Radio Inc. for WCEZ(FM): change to WLYR(FM). *April 11*

Woodward, Okla.—Shaffer Communications Group for new FM: change to KMPO(FM). *May 2*

Altamont, Ore.—George Wade for KCHO

(FM): change to KRAT. *May 1*

Eugene, Ore.—California Oregon Broadcasting Inc. for KEVU(TV): change to KLSR-TV. *April 1*

Pendleton, Ore.—Communications Properties Inc. for new TV: change to KAUP(TV). *April 11*

West Klamath, Ore.—Sandra Ann Falk for KWSA(AM): change to KRAM. *May 1*

Central City, Pa.—Norlin Broadcasters for WYSN(FM): change to WSRA. *March 31*

Columbia, Pa.—Lancaster County Association for the Blind for WNZT(AM): change to WVZN. *April 2*

Jenkintown, Pa.—Jarad Broadcasting Co. Inc. for WDRE(FM): change to WPHI. *April 18*

Pittsburgh—Mortenson Broadcasting Co. for WDSY(AM): change to WPGR(AM). *April 1*

Somerset, Pa.—Norlin Broadcasters Inc. for WADJ(FM): change to WYSN. *March 31*

San Juan, P.R.—International Broadcasting Corp. for WSJU(TV): change to WTCV. *May 1*

Narragansett Pier, R.I.—Full Power Radio of Narragansett Inc. for WPJB(FM): change to WAKX. *May 1*

Parris Island, S.C.—Simmons Broadcasting Co. for WLWS(FM) and WOCW(FM): change to WGZO and WLWS. *April 11*

Ridgeland, S.C.—New Adventure Communications Inc. for WSHG(FM): change to WGZR. *March 28*

Canton, S.D.—Southern Minnesota Broadcasting Co. for KIXK(FM): change to KYBB.

March 2

Redfield, S.D.—James River Broadcasting Co. for KQKD-FM: change to KGIM-FM. *May 1*

Sioux Falls, S.D.—Iowa Teleproduction Center Inc. for new TV: change to KAUN(TV). *April 11*

Sioux Falls, S.D.—Red River Broadcast Corp. for new TV: change to KDLV(TV). *April 1*

Abilene, Tex.—Gary R. Ackers for KNTS(AM): change to KBBA. *March 31*

Bells, Tex.—Red River Radio Inc. for KASK(FM): change to KMKT. *March 24*

Georgetown, Tex.—Yellow Rose Communications Inc. for KWTR(AM): change to KNEZ(AM). *April 14*

Harker Heights, Tex.—KCKR-FM Inc. for KNRV(FM): change to KYUL. *April 11*

Richfield, Utah—Mid-Utah Radio Inc. for KKWZ(FM): change to KCYO. *April 18*

Lacey, Wash.—Skip Marrow for KTOL(AM): change to KLDY. *April 11*

Buckhannon, W.Va.—Cat Radio Inc. for WBUC-FM: change to WBRB(FM). *March 31*

Brookfield, Wis.—Lakefront Communications Inc. for WFMI(FM): change to WXPT. *April 18*

Kaukauna, Wis.—Midwest Dimensions Inc. for WKFX(FM): change to WPCCK. *May 1*

Sheboygan, Wis.—Walton LLC for WWJR(FM): change to WBFM. *April 7*

Sheboygan Falls, Wis.—Michael R. Walton Jr. for WBFM(FM): change to WWJR. *April 7*

—Compiled by Elizabeth A. Rathbun

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Fed up with TV

EDITOR: Regarding your April 21 story, "HUTs continue to fall," the TV executives don't get it, do they?

Falling TV viewership is not the result of the Internet: the decline started long before the Internet hit the scene. The Nielsen results are not flawed; I think Nielsen surveys depict exactly what's happening out here in TV land.

Here's the truth: We viewers are fed up and we're not going to take it anymore.

Quality programming has gone downhill for years and the results show it. I wonder how many more "cops and docs" shows can we digest, how much more murder and mayhem can we watch, and [how much longer until] we see explicit sex? I can't even watch the nightly news with my three-year-old son in the room

because I don't want him to see the trailers for the prime time shows.

What about variety? What happened to Hollywood creativity? The whole flavor of current TV programming makes me uncomfortable and disgusted. TV networks keep pushing the envelope, but they are succeeding only in pushing us away.

TV networks should be concerned, very concerned. Big advertisers are already withholding ads in magazines that run objectionable material. TV networks are next.

I think we are a typical middle-class American family. I—and millions like me—believe, however, that network TV no longer has our interests at heart. So we're voting with our remote controls. We're picking "none of the above," and the button we're clicking most often is "off."—*John M. Celentano, president, Skyline Marketing Group, Owings Mills, Md.*

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Datebook

THIS WEEK

Through May 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 13-14—12th annual *Electromagnetic Energy Association* International Conference on Electromagnetic Energy. Washington City Center, Washington. Contact: (202) 452-1070.

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 15—"A Celebration of Diversity," formal cocktail reception to benefit the Five Points Media Center presented by the Rocky Mountain chapter of *Women in Cable & Telecommunications*. Grant Humphrey's Mansion, Denver. Contact: Jeanette Criscione, (303) 355-7603.

May 15—Chicago chapter of *Women in Cable & Telecommunications* open house. House of Blues, Chicago. Contact: (630) 894-4959.

May 16-21—*National Association of Black Owned Broadcasters* 21st annual Spring Broadcast Management Conference. Maho Beach Hotel, St. Maarten, Netherlands Antilles. Contact: Diane Hampton, (202) 463-8970.

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*. Marriott Marquis Hotel, New York City. Contact: Harry Eggart, (212) 586-8426.

MAY

May 20—*International Radio & Television Society Foundation* awards luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

May 21—"Radio Meets New Media," *International Radio & Television Society Foundation* breakfast seminar. Time-Life Bldg., New York City. Contact: John Kienker, (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 21-24—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 26-28—*Brasil Link '97*. Brazilian pay-TV conference and exposition. Rio Centro, Rio de Janeiro. Contact: (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

June 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: Bobbi Smith, (202) 662-7168.

