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Broadcasting & Cable

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TV's Triple Threat

*Bronfman and
Malone Power
Diller's Universal
Expansion*

**Paxson Races
To Be First With
Seventh Network**

SPECIAL REPORT
**Local TV Weather
Hits New High**



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CABLE / 51
TECHNOLOGY / 73
Testmedia
PAGE 47

ARE ON THESE STATION GROUPS!

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Midwest Television

Diversified Communications

United Communications

**HOLLYWOOD
SQUARES**

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Hearst-Argyle TV, Inc.

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TELEVISION

A nighttime photograph of Hollywood, California, featuring the Hollywood Hills and the city lights of Los Angeles. The sky is dark blue with several bright stars and four prominent white spotlights shining upwards from the city towards the text.

WEEK 4 SALES UPDATE...

HOLLYWOOD SQUARES

Fast Track

Must Reading from

**Broadcasting
& Cable**

October 27, 1997

TOP OF THE WEEK / 4

Paxson races to be first with 7th network Paxson, which has retreated from its original plan to sell blocks of time, is preparing a network that promises "family values." / **4**

WB, UPN woo WNDY-TV UPN owner Viacom jumped in as a last-minute bidder for WB affiliate WNDY-TV Marion, Ind./Indianapolis last week, buying the station (ch. 23) for \$34.99 million. / **6**

Court TV faces auction gavel The partners in Court TV have hired an investment banker to prepare an auction of the troubled network, but plan to exclude other media companies from the bidding. / **6**

Cronin exiled from TV Land after finding home at Fox Richard Cronin was fired as president of MTV Networks' TV Land after he cut a deal to work for Fox's newly acquired Family Channel beginning next July. / **7**

Veep prominent in telecom agenda Vice President Gore has made his presence known in telecommunications, with his own team of telecom advisers at the White House, a second hand-picked chairman getting ready to take over at the FCC and now his own digital TV public policy advisory group. / **16**



Record low rating numbers plagued the first two games of the World Series, but were still high enough to help NBC win the week. / **14**

COVER STORY

TV's triple threat

Last week's \$4.1 billion deal teams HSN's Barry Diller, TCI's John Malone and Seagram's Edgar Bronfman, allowing Diller to stretch his programming skills for the first time since he left Fox Inc. and 20th Century Fox. / **10**

Cover art by Marcia Staimer



BROADCASTING / 24



Sinbad gets the Vibe

Initial reports that Sinbad would be guest-hosting Columbia TriStar's *Vibe* proved cautious; the veteran TV comic will be taking over hosting duties from Chris Spencer this week. / **24**

'Cinderella' returns to television in ABC's lavish \$12 million production, starring pop singers/actresses Brandy Norwood and Whitney Houston. / **30**

NBC scares up some viewers As usual, networks are pulling out the stops in their promotions for the first big sweeps battle of the new season, including some Halloween programming. / **34**

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DOJ accuses Microsoft The Department of Justice last week accused Microsoft of violating a court order by requiring computer makers to include its browser with Windows 95. / **47**

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CABLE / 51

Set-tops go through growing pains With the advance of digital, set-top boxes are bringing a new level of power and function to television, but the boxes may still be a hard sell. / **51**

Harron plans NY acquisition Only two years after considering an exit from the cable business, Harron Communications has expanded its presence with the planned purchase of Auburn Cablevision in upstate New York. / **54**

HBO launches promotional makeover HBO is trying to bring the look of the big screen to the small screen, with its first on-air image remake in 25 years. / **54**



Local TV weather hits new high

Weather is the number-one news draw in more than half the top-20 TV markets, with the interest widening in markets with local news. / **60**

TECHNOLOGY / 73

Viewer-friendly weather reporting As local TV news departments place greater emphasis on weather reporting, their meteorologists need technology to help them with the presentation. / **74**

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Top of the Week

Paxson goes for 7th

New network to feature 'family' programming, reverses initial plan to sell time

By Steve McClellan and
Joe Schlosser

Paxson Communications is about two weeks away from announcing PaxNet, a "family values" program service to debut in fall 1998. The race is now on, observers say, between Bud Paxson and Barry Diller (see story, page 10) to create the nation's seventh broadcast network.

The structure of PaxNet will differ significantly from the simple plan Paxson proposed just four months ago: Sell blocks of time on Paxson's 50-odd stations (covering more than half the country) to companies that would create their own daypart program services.

Paxson assumed at the time that it could rent pieces of its scarce spectrum space and let the programmers assume all risks of and responsibilities for launching the program services.

But Hollywood has rejected Paxson's initial plan. "Hollywood is saying, 'Bud, we love you and we want to partner with you, but we want you to share more of the risk,'" says Bishop Cheen, media analyst with First Union Capital Corp. "My sense is the talks may have stalled around that issue of risk-shouldering."

Ironically, the Diller-Universal tie may help Paxson, Cheen says. "Action breeds reaction," he says. He suggests that another major programmer may want to secure Paxson's distribution if Paxson is willing to share more risk.

And apparently Paxson is. CEO Bud Paxson has been visiting program suppliers in recent weeks to seek programming for PaxNet.

Paxson has submitted a bid for the hit CBS show *Touched by an Angel* (which may be packaged with *Dave's World*). Sources say the bid has a better-than-even chance of being accepted. But sources also say Eyemark is considering competing bids from cable networks USA, Lifetime, TNT and TNN and hasn't yet ruled out a traditional syndication run. *Touched* is expected to sell for \$800,000-\$1 mil-



Paxson is trying to acquire *'Touched by an Angel,' 'Dr. Quinn, Medicine Woman,' '7th Heaven' and 'Party of Five.'*

lion per episode; Eyemark executives are said to have been surprised when Paxson made a bid that was competitive with the cable networks'.

Paxson also has talked to Twentieth Television about acquiring *Dr. Quinn, Medicine Woman* and to Worldvision about *Seventh Heaven*, the well-received WB drama. He has spoken to Columbia TriStar about *Party of Five*, seen on Fox. Speculation has surfaced that Paxson may be talking to Columbia TriStar parent Sony and Eyemark parent Westinghouse about broader alliances, but sources at the companies say, as one puts it, "there's nothing there."

Sources say Paxson is looking for a mix of first-run and top-of-the-line off-network and library fare, although first-run shows would not show up until after the network's first year on the air.

Hollywood is more receptive to Paxson now that his checkbook is open. But some question whether he has the cash to buy all the program-

THE PAXSON NETWORK

59 stations

% of U.S. TV homes reached—58.5

Owned and Operated

WPXN-TV/WHAI-TV New York
KZKI(TV) Los Angeles
WTGI-TV Philadelphia
KLVY-TV San Francisco
WGOT(TV) Boston
WVVI(TV) Washington
KINZ(TV) Dallas
WBSX(TV)* Detroit
WTLK-TV/WNGM-TV* Atlanta
KTFH(TV) Houston
KBCB(TV)* Seattle
WAKC-TV Cleveland
KXLI(TV) Minneapolis
WFCT(TV)* Tampa, Fla.
WCTD(TV)* Miami
WBF(TV)/KAJW(TV) Phoenix
KUBO(TV) Denver
WPCB-TV* Pittsburgh
KJMY(TV)* Sacramento, Calif.
WIRB(TV)* Orlando, Fla.
WFAY(TV)* Raleigh, N.C.
KINS-TV Kansas City, Mo.
WHKE(TV) Milwaukee
WKZX(TV)* Nashville
KQOG-TV Salt Lake City
WJCB(TV)* Norfolk, Va.
WAOZ(TV)* Buffalo, N.Y.
KMNZ(TV) Oklahoma City
WAAP(TV) Greensboro, N.C.
WSWB-TV* Wilkes Barre, Pa.
WOST-TV Providence, R.I.
WNAL-TV Birmingham, Ala.
WOOD(TV) Albany, N.Y.
WTJG(TV) Dayton, Ohio
KKAG(TV)* Fresno, Calif.
KVUT(TV)* Little Rock, Ark.
WKRP-TV* Charleston, W.Va.
KGLB-TV* Tulsa, Okla.
WEFC(TV)* Roanoke, Va.
WSCO(TV)* Green Bay, Wis.
KAPA(TV)* Honolulu
KXGR(TV)* Tucson, Ariz.
KTVC(TV)* Cedar Rapids, Iowa
W.WN-TV San Sebastian, P.R.
WKPV(TV)* Ponce, P.R.
WSJN-TV San Juan, P.R.

Controlled Through Contract

WHRC(TV) Boston
WTWS(TV) Hartford, Conn.

Affiliates

WTVE(TV) Philadelphia
WSHE-TV Washington
WCEE(TV) St. Louis, Mo.
WIB(TV) Indianapolis
WHCT-TV Hartford, Conn.
WRMY(TV) Raleigh, N.C.
WILV-TV Grand Rapids, Mich.
KGMG(TV) Fresno, Calif.