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 Conven-

tion 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 6-10—*National Public Radio* public radio conference. Hyatt Regency Hotel, Chicago. Contact: Alma E. Long, (202) 414-2000.

June 8—*New Jersey Broadcasters Association* 50th anniversary gala, dinner, dance and show. Trump Plaza, Atlantic City. Contact: Millicent McMillan, (888) 652-2366.

June 8-10—"Electronic Retailing: The Global Marketplace," *NIMA International* European Conference. Hotel Loews Monte-Carlo, Monaco. Contact: (202) 289-6462.

June 8-14—18th annual *Banff Television Festival*. Banff Springs Hotel, Banff, Alberta, Canada. Contact: (403) 678-9260.

June 9-10—Joint convention and Mid-Atlantic States Expo of the *New Jersey Broadcasters Association* and the *Broadcasters Association of Maryland, Delaware and the District of Columbia*. Trump Plaza, Atlantic City. Contact: Phil Roberts, (888) 657-2346.

June 9-12—16th annual *Women in Cable & Telecommunications* national management conference. Palmer House Hilton, Chicago. Contact: Jim Flanagan, (312) 634-2343.

June 9-13—*Society of Broadcast Engineers* engineering management seminar. Courtyard by Marriott, Indianapolis. Contact: John Poray, (317) 253-1640.

June 10—Fred Friendly First Amendment Award, presented by *Quinnipiac College* to Ted Koppel. Metropolitan Club, New York City. Contact: (203) 281-8655.

June 10-12—Fourth annual Global DBS Summit, presented by *Link Events/Globex* and *DBS Digest*. Hyatt Regency Tech Center, Denver. Contact: (303) 714-4616.

June 11—Radio Mercury Awards, presented by the *Radio Creative Fund*. Waldorf-Astoria, New York City. Contact: (212) 681-7207.

June 11-12—Fourth annual Iberica Link, Spanish and Portuguese pay-TV conference presented by *Link Events Globex* and *Ipetel S.L.* Meliá Castilla Hotel, Madrid. Contact: 34 1 567 5077.

June 11-13—1997 *International Conference on Consumer Electronics*. Westin Hotel, Rosemont, Ill. Contact: Diane Williams (716) 392-3862.

June 12—"Convergence: Defining the Future Through the Eyes of the Consumer," third annual *Price Waterhouse Entertainment Media and Communications Group* Global Roundtable. New York Marriott Marquis, New York City. Contact: (212) 597-3737.

June 12-17—20th *Montreux International Television Symposium and Technical Exhibition*, Montreux Palace, Montreux, Switzerland. Contact: +44 21 963 32 20.

June 13—*Hollywood Radio & Television Society/IBA* newsmaker luncheon, featuring Ted Turner. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

June 13—*The Museum of Broadcast Communications* 10th Anniversary Salute to Television Gala. Chicago Cultural Center, Chicago. Contact: (312) 629-6023.

June 13-15—ShowBiz Expo West '97, conference and trade show for the entertainment production industry presented by *Variety* and *Reed Exhibition Companies*. Los Angeles Convention Center, Los Angeles. Contact: (800) 840-5688.

June 13-15—"Audio on the Internet," *Audio Engineering Society* 14th International Conference. Bell Harbor International Conference Center, Seattle. Contact: Jennifer Friedman, (213) 857-9100.

June 13-15—63rd annual convention of the *Georgia Association of Broadcasters*. Sea Palms

Golf & Tennis Resort, St. Simons Island, Georgia. Contact: (770) 395-7200.

June 16-17—1997 Forum on Cable/Telco Video Franchising, presented by *Strategic Research Institute*. Georgetown University Conference Center, Washington. Contact: (800) 599-4950.

June 17-19—Taipei Satellite & Cable '97, conference and exhibition presented by *Cable & Satellite Magazine*. Taipei International Convention Center, Taipei, Taiwan. Contact: +886-2-778-2442.

June 18-21—*Native American Journalists Association* 13th annual conference. Minneapolis Regal Hotel, Minneapolis. Contact: (612) 874-8833.

June 19—*Federal Communications Bar Association* luncheon featuring FCC Commissioner Rachele Chorg. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

June 19-20—Marketing and Revenue Management Conference for Television Stations, co-sponsored by the *National Association of Broadcasters* and *Maxagrid International*. Omni Dallas Hotel Park West, Dallas. Contact: (800) 738-7231.

June 19-21—Talk Radio '97, educational conference, convention and exhibition presented by *The National Association of Radio Talk Show Hosts*. Century Plaza Hotel & Towers, Los Angeles. Contact: (617) 437-9757.

June 20-22—"Civic Journalism: Doing It Daily," workshop sponsored by the *Radio and Television News Directors Foundation* and the *Pew Center for Civic Journalism*. Tiburon Lodge & Conference Center, San Francisco. Contact: Melissa Monk, (202) 331-3200.

June 22-26—UTC Telecom '97, annual telecommunications conference and exhibition presented by *UTC*. Oregon Convention Center, Portland, Ore. Contact: (503) 655-1222.

June 23-25—*Wireless Cable Association* 10th annual convention and exposition. Anaheim Convention Center/Anaheim Marriott Hotel, Anaheim, Calif. Contact: (202) 452-7823.

June 28-July 1—*Cabletelevision Advertising Bureau* local cable sales management conference. Hyatt Regency Chicago. Contact: Nancy Lagos, (212) 508-1229.

June 29-July 1—*New York State Broadcasters Association* 36th annual executive conference. Sagamore Resort, Lake George, N.Y. Contact: Mary Anne Jacon, (518) 456-8888.

June 29-July 2—*Cable Telecommunications Association of Maryland, Delaware and the District of Columbia* annual conference. Sagamore Resort, Lake George, N.Y. Contact: Mary Anne Jacon, (518) 456-8888.

JULY

July 1-4—*Society of Motion Picture and Television Engineers Australia North Section* SMPTE '97 conference and exhibition. Exhibition Centre at Darling Harbour, Sydney, Australia. Contact: +61 2 9977 0888.