*purchase pending **option to buy

Got'em. Got'em. Got'em. Need'em.

On October 9th ESPN added Classic Sports to its collection of outstanding television networks. ESPN, ESPN2, ESPNNEWS, and Classic Sports. Now they got 'em, and if you think the guy down there in that logo looks psyched, you should see them all jumping up and down in Bristol.



ming in which he's expressed an interest. "If he's buying *Touched by an Angel*, he's got to pay what Eyemark could sell it for elsewhere. He may not have to pay more, but I think he'll have to demonstrate that the money is there," says one Hollywood insider. "You know if you sell something to USA, you won't have to worry about them paying."

Using the family-values theme as a marketing hook for the network is an attempt to address what some see as a flaw in the initial time-brokering plan.

"The real question to me is: If I'm programming 7 to 9 and you're programming another block, how do you promote that?" says Jon Mandel, senior vice president/director of national broadcast, Grey Advertising. "Without promotion you're not going to do anything." Family values is a broad hook, however, and in Paxson's case probably means "anything that's not antithetical to family values," Mandel says.

Others agree, saying Paxson has come looking for a wide array of programs. "He has talked to us about buying every conceivable form of programming," says All American Television President Larry Lamattina. Paxson officials declined comment. ■

WB, UPN woo WNDY-TV

A Marion, Ind., UHF station has learned the value of courting, with suitors representing up-and-coming networks battling to win the favor of seller IMS Broadcasting LLC.

UPN owner Viacom jumped in as a last-minute bidder for the WB affiliate WNDY-TV Marion, Ind./Indianapolis last week, buying the station (on ch. 23) for \$34.99 million (see "Changing Hands," page 43).

The final deal was struck just days after a draft sale contract was written to assign the station's license to Paxson Communications Corp. for \$28.42 million.

Paxson, in turn, sneaked in under the nose of Spartanburg, S.C.-based Spartan Communications, which had agreed to purchase the station and would have LMA'd it to Tribune. Tribune owns Fox affiliate wxIN(TV) Indianapolis and numerous WB stations across the country.

Another jilted suitor was Acme Television Holdings LLC, 40% owned by WB President Jamie Kellner. The station's general manager, John Newcomb, says, "I think that if we had sold to Acme, they would have LMA'd it to Sinclair."

UPN already has an affiliate in Indianapolis—WTTV(TV)—but the station is owned by Sinclair Broadcast Group, which in July signed a deal with Kellner to switch five of its stations' affiliations from UPN to WB for more than \$64 million. WTTV was not a part of the July deal. Paramount Stations Group President Tony Cassara says the company wants WNDY-TV "eventually to be the UPN affiliate in the market" but that Paramount will honor the current affiliate agreement, which runs through January 1999.

Cassara adds that when the station first went on the block, Paramount "really didn't pursue" the purchase, but "once [Sinclair] decided to tell us that they didn't want [WTTV] to remain affiliated with [UPN]," the company became interested.

The purchase brings the Paramount Stations Group to 15 TVs, with options to buy two more.

—Sara Brown

Court TV facing the gavel

The partners in Court TV have hired an investment banker to prepare an auction of the troubled network, but they plan to exclude other media companies from the bidding.

Sources familiar with the discussions say that the three partners—Time Warner Inc., Liberty Media Corp. and NBC—have tapped Bear Stearns & Co. to value the network and ready it for sale. However, a final decision to invite bids has not been set.

In a twist, the partners are restricting other media companies from the deal. Sources say the bidding will be open only to financial players, leveraged-buyout funds or institutional investors. That may keep Court TV from fetching the highest price, but it also avoids strengthening other media companies that compete with Time Warner or NBC.

"You can't force NBC to sell to CBS," says one media executive.

That will limit not only the price that can be paid now, but the number of buyers when a financial player inevitably resells in a few years. Liberty parent Tele-Communications Inc. and Time Warner plan to enter into affiliation agreements to carry Court TV on their systems that will allow them to drop carriage if the net-

work changes hands, forcing the initial buyer to sell to someone meeting their approval.

The partners have been bickering since the network was created in 1991. Lately Time Warner Vice Chairman Ted Turner sees Court TV competing with his baby, CNN; he also dislikes a cooperative venture between Court TV and NBC's *Dateline* news magazine. NBC would like to buy the network for itself, and TCI—which has not renewed its affiliation agree-

ment and has long balked at funding the channel—simply wants to end the intractable situation.

So far, one player already has approached the partners: investment banker Wasserstein Perella & Co., which recent bought Court TV's sibling operation *American Lawyer* magazine and a string of local legal newspapers.

Ousted chairman and founder Steven Brill tried to buy both Court TV and the publishing operation in January for \$550 million, valuing the network at \$400 million—\$450 million.

One executive involved in the discussions expresses skepticism that Court TV will even be sold. "I'm not sure Ted really wants to let go."

—John M. Higgins



Cronin exiled from TV Land, lands at Fox

By Donna Petrozzello

Richard Cronin is expected to be named to lead Fox Kids Network and The Family Channel after being fired last Wednesday as president of MTV Networks' TV Land.

MTV Networks dismissed Cronin, a 13-year veteran of Nickelodeon and Nick at Nite, after discovering he had cut a deal to work for Fox's newly acquired Family Channel beginning next July but apparently expected to stay at TV Land until his MTVN contract expired in June.

Family is trying to directly challenge Nickelodeon by loading up on kids programming during the daytime.

MTV Networks announced that Larry W. Jones will take over as general manager of TV Land under the supervision of Nickelodeon/Nick at Nite President Herb Scannell. Jones had been vice president of TV Land. Also, Diane Robina was named senior vice president of programming and associate general manager of TV Land. She will report to Jones.

Haim Saban, chairman of Fox Kids

Worldwide, is looking to bring Cronin over to succeed former Fox Kids president Margaret Loesch, whose duties were scaled back in a "promotion" to vice chairman last summer. Loesch is negotiating an exit contract with Saban.

In a short statement, Nickelodeon parent MTV Networks said, "Rich Cronin is being terminated because, while under contract with MTV Networks, he signed an agreement to take a job with the Fox/Family Channel, beginning July 1998."

Cronin joined Nickelodeon in 1984 in the affiliate sales department. He signed a contract with the network when he became president of Nick at Nite retro-television clone TV Land, which launched in April 1996. Industry sources credit Cronin with conceiving the business plan and overseeing program acquisitions for Nick at Nite and TV Land.



'Gung-ho' Cronin to head Fox Kids and The Family Channel.

TV Land claims nearly 30 million subscribers, according to Nickelodeon and Nielsen Media Research data. In the latest quarter, TV Land earned a 0.6 rating/99,000 households in prime time and a 0.4 rating/66,000 households in total-day viewing.

Industry executives say Cronin was miffed by comments made late last year by Viacom Chairman Sumner Redstone describing him as "a middle-to-lower-level, gung-ho guy who wants to run a TV channel." Other sources say the comments may have left Cronin feeling undervalued.

Redstone was trying to downplay the significance of an internal memo drafted by Cronin stating that TV Land would not compromise a partnership agreement between Viacom and USA Networks that included a non-compete clause with regard to launching new networks. Viacom was in the midst of legal debate over the matter at the time Redstone commented on Cronin's memo.

One MSO chided Cronin by printing up new TV Land business cards for him with a new title: Middle-to-Lower-Level Gung-Ho Guy.

FCC nominees tread water

By Paige Albiniaik

Hold the phone on those FCC nominations.

Just as the four nominees were headed for a Senate vote late last Friday, Senator Conrad Burns (R-Mont.) put a hold on their approval, citing concerns about Chairman-nominee Bill Kennard's position on the universal-service fund.

But despite the hold, some on Capitol Hill predict a Senate vote still would come early this week.

The universal service fund—a multi-billion dollar money pool drawing from both state and federal government—supports phone service to rural areas. The current commission has proposed placing 75% of the burden on the states and only 25% on the federal government,

which Burns finds unacceptable.

"I strongly believe that it was not the intent of Congress that the structure of the universal-service fund lead to higher telephone bills," said Burns, chairman of the Senate Commerce Subcommittee on Communications.

Kennard has fielded this question before, in his follow-up responses to Senate Commerce Committee Chairman John McCain (R-Ariz.).

"Once states have formulated a plan for eliminating the implicit subsidies embedded in state pricing structures, the commission must determine, with the assistance of the state commissions and input from Congress, whether additional federal universal service support is necessary," Kennard wrote.

The answer was not good enough for Burns, who says he now wants to write

legislation that would require the FCC to revisit the fund issue.

Once Kennard settles Burns's concerns, most observers expect the Senate will quickly confirm the quartet. In addition to Kennard, the newcomers are House Commerce Committee economist Harold Furchtgott-Roth, Justice Department lawyer Michael Powell, and New Mexico State Corp. Commissioner Gloria Tristani. Kennard and Tristani are Democrats; Powell and Furchtgott-Roth are Republicans. They will join incumbent Democrat Susan Ness.

Following their confirmation vote and swearing in, the four will move into their already-assigned offices in the FCC's Washington headquarters and begin writing and administering the agency's rules and regulations.

Renewed on the NBC O&O's through 1999.

AND HERE ARE SOME OF THE REASONS WHY:

MARKET	STATION	TIME	% GROWTH OVER YEAR AGO
NEW YORK	WNBC	7:30 PM	↑ 24%
BEATS ENTERTAINMENT TONIGHT BY 24%			
LOS ANGELES	KNBC	7:30 PM	↑ 30%
BEATS HARD COPY BY 45%			
PHILADELPHIA	WCAU	7:30 PM	↑ 14%
WASHINGTON, D.C.	WRC	7:30 PM	↑ 6%
DETROIT	WJBK	7:00 PM	↑ 44%
SACRAMENTO	KXTV	12:00 AM	↑ 29%
SALT LAKE CITY*	KSL	4:30 PM	↑ 25%



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Source: NIS, 9/1/97-9/25/97, growth vs. 9/9/96-9/25/96.
Program averages only. Based on household ratings.
* Salt Lake City growth vs. Nov. 1996, market not metered in Sept. 96.



HOSTS
PAT O'BRIEN AND
GISELLE FERNANDEZ

ACCESS HOLLYWOOD™

Diller buys for size

Universal deal gives veteran executive \$4 billion base to grow broadcast/cable networks

By John M. Higgins



It's nice that Barry Diller can pair a TV production operation with his embryonic seventh broadcast network. And it's fine that he gets to mesh two major cable entertainment networks with his Home Shopping Network.

But what's most important about the HSN Inc. chairman's startling deal to snag Seagram Corp.'s Universal TV and USA Networks operations is that he gets what he's been seeking in his five-year TV shopping channel spree: size.

The \$4.1 billion deal will give Diller a meaty portfolio of entertainment assets that will allow him to stretch his TV programming skills for the first time since he resigned as chairman of Fox Inc. and 20th Century Fox in 1992.

There, he guided the launch of the successful Fox network and oversaw theatrical movie production. He had been trying to use cash flow from shopping networks QVC Inc. and then HSN to re-create that opportunity, trying—and failing—to buy Paramount Communications Inc. and CBS Inc. but finally succeeding with Universal TV.

In recent months, Diller has been occupied with turning around HSN and developing a network, CitiVision, for its Silver King broadcast stations. He aims to load them with local news, talk and sports programming by day and some national programming by night.

Any question about whether Diller's

Marcia Stamer

Diller's New USA Networks

Universal Television

TV PROGRAMS

Timecop (ABC)
Murder, She Wrote (CBS)
New York Undercover (Fox)
House of Frankenstein (NBC)
Law & Order (NBC)
Players (NBC)
Sliders (Sci-Fi)

Hercules
Jerry Springer
Sally [Jessy Raphael]
Team Knight Rider
Xena

CABLE NETWORKS

USA Network—Entertainment programming including movies, series, specials, sports and children's pro-

grams. Leader in original programming for cable. Reaches 73.5 million cable households; revenue of \$485 million (includes Sci-Fi Channel revenue).

Sci-Fi Channel—Science-fiction programming including classic films, horror, fantasy and futuristic movies, series and magazine-style shows. Reaches 46 million cable households; revenue of \$485 million (includes USA Network revenue).

Network shopping

Seagram Corp.'s deal to hand off its TV production and cable network operations to HSN Inc. is a lesson in how to build a media portfolio on a budget.

The deal calls for HSN Inc. to pay \$4.1 billion for USA Networks and Universal TV, most of it in stock. Seagram will get just \$1.2 billion in cash and \$2.9 billion of stock in an HSN subsidiary that excludes the shopping network's portfolio of 12 wholly and 13 partly owned broadcast stations.

Seagram Chairman Edgar Bronfman says that the deal values the Seagram assets at 18 times running-rate cash flow.

That's required because federal foreign ownership rules bar Seagram—a Canadian company—from own-

ing large stakes in American stations.

Seagram's stake is convertible to HSN common stock. Further, the company has the right to increase to a majority stake in four years.

The other player is Tele-Communications Inc., whose Liberty Media Corp. subsidiary owns 32% of HSN. The deal initially will squeeze Liberty down to 15% ownership, but the company says it plans to exercise its right to go up to 20%-25%.

That will cost the company almost \$600 million, but Liberty may contribute assets rather than cash, including \$345 million in preferred stock in Fox Kids Worldwide.

Liberty received the stock in the sale of International Family Entertainment Inc. —John M. Higgins

first love is the "electronic commerce" future of cable shopping or the glitter of showbiz can be answered by HSN's planned name after the deal: USA Networks Inc.

"This very clearly buys us a group of assets the like of which is not going to move anytime soon," Diller says. "They're vital if you're going to buy a company of some size."

Edgar Bronfman—chairman of Seagram, which will control 45% of the merged operations and is prepped to take a majority stake—sees Diller's start-up network securing a broadcast distribution beachhead for Universal's TV production. But he says the key to the deal is Diller, not his stations.

Even with USA Network, Sci-Fi and the studio under the Seagram umbrella, Bronfman says that Universal lacked "Barry to give a voice to [the] networks."

Tele-Communications Inc. President Leo Hindery, whose Liberty Media Corp. subsidiary brought Diller into HSN, says that combining Diller with

the Seagram assets is most important. "He is the best customer [-oriented] programmer in the business today," Hindery says. Liberty will own up to 25% of the combined companies.

Media and Wall Street executives' instant speculation is that once the deal is done, Bronfman, Diller and TCI Chairman John Malone will try to take over CBS as they each did in varying combinations before Westinghouse Corp. grabbed it for \$5.4 billion in 1995.

Bronfman and Diller minimize those expectations, saying they have a big enough job ahead of them.

Diller's task now is to rework the various parts of his portfolio so that they work together—or at least work better. He comes to the table with the once-troubled HSN, which generates \$1.1 billion in sales and should hit \$170 million in cash flow this year. On the station side, he has 12 Silver King UHF stations pitching HSN's porcelain monkeys, a 50% interest in four Fox affiliates and minority stakes in nine additional stations.

Through the Universal deal, HSN is also securing control over telephone ticket agency Ticketmaster Group Inc., whose handling of concert and sports tickets generated \$270 million in sales and \$34 million in cash flow last year.

After battling Viacom in court for a year and forking over \$1.7 billion last week to secure USA Networks, Bronfman is handing over the core 70 million-subscriber USA Network and 40 million-subscriber Sci-Fi Channel. The two are expected to generate some \$485 million in revenue and \$170 million in cash flow this year.

Universal TV operations include domestic drama and movie production and development, domestic distribution, all first-run syndication and development plus 50% of an international program and cable network distribution unit. Universal's TV output includes *Law & Order*, *Hercules: The Legendary Journeys*, *Xena: Warrior Princess* and *Sally Jessy Raphael*.

The deal was supposed to exclude Universal's sitcom production and

HSN INC.

TV STATIONS

Silver King
12 stations

% of US TV homes reached: 29.1

WHSE-TV New York (HSN, ch. 68)
WHSI-TV New York (HSN, ch. 67)
KHSC-TV Los Angeles (HSN, ch. 46)
WEHS-TV Chicago (HSN, ch. 60)
WHSP-TV Philadelphia (HSN, ch. 65)
WHSB-TV Boston (HSN, ch. 66)
KHSX-TV Dallas (HSN, ch. 49)

KHSH-TV Houston (HSN, ch. 67)
WQHS-TV Cleveland (HSN, ch. 61)
WBHS-TV Tampa, Fla. (HSN, ch. 50)
WYHS-TV Miami (HSN, ch. 69)
WHSW-TV Baltimore (HSN, ch. 24)

Silver King also has 33%-49% minority ownership in nine other stations in eight markets. Seven of the stations are HSN affiliates. Two are Fox affiliates.

HSN Inc. also owns a controlling 50% interest in four Fox affiliates—
WVUE-TV New Orleans; WALA-TV

Mobile, Ala.; WLUK-TV Green Bay, Wis.; KHON-TV Honolulu—and two satellites. The remaining 50% ownership is held by Fox.

BROADCAST NETWORK

Home Shopping Network—TV retail offering a variety of products, including scheduled, categorized product information and sales programming. With help of satellite and cable retransmission, it reaches estimated 70 million homes. Revenue: \$1.1 billion.

development—which is minimal at this point—its program development venture with Brillstein-Grey and its television library. However, Diller was rethinking that separation late last week and was considering folding it all in together. Universal's theatrical movie operation also is not involved in the deal.

Diller says that Universal won't become an in-house arm of USA or Silver King, but will continue producing shows for all TV markets, including broadcast networks (where Universal is having a poor year) and syndication (where *Xena* and *Hercules* are strong successes).