SEPTEMBER

Sept. 17-20—*National Association of Broadcasters* Radio Show. New Orleans Convention Center, New Orleans. Contact: (202) 429-5419.

Sept. 17-20—*Radio Television News Directors Association* international conference and exhibition. New Orleans Convention Center, New Orleans. Contact: Rick Osmanski, (202) 467-5200.

Sept. 25-27—*Society of Broadcast Engineers* national meeting and 25th annual Central New York *SBE* regional convention. Four Points Hotel and Conference Center, Syracuse, N.Y. Contact: John Poray, (317) 253-1640.

NOVEMBER

Nov. 21-24—*Society of Motion Picture and Television Engineers* 139th technical conference. Marriott Marquis Hotel, New York City. Contact: (914) 761-1100.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

The artful dealer

You could say Gregory B. Ainsworth cut his financial teeth on the cable television industry. Back in 1975, armed with an MBA from the University of North Carolina, Ainsworth went to work for Pittsburgh-based Mellon Bank. The first loan deal he worked on involved a little cable company called Tele-Communications Inc.

By 1979, Ainsworth had taken over primary responsibility for the TCI account.

"When I started lending money [to cable] back in 1975, it was a very different industry," Ainsworth recalls. "There was a rate freeze going on that really sort of stunted the growth of the industry for a number of years. One had to wonder whether this business was going to make it."

"There are a handful of us still involved with TCI who remember the mid-1970s, when TCI's cash flow was about \$12 million annualized and interest expense was about \$1 million a month. The removal of the rate freeze, the ability to carry distant signals, the ability to add signals and, more significantly, the advent of satellite service—which came in the form of HBO—transformed the business."

A lot of water has passed over the dam since then, but in many ways Ainsworth sees cable facing the same fundamental issue it faced more than two decades ago: how to transform itself.

"You can take a snapshot today—and even include DBS, MMDS and any other video-based delivery system—and I think, hands down, cable TV is the provider of choice on a price/value basis. But these other guys are catching up awfully fast."

The answer, in the mind of Ainsworth and many in the cable industry itself, is to exploit the advantages of a hard-wired, high-capacity broadband network to offer customers a full complement of services—high-speed Internet connections, telecommunications and digital cable—as well as analog multichannel video.

With the broadening of the cable industry beyond video services, it's hardly surprising that Daniels & Associates, long a stalwart in the cable mergers and acquisitions arena, has broadened its scope as well. Cable is still the mainstay, but wired and wireless telecommunications—including cellular and paging—DBS and the fast growing Internet sector are part of the mix now as well. Mix in financial advisories—due diligences—and corpo-



"I think the cable industry is probably going to march toward a telephone-industry kind of model."

Gregory Bruce Ainsworth

Senior VP, mergers and acquisitions, Daniels & Associates, New York; b. Feb. 1, 1951, Savannah, Ga.; Bachelor of Business Administration, magna cum laude, University of Georgia, 1973; MBA, University of North Carolina at Chapel Hill, 1975; Mellon Bank, Pittsburgh: assistant banking officer, 1973-75; banking officer, 1975-77; assistant VP, 1977-79; VP, 1979-85; senior VP—communications division, 1985-87; VP—corporate development, Daniels & Associates, Denver, 1987-89; current position since 1989; m. Suzanne Joseph, May 19, 1979; children: Emily, 15; Caroline, 11; Stuart, 7

rate financings and it's easy to see how Daniels hovers around \$5 billion in total business annually.

For Ainsworth and his colleagues, a key ingredient in the success formula is looking beyond the obvious to M&A combinations that might seem counterintuitive at first blush. A recent prime example: Broadcaster Clear Channel Communications' \$1.15 billion acquisition of Eller Media Corp., primarily a billboard firm.

"Those guys weren't even thinking about one another," says Ainsworth. "But my guys here saw some synergy."

As for cable, three consecutive years of records in the deal-making department for Daniels suggest that industry consolidation has built up a good head of steam unlikely to dwindle anytime soon. That, in turn, argues for the big guys—top-20 MSOs—and the little players selling out. Yes and no, says Ainsworth.

"I think the cable industry is probably going to march toward a telephone-industry kind of model," he says. "People will say, 'Sure, we're consolidating just like they consolidated.' But there is a difference...the telephone industry is much more bipolar weighted."

Translation: Unlike the telco sector, cable still has a robust group of mid-sized players.

But Ainsworth and Daniels continue to do an active business with smaller operators. "While it is this freight train-like effect of consolidation that has driven our business for the last few years, it remains the case that the cable business has grown and benefited from smaller operators, smaller companies that are able to do, in certain markets, a better job than a top-20 MSO."

Ainsworth's impressive resume underscores that approach. He has handled transactions ranging from sales and swaps to equity offerings for big names like TCI, Cox, Adelphia and Harrow as well as smaller operators such as C4 Media, Multivision Cable TV, Cable Properties, Susquehanna and Westmark.

In the end, Ainsworth figures that, like the cable operator, his job is really all about customer service.

"I view part of the Daniels mission statement as looking to continually promote and advance transactions where, when we do move subscribers from one owner to another, hopefully we are moving them into better hands."

—PC

BROADCAST TV



Staab

Valari Dobson Staab, director, creative services, WPVI-TV Philadelphia, joins KFSN-TV Fresno, Calif., as president/GM.

Appointments at KRGV-TV Weslaco, Tex.: **John Kittelman**, national sales manager,

named director, sales; **Tom Michalk**, director, news business development, named sales manager.

Harry Martin, co-anchor, *Eyewitness News*, weekend edition, WABC-TV New York, joins WNYW-TV there as weekend co-anchor, *The 10 O'Clock News*.

Appointments at WHIL-TV Johnson City, Tenn.: **Rachel Maden**, co-op advertising director, named marketing director; **Natasha Walton** and **Darin Cox**, commercial videographers/producers, named marketing writer/producer and marketing editor, respectively.

Appointments at KOCO-TV Oklahoma City: **Jim Williston**, local sales manager, named general sales manager; **Dwayne Helt**, account executive, named local sales manager.



McLendon

Eric McLendon, sports director/primary sports anchor, KCRA-TV Sacramento, Calif., joins WNBC-TV New York as weekend anchor, *Weekend Today in New York*, and weekday sports

reporter for various newscasts.

Alvaro Romero, news producer, WABC-TV New York, joins WGN-TV Chicago as executive producer, *News at Nine*.

Julie Wolf, general attorney, legal and business affairs, ABC Sports, joins CBS Sports, New York, as director, business affairs.

Carolyn Fessler, executive news producer, WFAA-TV Dallas, joins KOTV-TV Tulsa, Okla., as news director.

Joel Minsker, account executive, Telerep.

Yes, Virginia, there is a life after the NAB

As Walt Wurfel can testify. The former senior vice president for public affairs and communications retired on Friday, May 2. On Monday, May 5, he began his new adventure as half-owner of Laurel Ridge Golf Club, a par-72, 18-hole public course outside Charlottesville, Va. (100 miles from Washington). The course opening is scheduled for late summer. Phase two of the development will be construction of a 100-room lodge for family vacations, golf weekends and corporate retreats.



Chicago, joins WROC-TV Rochester, N.Y., as national sales manager.

Cris Chavarria, director, creative services, WLS-TV Chicago, joins KGTV-TV San Diego as director, programming and promotion.



Medina

Bert Medina, corporate director, programming, Sunbeam Television Corp. (owner of WSVN-TV Miami and WHDH-TV Boston), Miami, named VP, programming and operations.

Deena Centofanti, anchor/reporter, WCMH-TV Columbus, Ohio, joins WJBK-TV Detroit as co-anchor, morning news.

Appointments at KABB-TV San Antonio and KRRY-TV Kerrville, both Texas: **Celine Perez**, Kids Zone coordinator, named director, public affairs; **Kyle McAlister**, news producer, named producer/host, *South Texas Focus*.

Appointments at WTHR-TV Indianapolis: **Ralph Robinson** joins as executive producer, *Eyewitness News*; **Anita Smith** joins as anchor/reporter; **Jon Ryan** joins as nightbeat producer.

Appointments at KMTV-TV Omaha: **Phil Clark**, promotion marketing manager, KETV-TV Omaha, joins as manager, marketing and promotion; **John Sullivan**, manager, creative and community services, adds station operations to his

responsibilities; **Don Browers**, manager, program and operations, joins sales team to lead effort in program sales, direct business and research.

Michael Hills, national sales manager, WPGH-TV Pittsburgh, joins KOVR-TV Stockton, Calif., as local sales manager.

PROGRAMING



Levey

Penelope Levey, VP, media relations, New World Entertainment, joins UPN, Los Angeles, as senior VP, media and talent relations.

Blair McCoy, director, print advertising and special projects, Fox

Broadcasting Co., Beverly Hills, Calif., named VP, print advertising, special projects and online entertainment.



Cohen

Dan Cohen, VP, program acquisitions and scheduling, Tele-TV Media, joins Buena Vista Pay Television, Burbank, Calif., as VP/GM.

Cecelia Holloway, senior VP, human resources and administration, Virgin Interactive,

(Spelling Entertainment subsidiary), joins Spelling Entertainment Group Inc., Los Angeles, as senior VP, human resources.



Melton

Carol Melton, VP, law and public policy, Time Warner Inc., joins Viacom Inc., Washington, as senior VP, government affairs.

Scott Wapner, correspondent, *First Business*, U.S. Chamber of Commerce, joins Worldwide Television News Corp., New York, as correspondent, *Merrill Lynch World Business Report*.

RADIO

Gene Romano, operations manager, WDVE(FM) and WDX(FM) Pittsburgh, joins Jacor Communications Inc., Cincinnati, as director, programming.

Carl Kasell, newscaster, *Morning Edition*, National Public Radio, Washington, named host of *Early Morning Edition*, NPR's new early morning news program.

Mike Wilson, part-time on-air host, Rock Alternative format, Jones Radio Network, Englewood, Colo., named full-time, 2-6 a.m. shift.

Dennis Sternitzky, VP/sales manager, Banner Radio Sales, Chicago, joins KTXQ(FM) Fort Worth/Dallas as sales

manager.

Christine Burke, managing editor, *Inside Radio* daily fax, joins RadioPix Inc., Haddonfield, N.J., as executive producer.

Earl Baer, general sales manager, KFWB(AM) Los Angeles, named director, business development, for the eight CBS-owned radio stations in Los Angeles.



Kay

Karen Kay, radio host, joins WIOD(AM) Miami as on-air host, 9:00 p.m.-midnight weeknights.

Tony Palmisano, senior account executive, WEEI(AM) Boston, joins WBCN(FM) Boston as local

sales manager.

Bob Straczek, GM, KSTB(FM) Crystal Beach, Tex., joins WCCQ(FM) Crest Hill/Chicago, Ill., in same capacity.

CABLE

Fred Bristol, director, marketing operations, Cox's Group Two operations, New Orleans, named executive director, marketing, Cox Communications Inc., Atlanta.

Jeff Harold, senior financial account manager, Showtime Networks Inc., New York, named director, financial controls.

Jacqueline Raas, director, international business relations, TVA, Brazil, joins CBS Cable, Stamford, Conn., as VP, international distribution and affiliate relations.



Rotenberg

Lesli Rotenberg, divisional director, ad sales marketing, Discovery Networks U.S., Bethesda, Md., named VP, marketing, Animal Planet.

Bob Grant, director, national advertising sales,

Sunshine Network, Orlando, Fla., named director, sales.

Ron Nessen, senior VP, public affairs, Cellular Telecommunications Industry Association, Washington, joins Nostalgia Television there as host/moderator, *Issues and Answers*, and managing editor.

Rod Mickler, VP, affiliate sales and interim GM, SportsChannel Florida, Fort Lauderdale, named GM.



Sanderson

Adam Sanderson, VP, promotions and marketing, FX Networks Inc., joins Disney Channel, Burbank, Calif., as VP, marketing.

Raul de Quesada, VP, communications and development, Travel

Channel Latin America, Miami, named VP, marketing and communications.