The deal doesn't dramatically alter the CitiVision plan, which is a little fuzzy to outsiders. The first Silver King station will replace HSN with CitiVision in Miami next April (pushed back from February).

Diller talks of "very localized" programming—"an alternative to broadcasters in the market" that generally load up on syndicated fare in the daytime. But other than local news and

talk—and a passing mention about covering high school sports—Diller hasn't said how he'll fill the 10-12 hours daily of local programming.

One media analyst says CitiVision could be short-lived now that Diller has a bigger sandbox. "They're not going to take all this cash from HSN and dump it into a trough, this [Silver King] experiment," the analyst says.

CitiVision isn't the only mystery. The Universal deal was the biggest media-merger secret since The Walt Disney Co. agreed to buy Capital Cities/ABC Inc. three years ago.

The plan was hatched in May at Bronfman's New York house over dinner with Diller and Bronfman's wife, Clarissa. A Delaware judge had just ruled in Bronfman's favor in Seagram's fight to wrest control of USA Networks from 50% partner Viacom: two days before the dinner, Bronfman hit upon the idea of what to do with it.

"It was Edgar's idea," Diller says. "At first blush, I thought 'interesting.' A couple of days later I called him back

and said 'more than interesting.'"

The deal was kept in a closed circle for months. Diller relied on Victor Kaufman, former chairman of Savoy Pictures (which HSN acquired this year) and former chairman of Columbia Pictures, while Bronfman depended on Seagram Vice Chairman Robert W. Matschullat.

Sources say the deal will not require FCC approval because the TV licenses will not be changing hands.

Sources also say HSN and Universal will structure their deal to avoid bumping into FCC limits on cable/television crossownership. FCC precedent has been to limit cable company investment in broadcast licenses to 33%.

Now that the deal is in the papers, Bronfman is gloating. Noting that the TV operation was considered the "weakest asset at Universal" when he bought the studio two years ago, Bronfman brags that he has been able to realize more than half the \$8 billion invested in the Universal and USA Networks purchase by slicing off just part of the acquisition. ■

Diller eyeing CBS?

Is CBS Barry Diller's next target? Does Mel Karmazin want to kill (figuratively) Mike Jordan? Those questions dominated talk in the corridors of Wall Street and broadcast row last week, after Diller struck a deal to take control of Universal's TV assets.

The best answer to the first seems to be that it won't happen in the next 18 months, although many Wall Streeters believe it's a real possibility further down the road. As to the second, highly placed network insiders say it ain't so. Both Diller and Bronfman downplayed targeting CBS when asked about it last week. According to one analyst who listened to the two explain the deal, Diller said that "we're in all the businesses we want to be in right now." And it could take two years for Diller to get the new assets in order, others note.

CBS insiders found it hard not to roll their eyes at all the speculation. "The deal [Diller and Bronfman] did reinforces the huge value of the assets we've put together," said one network source. To buy Westinghouse today would cost "at least" \$31.5 billion, the source said. That includes the current market value of the company (roughly \$29 times 704 million shares outstanding), \$6 billion in debt and a 20% premium, the minimum incentive it would take to get shareholder approval.

The conspiracy theorists see Diller getting Karmazin to settle for a huge radio empire (valued by one analyst at \$14 billion), while he and Seagram take over the

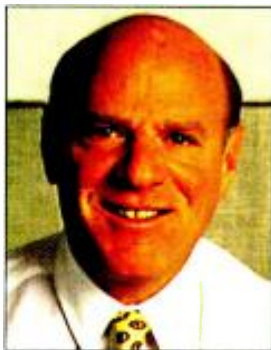
CBS television assets. But not everybody on Wall Street buys the Diller-targets-CBS scenario. John Reidy, Smith Barney vice president and top media analyst, calls it a "media fantasy" and a "rehash" that assumes because Diller tried and failed to combine QVC and CBS four years ago, he'll go after it again.

Reidy estimates the "enterprise value" of the CBS assets (market value and debt) at around \$25 billion. "It would be one of the most wildly leveraged deals of all time," Reidy says. "It's an invention of the media and stock jockeys."

As for Mel and Mike, insiders say they're getting along just fine, even though neither will "dignify" rumors to the contrary by publicly denying them. "Mel was a very unhappy camper in the spring," says one CBS source. "He was unhappy with Mike and [former CBS President] Peter [Lund]," because of the poor performance of the owned TV stations. Karmazin believed improving the station was key to boosting

the stock price. In the meantime, the stock has almost doubled since May, reaching \$30 last week, in large part due to favorable analyst reports that came out before last week's Diller deal.

The stock climb has added \$100 million to Karmazin's personal coffers. In addition to getting wildly rich, Karmazin likes dealing with the various TV issues, insiders say. He also respects Jordan's effort to transform Westinghouse into a huge media player. —Steve McClellan



The latest industry speculation has Barry Diller going after CBS.

Changing times at USA, Universal

Diller wants more sitcoms from Universal, may air USA, Sci-Fi programming on stations

By John M. Higgins and
Lynette Rice

Executives at USA Networks and Universal TV are bracing for big changes under Seagram Corp.'s surprise deal to hand the units off to HSN Inc. Chairman Barry Diller.

Industry speculation immediately centered on the futures of USA Networks Chairman Kay Koplovitz and Universal Television Group Chairman Greg Meidel. Both have worked with Diller, who used to run 20th Century Fox and Paramount.

Both Seagram Chairman Edgar Bronfman and Diller insist that their plans do not include a substantial management shake-up, stating that Koplovitz and Meidel will remain in place.

"There will be a mix of existing USA people and people we're going to bring in," Diller says. Asked if Koplovitz would stay, Diller responded "I hope so. I've known Kay for 20 years."

"Greg Meidel and his team under [Universal President] Frank Biondi have done a phenomenal job rebuilding Universal Television," Bronfman says. "What Greg and his team didn't have is a place for which to produce it."

USA Networks executives have been bracing for at least a moderate shake-up now that Seagram has finally bought out 50%-partner Viacom for \$1.7 billion. But the entry of Diller—who does not manage with a light hand—was more than they anticipated.

It was not reassuring to executives at USA or Universal that even top division officials were kept in the dark about the HSN deal. Koplovitz and Meidel, for example, were informed just a day ahead of time.

Rod Perth, USA executive vice president of programming, dismisses speculation about disruption at USA.

"I'm looking forward to final resolution," Perth says. "Let's get going with whatever plan is ahead."



USA Networks Chairman Koplovitz and Universal TV Group Chairman Meidel will remain, insist Diller and Bronfman.



Meidel concurs. "I think [the deal] has enormously enhanced the value of the television operation. I've worked with Barry in my career, starting at Paramount and at Fox. He's very nontraditional. He's an expansionist."

Diller wouldn't offer any detailed plans for the operations. He wants to push Universal harder in

sitcoms, where it has faltered. He insists that cable networks don't have to settle for low single-digit ratings, but wouldn't specify how he would boost them.

But one proposal calls for USA and Sci-Fi programming to run on his Silver King stations as he transforms them from home shopping outlets into "real broadcast stations."

Diller sees that move extending the network's reach from 70 million cable and DBS homes to potentially all 100 million TV households—which might eliminate the gap between cable ad rates and more expensive broadcast network prices.

The proposal drew immediate protests from cable operators. They see a giveaway of programming for which they pay hefty license fees in order to resell it to their subscribers.

"I'm very disturbed at the prospect of paying license fees for product that would be available off the air," says Marcus Cable Chairman Jeff Marcus. "If they change their method of delivery, we

will have the right to change our affiliate agreement—or it's void and we will negotiate a new one."

USA is in pretty good shape, despite some stumbles in original programming this year. In a big departure from movie and rerun-filled cable networks, USA Network has launched a night filled with original action series. One, *La Femme Nikita*, seems to be a

hit by cable standards, but *Big Easy* and *Baywatch* knockoff *Pacific Blue* faded fast.

USA's third-quarter prime time ratings picked up from a 1.9 to a 2.1. Still, after bragging for years about being the number-one cable network, USA has been passed by TNT in prime time—with a 2.4 rating—and by Nickelodeon, TBS Superstation and TNT in total-day ratings.

"I think USA has done a really good job given that they've been the program sluice for two owners," Diller says, noting that both Universal and former owner Paramount have made the network a repository for programs that fizzled in broadcast syndication.

Sitcom development has been virtually nil since the studio's long-running series *Coach* saw its final season last year on ABC.

However, *Xena: Warrior Princess* and *Hercules: The Legendary Journeys* are big successes in syndication, domestically and internationally. A new hour strip—*Team Knight Rider*—launched Oct. 11. In addition to daytime talkers *Jerry Springer* and *Sally Jessy Raphael*, Universal will take over distribution of Maury Povich's show from Paramount next September.

There's new management at the division's helm: DreamWorks TV's Ken Solomon replaced Tom Thayer this summer. In the meantime, Universal still has the drama *New York Undercover* and the comedy *Something So Right* on midseason order for Fox and ABC, respectively.

"I've inherited worse," Diller says. "Fox was a mess in television production; so was Paramount."

World Series miss still hit for NBC

Network wins Wednesday, Thursday and week, despite record low viewership

By Lynette Rice

What's Don Ohlmeyer got to complain about?

NBC's West Coast president may have publicly hoped for a quick end to the World Series, but the first five games have helped the peacock maintain its dominance while boosting weekday performances.

That performance comes despite the fact that the first five games averaged a prime time record low 15 rating/26 share.

Baseball or no, the network didn't lose a step on Thursday—when the sitcom juggernaut typically pulls in a 30-plus share in households. The fifth game of the fall classic earned a 17.2 Nielsen household rating/30 share; overall, NBC won the night with a 16.9/28. CBS, in comparison, enjoyed its best Thursday of the season, with high numbers for *Diagnosis, Murder* (11.3/17) and *48 Hours* (9.2/16). The network came in second for the night with a 10.0/16—the highest rating with regular programming since Jan. 5, 1995.



PLAY BY PLAY

World Series ratings '97 vs. '96

Game 1

This year on NBC (Saturday)11.3/22

Last year on Fox (Sunday)15.7/25

Game 2

This year on NBC (Sunday)15.0/24

Last year on Fox (Monday)14.0/23

Game 3

This year on NBC (Tuesday)15.6/27

Last year on Fox (Tuesday)17.5/28

Game 4

This year on NBC (Wednesday)15.5/26

Last year on Fox (Wednesday)17.9/32

Game 5

This year on NBC (Thursday)17.2/30

Last year on Fox (Thursday)20.0/32

Game Six

This year on NBC (Saturday)TBA

Last year on Fox (Saturday)19.1/34

Baseball also helped NBC earn its highest Wednesday ratings since July 31, 1996, when it aired the summer Olympics. It won the night with a 15.3/25, a significant lead over second-place ABC (10.8/17). Game four earned a 15.5/26, down from the 17.9/32 that last year's fourth game earned on Fox.

Game three on Tuesday (15.6/27) helped NBC achieve its best performance for the night since July 30 of last season. NBC finished the night with a 15.3/25, ahead of ABC's 10.6/17.

Record low numbers plagued the first two Series games, but NBC still managed to win the week of Oct. 13-19. Game one on Oct. 18 averaged a 15.0/24, down from the 15.5/27 of last year's opener (on a Sunday on Fox). Game two on NBC (15.0/24) performed slightly better than the comparable game last year on Fox on a Monday (14.0/23), but still low for a Series game.

As for Ohlmeyer, he lodged an apology to baseball shortly after he made his remarks about a quick finish.

Three killed as WLBT's tower falls

A 1,999-foot television tower owned by NBC affiliate WLBT(TV) Jackson, Miss., toppled over during routine strengthening work last Thursday morning, killing three employees of Canadian tower outfitter LeBlanc & Royle and knocking WLBT and PBS station WMPN-TV off the air. The cause of the disaster is unclear, and the incident is under investigation by OSHA and local police.

According to WLBT Chairman Frank Melton, three other LeBlanc employees and a WLBT engineer on the ground were saved from harm when one of the LeBlanc crew members on the 31-year-old tower radioed that it was falling; the four men ran inside the station's transmitter building for cover before the tower struck the roof of the building. "He saved them

and lost his own life," Melton said.

Although the roof of the transmitter building was damaged, the equipment inside remained intact, along with WLBT's 150-foot backup tower. At press time, the Civic Communications Corp. station was back on the local cable system, while WMPN-TV was still off the air. Ron Gibbs, president of LeBlanc subsidiary Lodestar Towers of Palm Beach, Fla., wouldn't comment on the reason for the accident, but he confirmed that the three who died were from LeBlanc's Quebec branch. Investigator Dennis Moulder of the Hinds County Sheriff's Department said, "We're very early into this investigation, and naturally we have a lot of unanswered questions."

—Glen Dickson and Sara Brown

Highest Rated Weekly Show In Syndication.

It
Blue
Them

NYPD BLUE 5.8

XENA	5.2
HERCULES	5.0
NIGHTMAN	4.6
HONEY I SHRUNK THE KIDS	4.5
STAR TREK: DS9	4.4
BAYWATCH	3.9
WALKER, TEXAS RANGER	3.9

Away



Source: NTL, week of 5/29 - 10/5/97. Household GAA %.

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'It's Gore, Gore, Gore'

The Vice President has his stamp all over the telecommunications agenda

By Chris McConnell

He has his own team of telecom advisers at the White House, a second hand-picked chairman getting ready to take over at the FCC and now his own digital TV public policy advisory group.

"Everywhere you look, it's Gore, Gore, Gore," says one Washington communications lobbyist. "I absolutely think Gore is the czar of communications in this town."

"His influence has always been there, and we don't see it going away," adds Jeff Baumann, National Association of Broadcasters executive vice president/general counsel.

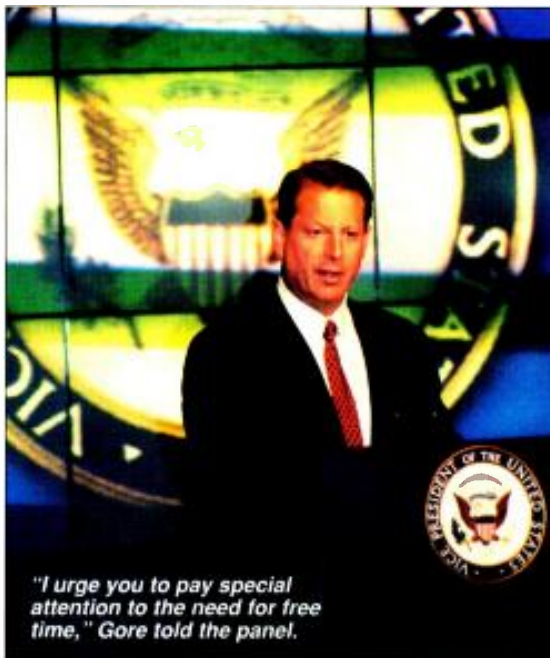
Baumann and others point to the overhauled FCC, which could give Gore an even freer hand in shaping the rules of telecommunications and particularly of television.

That FCC will have a tough time ignoring Gore's plans for a new era of "more entertainment, even more and better educational and children's programming and ... free TV time for candidates for public office."

Gore described his vision for digital TV last week in launching the advisory group he has assembled to recommend the public interest services that broadcasters should deliver on the channels they have received for digital television. Broadcasters are getting channels to deliver an as-yet-undetermined set of new services, such as high-definition TV and multichannel programming.

The Advisory Committee on Public Interest Obligations of Digital Television Broadcasters—or the Gore commission, as it has come to be known—next year will offer the new FCC recommendations on the public interest duties that should go with the new program services.

How independent that FCC will remain under incoming chairman William Kennard remains unknown. Kennard's defenders insist that the new



chairman—while not departing radically from administration policies—will run his own shop.

"I think Bill is going to manifest a tremendous independence," says Media Access Project President Andrew Schwartzman.

But the new commission will feature three Democratic votes and will lack the voice of outgoing Commissioner James Quello, an outspoken opponent of Gore's public interest-related policies. And those policies will be headed for the new FCC's agenda if Gore's advisory group is able to agree on a set of public interest recommendations.

The Gore commission is the latest TV-related project in which Gore has taken a prominent role. The administration, in fact, makes no secret of its involvement in such issues but rather promotes it. "He's very passionate about the issues," Domestic Policy Adviser Don Gips says of Gore.

Unveiling the advisory group last week, Gore highlighted efforts by himself and the President to push the broadcast industry toward adopting a ratings system. "I hope NBC will soon join in this voluntary effort as well," he said.

Gore also reviewed the administration's role in last year's push for a strengthened educational programming

requirement, an effort spearheaded by FCC Chairman Reed Hundt, a long-time Gore friend.

"It was no accident that President Clinton's letter to the FCC urging them to pass this rule was the first such letter ever sent by a President of the United States to the Federal Communications Commission," Gore said.

This year the White House also wrote the FCC to urge the commission to conduct an inquiry into broadcast liquor advertising. Despite another strong push by Hundt, however, he could not persuade a majority of commissioners to accommodate that request.

While not always agreeing with such policies, some communications lawyers welcome all the high-level attention to their field. "I don't think there's anyone in White House history who's been steeped in so much [telecommunications] background," communications lawyer Erwin Krasnow says of Gore. Another lawyer cites Gore's efforts to build a telecommunications policy team within the White House.

Earlier this year, for instance, Gore named Gips, a former FCC official, his chief domestic adviser—a role that includes telecommunications policy. Gips joined Kathleen Wallman, another former FCC official and top contender this year for the nomination as FCC chairman.