Edward Padin, VP, marketing, SRDS, joins Food Court Entertainment Network Inc., New York, as senior VP, affiliate marketing.

Karen Flischel, chief executive, Nickelodeon Australia, named managing director, Nickelodeon Europe, London.

Courtney Jewell, regional manager, affiliate sales and marketing, North Central region, The Weather Channel, Atlanta, named director, local ad sales.

John O'Farrell, president, US West Interactive Services Group, joins @Home Network, Mountain View, Calif., as senior VP, international.

Elise Santaniello, Website manager and associate producer, News 12 New Jersey, named regional manager, interac-

A.H. Belo Corp. appoints seven

Dennis Williamson, president/GM, KGW(TV) Portland, Ore., joins KING-TV Seattle in same capacity; **R. Paul Fry**, executive assistant during the transition following Belo's purchase of The Providence Journal Co., named VP, cable and program development, broadcast division;

Richard Keilty, president/GM, WVEC-TV Hampton/Norfolk, Va., joins WCNC-TV Charlotte, N.C. in same capacity; **Michael Grant**, VP, cable news operations, broadcast division, named VP/GM, KGW; promotions in the broadcast division television group (comprising 16 television stations); **Glenn Wright**, VP/GM, KIRO-TV Seattle, named senior VP;

Ilene Engel, news director, KIRO-TV, named director, news; **J. William Mosley**, controller, KIRO-TV, joins television group in same capacity.



Williamson



Fry



Wright



Engel



Mosley

tivity, News 12 and Rainbow Programming, Woodbury, N.Y.

Appointments at Your Choice TV, Bethesda, Md.: **Tom Tepper**, director, financial planning and analysis. Discovery Communications Inc., joins as VP, finance, and corporate controller: **Michael Pardee** joins as VP, research: **Joe Reid**, director, marketing, Southeast, TCI, joins as director, affiliate sales and marketing: **Robyn Remick**, director, marketing and sales, TCI, joins as director, affiliate marketing: **Don Gabriel**, manager, cable and broadcast services, Hughes Communications Inc., Los Angeles, joins as director, business and technology relations: **Susie Tomenchok**, traffic supervisor, TCI's National Digital Television Center, joins as manager, broadcast operations.

ADVERTISING/MARKETING PUBLIC RELATIONS



Clark

Nancy Clark, regional sales manager, Central region, American Movie Classics, joins Sullivan Advertising Inc., Cincinnati, as senior account manager, campaign syndication division.

Leona Dunsmoor, director, sales, Interep National Radio Sales, St. Louis, joins D'Arcy Masius Benton & Bowles there as local broadcast manager, regional buying group.

George FencI, senior VP, strategic development, Barry Blau, Fairfield, Conn., joins Bates Direct, New York, as senior VP/account director.

Nicole Ericson, senior account executive, King World Direct, joins Guthy-Renker Direct, Palm Desert, Calif., as VP, development and account services.

Appointments at Seltel: **Yvonne Cherry**, team manager, named VP/team manager, Voyagers, Chicago: **Curtis Reed**, account executive, Voyagers, named sales manager, Generals, Chicago: **Al Romano**, team manager, named VP/team manager, Voyagers, New York; **Craig Wortman**, sales assistant, Stars, named research analyst, Voyagers: **Mark Goldstein**, **Jeffrey Roberts**, **Tom Motta** and **Steve Appel**, directors, sales, Seltel Republic, New York, named VPs/directors, sales: **Joseph Antelo**, Midwest

regional sales manager, WXON(TV) Detroit, joins Seltel, St. Louis, as GM: **Bob Fortunato**, account executive, Philadelphia, named GM: **Angela Betas-so**, GM, Dallas, named VP/GM: **Janeen Bjork**, VP, Seltel Programming, named senior VP/director, programming: **Laura Velazquez Ingoglia**, sales manager, New York, named director, sales, Seltel International: **Nancy Peterson**, named director, human resources.

MULTIMEDIA

Patrick Whalen, North American branch manager, CMP Records, Minneapolis, joins K-tel International there as manager, national radio promotion.

Appointments at Metro Networks Inc.'s Norfolk, Va., office: **Don Delulio**, public information officer, Norfolk Police Dept., joins as director, affiliate relations: **Leila Rice** named director, operations: **Frank Turner** named assistant director, operations: **Patrick LaPlatney**, senior VP, programing and distribution, Raycom, joins as senior VP, television: **Kenin Spivak**, president/co-CEO, Archon Communications Inc., named outside director on Metro's board: **Jim Ashbery**, VP, Eagle Research Group, joins as regional director, operations.

Deborah Peebles, partner, The McConnell/Peebles Consulting Group, Washington, joins WETA-TV-FM Washington as director, major giving.

TECHNOLOGY



Walisko

Appointments at Vyvx International Ltd.: **William Walisko Jr.**, group director, global broadcast and special services, Intelsat, Washington, joins as director, sales and marketing, Buckinghamshire,

England: **Mike Carberry**, GM, Keystone's Staten Island Teleport, joins as GM, National Gateway Teleport, Carteret, N.J.

Neil Ransom, senior director, advanced technology systems engineering center, BellSouth, joins Alcatel Network Systems, Raleigh, N.C., as VP/GM, access and network management business lines, Canada and U.S.

Tim Curthbertson, consultant, Digital Audio Research, joins Fairlight USA,

Culver City, Calif., as VP, sales, Western region.

Dave Keller, president, StarNet Development Inc., joins Arris Interactive, Atlanta, as president/CEO, digital video division.

Appointments at ANTEC Corp., Rolling Meadows, Ill.: **James Faust**, executive VP, international, adds CEO, Network Technologies, to his responsibilities: **Gordon Halverson**, executive VP, sales, named CEO, TeleWire Supply (distribution division): **Lawrence Margo-lis**, executive VP/CFO, named CEO, finance, administration and operations.

Tim Schwieger, VP, marketing, Broadcast Supply Worldwide, Tacoma, Wash., named president.

Peter Starke, VP, sales, Stainless Inc., joins American Tower Systems, Boca Raton, Fla., as director, broadcast tower development.