"I don't believe there's been anytime in decades when telecommunications policy issues were so high on the nation's financial, regulatory and policy agenda," Media Access Project's Schwartzman says.

But others worry about the results, particularly the effect on television regulation. One Washington lawyer compares Gore's oversight of TV issues to the Nixon administration. The lawyer worries that the Clinton/Gore initiatives pose a greater threat than past efforts to control TV content because of their stated goals of protecting and educating children. "Once you decide you can adopt 'good policies,' then it's carte blanche," the lawyer says.

Gore argued for such child-protecting policies earlier this month in calling for a Hollywood/Washington "partnership" on programming morality. In the speech

Morris Semiatin

to the Hollywood Radio & TV Society, he urged the television community to "help set the moral tone of the nation."

He made a similar case last week in calling for more "quality educational programming from which to choose" as well as for free airtime for political candidates: "I urge you to pay special attention to the need for free TV time—to be set aside for the survival of our democracy—and to come forward with a serious proposal to provide it." He described broadcast spectrum as a public trust and added: "There is a reason that so many democratic nations have established state-run TV networks, to harness its power to educate and inform."

Such arguments can be found just as

readily in the speeches Hundt has given during his FCC tenure. And while placing educational TV and free airtime at the top of his digital TV wish list, Gore also cited closed captioning and public service announcements. During the past year Hundt has pushed hard for more of both on analog TV.

Hundt has maintained that it should surprise no one that a longtime friend of both Gore and Clinton would have a similar view of communications issues. Others have fretted over the relationship between the White House and what is supposed to be an independent regulatory agency. They cite specific actions such as the White House letters on children's TV and liquor advertising

as well as Hundt's general promotion of the Clinton administration.

In a speech last Thursday, for instance, Hundt praised the Clinton administration for creating jobs and repeatedly lauded Gore's efforts in promoting a "global information infrastructure." Hundt said: "[Gore] pledged to remove restrictions on foreign investment. ... His challenge was quickly taken up by U.S. policymakers and regulators, and his leadership in this area provided the impetus for February's landmark [World Trade Organization] agreement."

"They've overdone it," one communications lawyer says of the FCC's administration flag-waving. "I think that's bred some disrespect for the agency." ■

Gore's public interest panel meets, greets

First order of business is to ask for extension

By Chris McConnell

They all agreed on one thing: Proposing digital TV public interest obligations will take more than the allotted time.

Meeting for the first time last week, members of the Vice President's advisory committee on digital TV public interest obligations quickly decided there is no way they will be able to wrap up their work before the committee's charter expires next June.

"We're already two meetings behind," CBS Television President Leslie Moonves said in opening the gathering. Others on the 21-member committee agreed, and the group promptly decided to request an extension to its charter and shoot for completing its recommendations next October.

Those recommendations will cover the public interest services that TV stations should provide, along with the new programming they will place on digital TV channels. In February, the Vice President said the administration would assemble a committee to study such issues. Moonves and the American Enterprise Institute's Norman Ornstein were named co-chairs in the sum-



Co-chairs Leslie Moonves and Norman Ornstein urged panel members to keep an open mind

mer, but it was not until last week that the administration unveiled the full committee.

Its members are: Benton Foundation's Charles Benton; Native American Public Telecommunications' Frank Blythe; Action for Children's Television's Peggy Charren; Hubbard Broadcasting's Harold Crump; Corporation for Public Broadcasting's Frank Cruz; A.H. Belo Corp.'s Robert Decherd; HSN Inc.'s Barry Diller; Duhamel Broadcasting Enterprises' William Duhamel; Real Networks' Rob Glazer; Capitol Broadcasting Co.'s Jim Goodman; WCVB-TV's Paul La Camera; Screen Actors Guild's Richard Masur; Chicago lawyer Newton Minow; American Federation of Television and

Radio Artists President Shelby Scott; Media Access Project's Gigi Sohn; National Association of the Deaf's Karen Pelz Strauss; University of Chicago's Cass Sunstein; National PTA's Lois Jean White, and Independent Television Service's James Yee.

Two more members will join the group; they were not included on last week's roster because of paperwork hang-ups. Those two are Washington lawyer Antoinette Cook Bush and National Latino Communications Center Executive Director Jose Luis Ruiz.

The panel participants avoided clashing with each other during last week's orientation gathering. "Please remember, this group must try to reach a consensus," Moonves said.

But broadcasters and public interest representatives will have a chance to air their differences at the group's next gathering, which will feature panel presentations from each side. The committee also will hear from a panel of technology experts at the Dec. 5 meeting.

After last week's gathering, NAB President Eddie Fritts said: "Broadcasters welcome the opportunity to cooperate with the Gore Commission, but we will be vigilant in our resistance to government mandates that threaten the ability of local stations to determine how best to serve their communities."

Ornstein says the remark was "jarringly different" from the remarks of broadcasters on the advisory committee. "Everybody here is starting from a realistic point of view," Ornstein said after last week's meeting. ■

Jacor to buy Nationwide

\$600 million bid tops CBS/Westinghouse, which beat out Jacor for ARS last month

By Donna Petrozzello

Amid talk that it would be the next radio mega-group for sale, Jacor Communications has turned the tables. Brokers say it is highly likely that Jacor will announce its purchase of Nationwide Communications today (Oct. 27).

Radio brokers say Jacor will pay \$600 million—\$650 million for Nationwide's portfolio of 17 large-market stations, including top-20-market outlets KZZP(FM) and KGLQ(FM), both Phoenix; KSGS(AM) and KMJZ(FM), both Minneapolis; WGAR-FM, WMJ(FM) and WMIS(FM), all Cleveland, and KEGE(FM) and KDMX(FM), both Dallas.

In the line of suitors for the group, Westinghouse/CBS Radio Inc. was one of several companies to bid more than \$600 million, says one radio broker.

After Jacor was outbid by Westinghouse/CBS Radio for American Radio Systems last month, many expected Jacor owner Sam Zell to cash out of the business. But analysts say that Jacor CEO



Michaels

Randy Michaels likely convinced Zell to stay in radio when Nationwide put its stations on the block two weeks ago.

Nationwide's parent, Nationwide Insurance Enterprise, made it clear earlier this year that it was planning to exit radio. CBS Radio's Howard Stern started touting the likelihood of Nationwide selling its radio division after the company bounced his morning show from KEGE.

Earlier this month, Nationwide spokesman John Millen said the company wants to "focus on our core businesses, which are insurance and financial services."

HOLLYWOOD

Fox trolls for late-night host

Fox has yet to decide how and when it will return to the late-night arena, but that hasn't stopped executives from drafting a dream list of potential hosts. Although some insiders considered it a long shot, Fox tried to court Billy Crystal. Sources say it didn't pan out. Another name raised by a Fox affiliate board member—and also in the long-shot category—was that of Jerry Seinfeld. Twentieth TV's *The Magic Hour* with Earvin "Magic" Johnson remains an option for the late-night spot. The show, featuring the former NBA star, originally was targeted for a midseason debut on the Fox O&Os. That rollout could be delayed if Sinbad proves to be a shrewd addition to late-night show *Vibe*, insiders at Twentieth TV say.

Sinbad sweeps into 'Vibe'

It was a case of the right place at the right time. *Vibe* co-executive producer David Salzman says that new host Sinbad was being booked as a guest for the November sweeps when the show's producers realized his comedy tour didn't have too much lined up for the all-important month. Salzman says fellow executive producer Quincy Jones called Sinbad's agent and, sure enough, the comedian was available. Tonight, when Sinbad makes his *Vibe* debut, he'll be wearing an "IFB" in his ear—the device news anchors use to listen to producers—during his monologues so that he can listen to *Vibe*'s producers for any last-minute news or advice.

NEW YORK

WebTV was a real steal

How much will Microsoft wind up paying for WebTV? Next to nothing, really, thanks to some creative accounting. The company is writing off \$296 million of the total for its first fiscal quarter, ended Sept. 30—a write-off based on technology it bought from WebTV.

Closed Circuit

That's R&D stuff which isn't "technically feasible" just yet, according to Tom Holliday, Microsoft senior manager for investor relations. In fact, the entire \$425 million it spent was for WebTV's technology; other debts and assets acquired in the deal are a wash, Holliday says.

Probe won't derail Microsoft, TCI deal

The U.S. Justice Department's deepening probe into Microsoft's business practices could delay, but probably won't derail, a deal between the software giant and Tele-Communications Inc., sources say. The Justice Department came out swinging against Microsoft last week over the company's alleged use of coercion to force hardware makers to include Microsoft's Internet Explorer Web browser instead of that of competitor Netscape. Microsoft and TCI are discussing a deal in which Microsoft would provide \$700 million—\$800 million in financing for as many as 2 million next-generation digital set-top boxes. The boxes would incorporate a Microsoft operating system but be manufactured by another company.

STATE COLLEGE, PA.