Benjamin Pontano, acting president, Comsat Laboratories, Bethesda, Md., named president.

DEATHS

Ken MacQueen, 65, retired broadcaster, died of lymphoma May 3 in St. Louis. MacQueen began working in the broadcasting business in the early 1960s at Katz Media group and ABC spot sales. He was general sales manager at WXYZ-TV Detroit in the late '60s. From 1969 to 1980, MacQueen was GM at WABC-TV New York. He later joined the Palmer Communications Group as GM, WOC-TV-AM and KHK-FM Davenport, Iowa, before becoming VP of Palmer's television group. MacQueen retired in 1995 from a GM post at KTVI(TV) St. Louis. He is survived by his wife, Janet, and three children.

Talbot R. Hood, 71, on-air host and radio station owner, died May 2 at home in Westmoreland, N.H. Hood's voice had been heard over WKBK(AM) Keene, N.H., for more than 30 years. He started at WKBK in 1959 as program director and announcer. He later hosted a call-in open mike show that became part of the station's full-time format. When Hood retired in 1991, he was co-owner of WKBK. He is survived by his wife, Eleanor; four daughters, and a sister.

—Compiled by Denise Smith
e-mail: d.smith@b&c.cahners.com

NBC made two conciliatory moves last week on the exclusivity front.

The network said it will change the name of *Date-line This Week* on MSNBC to *Weekend Magazine with Stone Phillips*. Earlier in the week, it announced it was pulling *Conan O'Brien* repeats off CNBC in favor of *The News with Brian Williams*, essentially an updated version of the Williams-anchored newscast that airs at 9 p.m. on MSNBC. O'Brien repeats weren't doing as well in ratings as the *Charles Grodin* show it replaced. Reacting last week, some affiliates said the moves would ease tensions with the network a little bit, but that the two sides still had a long way to go in terms of hammering out the overall deal on the issue.

FCC Chairman Reed Hundt last week asked NAB President Eddie Fritts if the networks would commit to maintaining their current PSA time commitments.

Hundt also suggested that the government might want to ask as part of a larger public interest inquiry how

much time the industry is devoting to PSAs. "If the amount of PSA time is in decline, or were to decline, do you believe that action by the Congress or the commission would be appropriate?" Hundt asked Fritts.

The FCC last week gave the green light to 13 companies planning Ka-band satellite systems. The companies have planned a variety of voice, data and video services, including Internet access.

FCC Chairman Reed Hundt was among the

Hicks, Muse and Paxson buy again

Big-time radio station owner Hicks, Muse, Tate & Furst strikes again, this time in the TV market. The private investment firm, teamed with veteran TV owner Robert N. Smith, will pay \$36 million for NBC affiliate WJAC-TV Johnstown/Altoona, Pa. (pending FCC approval). "The papers have been signed," WJAC-TV General Manager Marty Ostrow confirmed last Friday. Smith and Hicks Muse got together last November to buy TV stations in markets 50-150. Johnstown is 92. The partners have dubbed their team Sunrise Television, Ostrow says, and with the WJAC-TV purchase will own five TVs. Richard Meyer, who has no other broadcast interests, is the seller.

Meanwhile, Lowell W. "Bud" Paxson was busy last week, buying TV stations in Miami/Fort Lauderdale and Tampa/St. Petersburg, Fla., and Green Bay, Wis. He will need waivers from the FCC to continue owning radio stations in Miami/Fort Lauderdale and St. Petersburg. The price was not disclosed. WCTD(TV) Miami and WFCT(TV) St. Petersburg already are affiliates of Paxson's infomercial network, inTV, and WSCO(TV) soon will be (pending FCC approval of the deal). Paxson now owns or is buying TVs that reach 19 of the nation's top 21 markets. The only markets he's missing are Chicago and Dallas (where he plans to build a new station). Watch this space.

—EAR

throng of industry leaders gathered for a technology summit at the home of Microsoft chief Bill Gates last week.

Both Hundt and Vice President Gore addressed the CEOs. Also attending was MCA's Frank Biondi. Westinghouse Chairman Michael Jordan was invited but could not attend.

AlphaStar parent Tee-Comm Electronics Inc. appears headed for bankruptcy in the wake of its failure to make a \$5 million interest payment. Tee-Comm, which owed the

interest on \$107 million of 9.5% convertible subordinated debentures, contends that it's not technically in default until May 24. Analysts say it's unlikely Tee-Comm will make that later payment. "This thing is going down the tubes," says one analyst. "They'll be out of business by summer." If Tee-Comm fails to make the May 24 payment, it would be in default on the debentures and subject to an immediate repayment call by the holders.

ABC News and Starwave launch ABCNews.com

Errors found in Nielsen County Coverage Study

It was a case of the left hand not knowing what the right hand was doing for Nielsen researchers in charge of compiling the company's annual County Coverage Study. And for past 11 years, Nielsen admitted last week, it's been getting some of the numbers in that study wrong because of time period misadjustments for Nielsen markets that straddle time zones. The company said 25 such markets were affected.

The issue came to light when Lee Brantley, GM of WTVM(TV) Columbus, Ga., inquired about what he saw as inconsistencies between the regular sweeps books and the County Coverage Study. His station's 6 p.m. news tends to beat the competition by at least 15 share points during sweeps. But the 1996 county-by-county study (which takes a four-sweep average for each county) showed the station's newscast was 10 share points behind the other 6 p.m. news competitor in the market's second

largest county (Lee), which is in Alabama and the Central Time Zone. Brantley requested the raw data for that county, which showed the opposite result. Nielsen took a look and discovered two separate departments making time period adjustments, unbeknownst to the other, so that the ratings were an hour out of sync for counties in 25 time-zone straddling markets. Meanwhile, says Brantley, his 6 p.m. news competitor has been using the County Coverage Study to sell against him rather effectively.

Nielsen said it will re-issue the 1996 county study to stations in the 25 markets affected, but stations have to put in their request for the re-issued study by June 6, at least according to a letter Brantley received from Nielsen. No word about re-issuing county studies from 1986 to 1995. Meanwhile, the 1997 county survey is due out in August. A Nielsen spokesman couldn't be reached at deadline.

—SM

this week. The site, in development over the past several months, lets ABC compete with other network news sites, particularly CNN Interactive and MSNBC. The site is expected to offer extensive video and audio content both drawn from and supplementing that seen on the network's newscasts.

Prosecutors in Baltimore have dismissed their case against Sinclair Broadcast Group President David D. Smith, who had been charged with "a certain unnatural and perverted sexual practice." Smith was arrested last August after Baltimore police said they saw him pick up a known prostitute, who performed oral sex on him in a company car. Smith's court date had been postponed several times, and most recently was scheduled for last Wednesday. The prosecutors' action "is just like a 'not-guilty' verdict," a District Court spokesperson said.

Blackburn & Co. is seeking a buyer for noncommercial wdcu(FM) Washington and is "exploring options" with WFBE(FM) Flint, Mich. Those options include a sale, exchange or LMA, broker Richard F. Blackburn says. WFBE, which has a commercial license, is owned by the deficit-driven Flint Community Schools. And the financially stricken University of the District of Columbia is eager to get rid of wdcu for cash, Blackburn says. The station should go for "substantially in excess" of the \$5 million offered last

December, he says. "Because it's Washington and because it's a full Class B FM, there's a lot of interest." A contract for wdcu is expected by early next month.

Hearst Entertainment is distributing two new specials to coincide with the national observance of Martin Luther King Jr.'s birthday in January and Black History Month in February. *Martin Luther King Jr.: The March to Freedom*, hosted by civil rights leader Julian Bond, examines King's legacy through interviews with friends and family. *The Remarkable Journey with Kweisi Mfume*, hosted by the former congressman and current NAACP president, looks at success stories in the nation's black communities. Both hours are being offered on a straight barter basis, with the distributor and station each getting seven minutes of commercial time. The King special is available for broadcast in January; the window for *Remarkable Journey* is Feb. 1-March 7.

Sky Station International gained clearance from the FCC last week to use its stratospheric transmission technology in the 47 ghz frequency band. The Sky Station system would provide wireless links to PCs to enable high-speed Internet access via geostationary platforms positioned 21 kilometers above the earth. The company would offer access with \$100 terminals or smart cards inserted in PCs.

Alvy Moore, best remembered for his role as county agent Hank Kimball on the 1960's sitcom *Green Acres*, died last week at 75 at his home in Palm Desert, Calif. Moore co-starred with Eddie Albert and Eva Gabor on the CBS series from 1965 to 1971. Moore's Kimball was one of a handful of off-center characters that gave the show its quirky rural flavor. The county agent was best known for being scatter-brained...well, not scatter-brained, really, maybe a little forgetful...not forgetful, actually, more like confused. Moore is survived by his wife of 47 years, three children, four grandchildren and a great-grandchild.

ABC Radio Networks announced plans to start soliciting affiliates for its Radio Disney 24-hour children's radio format of Top 40 music, news and contests. ABC has been testing the format at WKHX(AM) Atlanta, KQRS(AM) Minneapolis, KAPN(AM) Salt Lake City and WYDE(AM)

Birmingham, Ala., since last November. ABC says results of a phone survey of listeners conducted by Statistical Research Inc. in the four test markets "found that most kids own radios and listen heavily to radio" and "expressed a strong desire for a Disney-branded radio station programed exclusively to children." Radio Disney will challenge Children's Broadcasting Corp.'s Radio Aahs, a 24-hour format in place since 1990 and cleared in 40% of the U.S. CBC President Christopher Dahl says "entry into kid's radio by an entity with the resources and strength of ABC/Disney validates our concept." Dahl says he expects ABC's entry will encourage research into measuring children's radio and also attract advertisers.

Errata: In the biography accompanying the May 5 "Fifth Estate" (page 89), Lindy DeKoven's first name was incorrectly given as Linda.



Drawn for BROADCASTING & CABLE by Jack Schmidt

Printed in the U.S.A. Founded in 1931 as *Broadcasting*, the News Magazine of the Fifth Estate. *Broadcasting-Teletesting* introduced in 1945. *Television* acquired in 1961. *Cablecasting* introduced in 1972. *Broadcasting/Cable* introduced in 1989. *Broadcasting & Cable* introduced in 1993. *Broadcasting & Cable* is a registered trademark of Reed Publishing (Nederland) B.V. used under license. *Telemedia Week* is a registered trademark of Reed Elsevier Inc. Reg. U.S. Patent Office.

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Incorporating The Fifth Estate TELEVISION Broadcasting

Fee speech

Last week, more than 100 members of Congress—with Newt Gingrich in the lead—sent a letter to the network heads suggesting (in the Don Corleone sense of that word) that they reinstate the family hour at 8-9 p.m.

That letter, which coincided with a congressional hearing on the issue, was well timed for another reason. It came on the eve of NBC's announcement of its fall schedule, with the other networks to follow in short order. We noticed that two of the three shows listed in the letter as the type of fare Washington is looking for were from NBC (the original *Cosby Show* and *Little House on the Prairie*).

The family hour by itself seems fairly innocuous. As appeasements to governmental threat go—and this one has come and gone before—it's less onerous than some. The problem is that it's not by itself. It's simply one more step in a seemingly relentless march toward content control under the banner of protecting children from TV and the audience from itself. Once you start having to perform triage on government content incursions, you know you're in trouble.

Besides, if today's audience will support (in sufficient numbers) the family-friendliest combination of *The Waltons*, *Happy Days* and *Little House*, broadcasters will put it on faster than you can say Nielsen Media Research. Just watch what happens when a show succeeds on TV (as has been happening, in fact, in the wake of *Touched by an Angel*). Imitation is truly the sincerest form of television. But that is a very different proposition from programing to the tastes of a national nanny with a political agenda.