Operator, could you help me predict this storm

Local cable operators that take AccuWeather Inc.'s "Local Cable Weather" service were socked with higher-than-average long-distance bills this month. When AccuWeather's satellite data carrier, SpaceCom Systems, ran into a technical glitch and failed to send complete data files on local weather conditions to the operators, AccuWeather's backup computer kicked in, automatically phoning its State College headquarters twice hourly to retrieve the latest weather updates. Local operators were charged for the long-distance calls. AccuWeather President Joel N. Myers says SpaceCom was expected to have fixed the problem by the end of last week. AccuWeather will reimburse its affiliates the charges.

*It's the #1 show on
network television in
household rating and
adults 18-34, 18-49
and 25-54.*



Commercial, without commercials

Duggan reinvents PBS with a goal of self-sufficiency for the service

By Paige Albinia

A revamped Public Broadcasting Service is back swinging after the "Republican Revolution" of 1995 came close to cutting all its funding.

"Our vision, simply stated, is to reinvent PBS as a modern media enterprise owned and governed by member stations," says Ervin Duggan, PBS president.

That vision translates into converting the national programming service—which historically got its operating funds from the federal government, corporate underwriters and individual donors—to a largely self-sufficient entity that raises revenue by using its well-known brand to market products and services.

PBS is selling educational videos in bookstores and on its PBS Online Website, providing distance learning programs to colleges and universities and licensing documentaries with accompanying curriculum to schools.

PBS also is employing new technology—including the Internet and direct broadcast satellite—to distribute products to those who pay licensing fees and to sell PBS merchandise. And PBS is reinvesting its new revenue stream in more and better programming and auxiliary products.

The idea has produced startling results for the once-struggling programming service and its approximately 350 member stations. In fiscal year 1997, PBS achieved total revenue of \$239 million, \$14 million more than its target of \$224 million and a 20% increase over the \$199 million it reaped in 1996. Duggan announced at the PBS fall planning meeting last week. As a result, member-station contributions through fund-raising efforts decreased to 53% in FY 1997 from 61% in FY 1996.

In another major win for public broadcasting, Congress also is close to appropriating \$300 million for FY 2000 for the Corporation for Public



"Our vision is to reinvent PBS as a modern media enterprise owned and governed by member stations."

PBS's Duggan

Broadcasting, a 20% increase over the previous year and the first appropriations hike CPB has gotten in five years.

CPB is a sort of corporate parent to PBS, receiving and distributing corporate donations and federal money to PBS member stations in the form of grants. PBS is a national programming service based in Alexandria, Va., that provides its member stations with shows and services that the stations can choose to air.

PBS's increased self-reliance will help its case, but the appropriations increase is a paltry sum compared with the amount required to fund public broadcasting's transition to digital. And Congress is unlikely to maintain CPB's appropriation at \$300 million or higher indefinitely, says Ken Johnson, spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.).

To get a jump on that fund-raising, PBS earlier this month submitted a proposal to the Office of Management and Budget asking for \$771 million in federal matching funds to be dispersed in declining increments from FY 1999 through FY 2001.

The government has required that public broadcasting stations convert to digital by 2003, and PBS estimates that completing the transition will cost member stations \$1.7 billion. According to the plan submitted to OMB, member stations will raise the remaining \$1 billion for their conversion on their own.

Members of Congress call the proposal premature "because we don't know how the transition to digital will unfold," says Pia Pialorsi, spokeswoman for Senate Commerce Committee Chairman John McCain (R-Ariz.). McCain plans to explore other funding options for PBS's digital transition, Pialorsi says.

OMB said it is against their policy to comment about agency funding requests.

The transition to digital is just part of public broadcasting's continuing funding problem. Tauzin plans to introduce legislation proposing a trust fund by the end of this session, with hearings next year, Johnson says. Tauzin's proposed fund would provide CPB with an estimated \$3 billion over 10 years, or the equivalent of CPB's annual appropriation, beginning in FY 2000.

Tauzin's as yet unwritten proposal would suggest that commercial broadcasters feed the fund through subscription fees from their digital channels. But, under the proposal, that money could not be used for public broadcasters' transition to digital. Congress would have to consider that appropriation separately. ■

PBS elects new officers

Colin G. Campbell, president of the Rockefeller Brothers Fund in New York City, was named chairman of the Public Broadcasting Service last week.

Campbell had served as the lay vice chairman—a volunteer not professionally involved in public broadcasting—since 1996. He takes over from Gerald Baliles, a former Democratic governor of Virginia, who had served as chairman for four one-year terms.

Marshall Turner, general partner of Taylor & Turner Associates Ltd. in San Francisco, took over as lay vice chairman. Hope S. Green, president and general manager of Vermont Educational Television, was selected professional vice chair.

Named to the board of directors were Alberto Ibarguen, publisher of *El Nuevo Herald* and vice president of international operations for the *Miami Herald*, and Russell W. Meyer Jr., chairman of Cessna Aircraft Co. of Wichita, Kan.

—Paige Albinia

*It's the #1 access
show in syndication
among adults 18-34,
18-49 and 25-54.*



Lawyers hope to preserve drop-in lobbying

New security, building, commissioners could cut down on informal visits to FCC

By Chris McConnell

Washington lawyers are anxious to see how a new FCC feels about one of the commission's less prominent unsettled issues: the drop-by.

Lawyers say stopping by the offices of FCC officials for unscheduled chats is a regular part of lobbying the commission. And many are concerned that the drop-by could end once the FCC moves to its new offices in Washington's Portals complex. Commission officials are scheduled to begin relocating in April.

"We're worried," says Washington lawyer Richard Zaragoza regarding the prospect of restricted visitation rights. "It's the most effective way to ensure

responsiveness."

Zaragoza and other visitors to the FCC now must sign in at the front desk and walk through a metal detector. An electronic turnstile also reads special cards that visitors receive when they enter and exit the building. Once inside, however, visitors are free to wander the building and poke their heads into offices.

Lawyers say such unscheduled visits allow them to save on trips to the FCC—which will become less convenient once the commission moves to Southwest Washington.

"It's very important," says Brian Fontes of the Cellular Telecommunications Industry Association. Fontes and others say the unscheduled stops could become a thing of the past if the new

FCC decides to put tighter security into place. The lawyers worry that the FCC will require visitors to be escorted or that visitors will be restricted to the floor where they have an appointment. The communications lawyers hope any future security system will resemble the old one and have formed a committee to follow the FCC's relocation plan.

FCC officials say no decision has been made. The new building will have at least the same security features that exist at the commission's M Street offices, but whether more features will be implemented remains unknown.

Fontes speculates that the new commissioners likely will put their stamp on the security system at the Portals. The current schedule calls for commissioners to move there in May. ■

M Street shuffle

Lobbyists and FCC officials are waiting to see who will wind up with jobs as commission advisers and top-level staffers during the next few weeks. One job within the commission's office of public affairs already appears filled. Elizabeth Rose, a former Labor Department public affairs official, is slated to head the office, sources say. Rose already has moved into the commission and is working as a public affairs "consultant" until her appointment as the office's director becomes official. FCC officials also expect chairman nominee William Kennard to take some of his staff in the general counsel's office with him to the chairman's office once the new commission is confirmed and sworn in. There have been rumors that commission nominee Michael Powell would bring former Senate Commerce Committee counsel Donald McClellan to the FCC as an adviser, although most now say McClellan will not be moving to the commission.

'We begin our evening with some profanity...'

NBC affiliate KSL-TV Salt Lake City is adding three minutes at the start of prime time to detail that night's lineup and to inform parents of each show's content, in addition to running the age-based ratings system and parental advisories. Starting Monday, Nov. 3, KSL-TV will tack on three minutes, in a segment called *TV Wise*, after the 6 p.m. news to explain each program's rating. "We aren't making any judgments on what is appropriate for the viewer. We just want our viewers to be informed," says KSL-TV GM Steve Lindsley. Last summer, the broadcast TV networks, with the exception of NBC, agreed to add content-based ratings to the existing age-based ratings. When NBC stuck with its decision not to run the new ratings starting Oct. 1, Representative Edward Markey (D-

Mass.) sent a letter to all the NBC affiliates asking them to consider adopting the new ratings system.

New kids on the block

They've handed out the new offices at the FCC. Harold Furchtgott-Roth gets the office suite of outgoing commissioner James Quello, and Michael Powell will be moving into Rachelle Chong's office. Gloria Tristani gets former commissioner Andrew Barrett's old office. It's the only one without a corner window.

Life-saving power

Federal regulators are allowing more biomedical traffic on TV channels. In a decision released last week, the FCC upped the allotted power that biomedical devices operating on the channels may use. The devices are used in hospitals to transmit patient heart, blood pressure and other measurements to a nearby receiver. FCC officials decided to limit the devices to TV channels 7-13 and 14-46. Regulators took the action because the FCC has not yet decided whether it will reallocate channels 2-6 and 47-51 to other services as part of the broadcast industry's shift to digital TV.