Let's recap. At least one governmental entity wants to dictate the type of children's programs broadcasters have to air, the kinds of programs they put on at 8-9 p.m., the content ratings system they employ (V-chip, age-based ratings, etc.), how many and what kinds of public service announcements they carry, the times they may program adult-oriented mater-

ial—i.e., content that registers on some bureaucrat's sex or violence meter—how much broadcasters can or cannot charge for their own advertising time if the client is a well-heeled political machine and whether or not they may carry truthful advertising about a legal product.

At this rate, the government is going to price speech right out of the market.

The cup runneth over

Those who wonder where the programing to fill a several-hundred-channel universe is coming from need look no further than this issue's special report, which lists all the cable hopefuls we could find. One wonders how long the list will be by the time cable opens up.

That won't be until digitization, which is proceeding laboriously—and expensively. Even then, channel space will be tight. With the new capacity will come new uses for it: video on demand alone can take an enormous number of channels.

The worst news of the year for new channel wannabes was the upholding of must carry by the Supreme Court. That ruling doused the hopes of many prospective programers on the cable side, just as it buoyed the prospects of those on the station side. But, undeterred, some of these new entrants are getting onto cable by way of carriage on newly empowered broadcast stations. These stations, which carry programing that couldn't find a home on cable, wouldn't be on the air but for cable. That doesn't strike us as the spirit of must carry, but it may well be an unintended consequence of the law.

As NBC's Tom Rogers put it in another context in these pages last week, there's a lot to be said against infinite inventory and not much going for it. Inevitably, the supply and demand equation has to settle out. In the meantime, talent will still be served by the multichanneled media—and vice versa.

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Broadcasting & Cable
The Newsweekly of
Television and Radio
Founded 1931

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Cahners Publishing Co.

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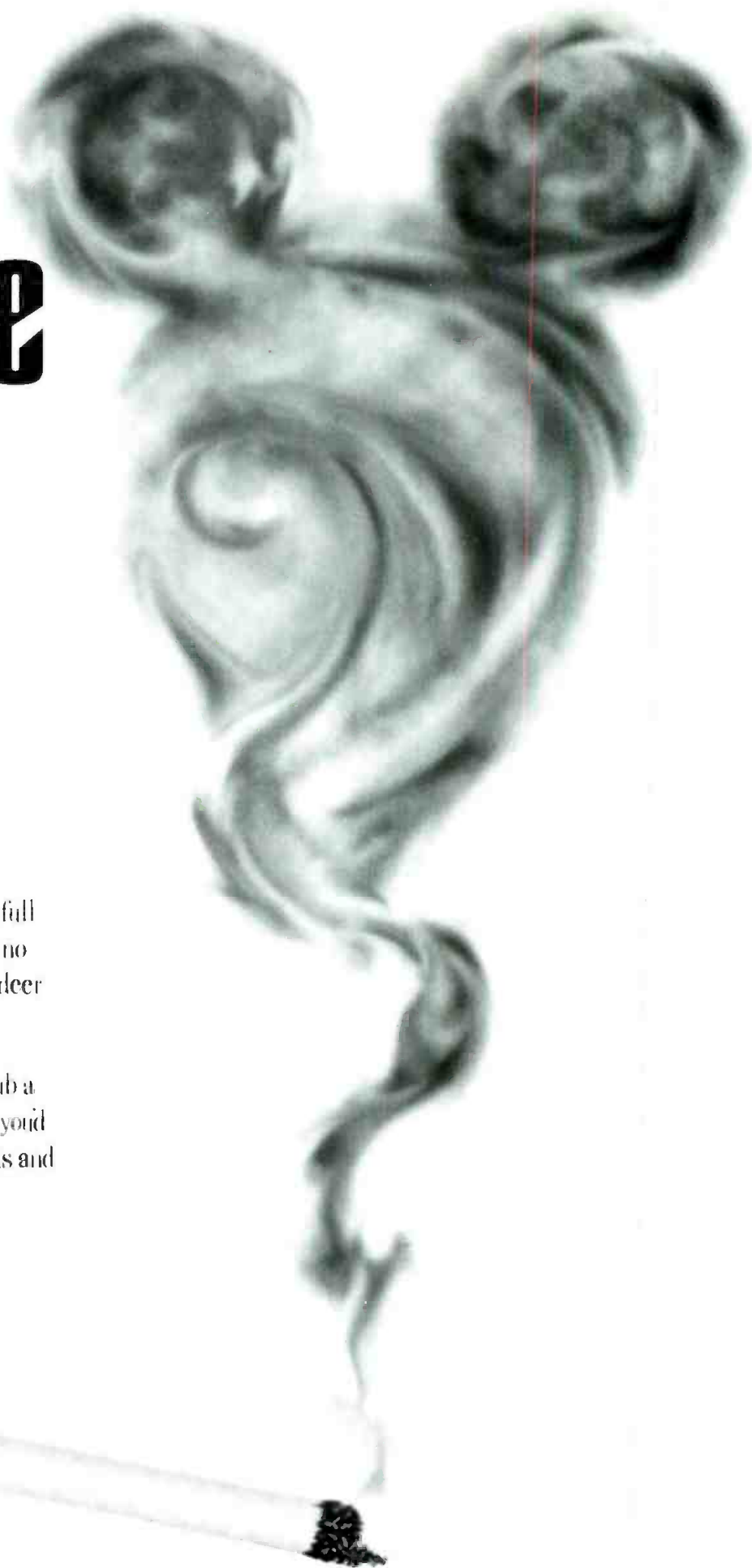
Cruella Would Be Proud

Disney/ABC's Greed is For The Dogs

Despite billions in profits, **Disney/ABC** is threatening pensions for its own retirees. The company's even trying to replace good, full time jobs with temporary workers who get no benefits. Kind of like having a temporary deer replace Bambi.

If **Disney/ABC's** CEO, Michael Eisner, can rub a magic lamp and get a \$771 million pay-package, you'd think the company could provide decent benefits and job security for the rest of its employees.

Even Goofy could see that.



A MESSAGE FROM **NABET** AND THE **COMMUNICATIONS WORKERS OF AMERICA** - NEGOTIATING FOR A FAIR CONTRACT AT **Disney/ABC** FOR MORE INFORMATION, VISIT WWW.CWA-UNION.ORG

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CNBC no

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