Satellite pact with Mexico expanded

U.S. negotiators have expanded the U.S./Mexico satellite pact. Last year negotiators for the two countries inked an agreement that allows U.S. DBS satellites to beam programming into Mexico and vice versa. This month negotiators signed an agreement that allows U.S. and Mexican C-, Ku- and Ka-band satellites to serve both countries. The so-called fixed service satellites carry a range of video transmissions, including cable programming, network TV traffic and news transmissions.



Edited by Chris McConnell
and Paige Albinak

*It's the #1 late fringe
show in syndication
among adults 18-34,
18-49 and 25-54.*



Sinbad captains 'Vibe'

Starts today at helm of Columbia TriStar late-night show

By Joe Schlosser

It was no secret and Columbia TriStar executives knew it. Their late-night syndicated entry, *Vibe*, was not striking the right chord, and something had to be done about it.

The ratings were steadily slipping, host Chris Spencer was not attracting the ratings that producers Quincy Jones and David Salzman were expecting, and the guessing game—how much longer *Vibe* would be on the air—had begun.

Enter comedian/actor Sinbad. Exit Spencer.

Suddenly Hollywood executives have gone from not taking bets on the show's short-term future to talking about its staying power.

"It is absolutely a positive move," says Dick Kurlander, vice president, director of programming, at Petry Television. "I think everybody likes Sinbad. He is a recognizable face, so right away that is a plus. And he is very good. I can't imagine that it won't help."

The most recent national ratings for *Vibe* showed a 1.8 rating/4 share, according to Nielsen Media Research. Sinbad is seen by the show's producers as the possible answer to their ratings woes.

"There was enormous pressure to deliver and deliver now, and as time wound down, we really thought we had to make a change," Salzman says. "If I can use a sports analogy: When you think you have a great new young quarterback, but you have a chance to have a Hall of Fame guy, you pursue the Hall of Famer. We felt it was a unique moment in time to do this."

Starting tonight (Oct. 27), Sinbad takes over as *Vibe*'s leading man—bringing with him a lengthy television resume that includes his own sitcom on Fox and hosting chores on *It's Showtime at the Apollo*. He also appeared on NBC's *A Different World* and played the role of Redd Foxx's son on *The*

New Redd Foxx Show.

At a news conference last week, Jones and Salzman told reporters that Sinbad had been their top choice from the outset. But last fall, when the show was coming together, Sinbad was under contract to do a number of film and television projects.

"The timing wasn't there. I was trying to do some movies and I'm still going to do movies. That is my first love," Sinbad said. "Things didn't work out back then, but here I am now."

Sinbad said he had been "running away" from talk shows for the past five years and that he did not want to be the next Arsenio Hall. He joked that he owed money to 2

longtime friend Jones and said that hosting *Vibe* was his only way to pay off the debt.

Reports that Sinbad would merely be filling in as guest host for the all-important November sweeps were incorrect, according to Columbia TriStar executives and Sinbad himself. "I'm here for more than four weeks," Sinbad said. "I'll be here for a while."

Vibe's general makeup will remain intact. The band is staying put, and the set likely will appear as it did with Spencer, but the producers hope to attain more of a *Saturday Night Live* feel. (Two weeks ago [B&C, Oct. 13], executives injected more humor into the show by hiring a comedy consultant and a comedy troupe christened the Vibe Tribe.)

"This is a great opportunity to build up the show," Jones says. "It is going to be more comedy-driven, with lots of sketch comedy."

Sinbad enters the all-male, late-night battlefield at a time when it is chock full of talk shows and apparently about to get more crowded. Besides going up against David Letterman, Jay Leno, ABC's *Nightline* and Keenen Ivory Wayans, Sinbad faces a proposed Magic Johnson



"Everyone wants me to be Leno or Letterman. Some say you have to be like Keenen. I just want to go out there and do the best I can with the show."

Sinbad, new host of 'Vibe'

project from Twentieth Television and possibly other shows in the works.

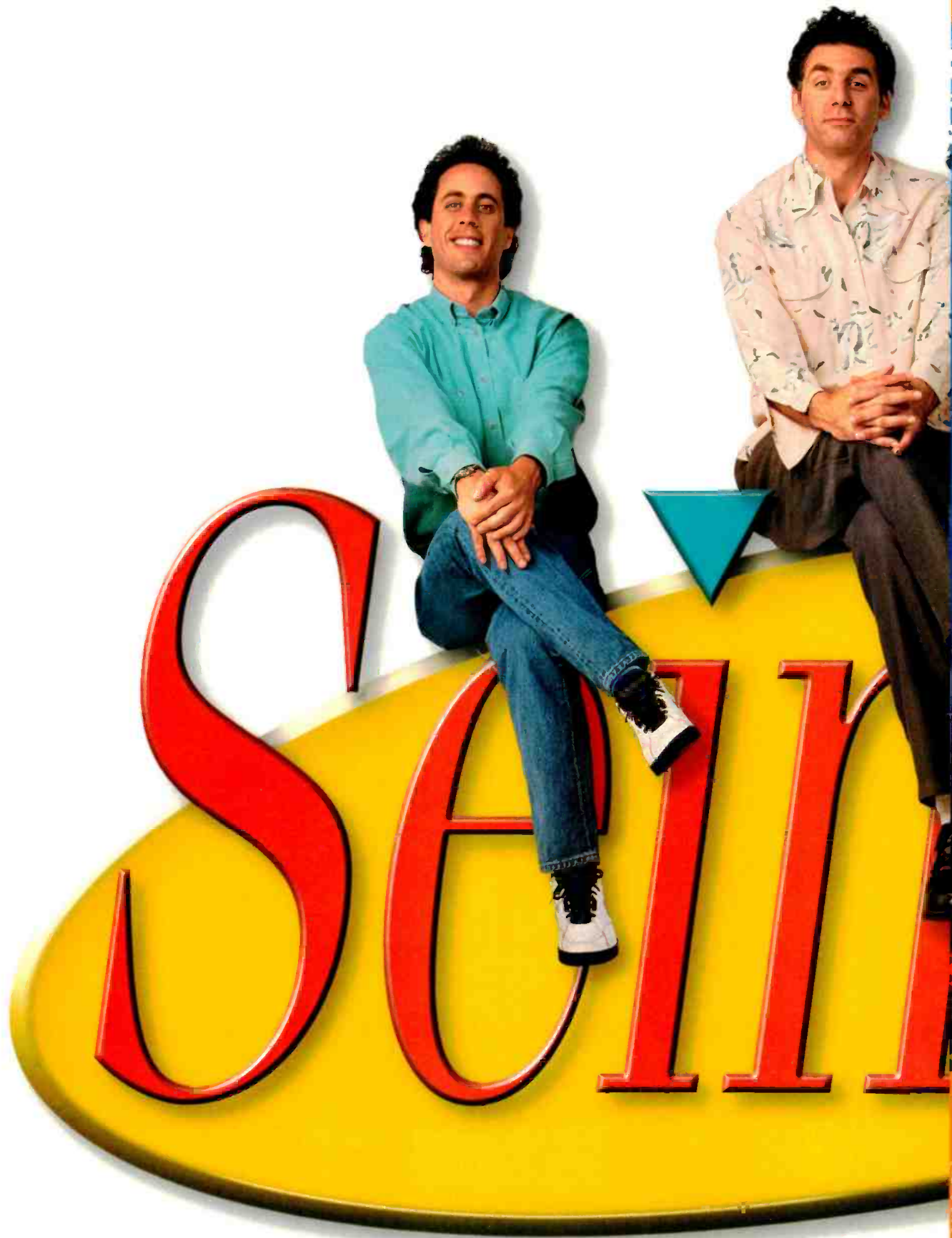
"Everyone wants me to be Leno or Letterman. Some say you have to be like Keenen," Sinbad says. "I just want to go out there and do the best I can with the show. I think there is always room for an excellent show, and that is what we intend on doing. ... I won't lie. I want to be number one."

As for Spencer, who taped his final show last Monday, Columbia TriStar Television Distribution President Barry Thurston wished him well and thanked him for "getting the show to this point."

"It is an unusual opportunity for a young man to come out and get his own national broadcast television show," Thurston says. "There is a long list of people who have not made it, and I think Chris can hold his head up high. He did everything he was supposed to do." ■

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ABC tries on 'Cinderella'

Colorful two-hour extravaganza is cast in black and white

By Lynette Rice

ABC—like the prince—will ask the proverbial question Nov. 2 of its new version of the classic fairy tale *Cinderella*: Does it fit?

At a production cost of more than \$12 million, the two-hour spectacle from Walt Disney Television represents the most expensive original movie in the *Wonderful World of Disney*'s lineup this year.

"I think this was an extremely ambitious production in terms of doing a musical and spending the amount of money we did and attracting the cast we did," says Charles Hirschhorn, president of Walt Disney Television. "All that comes with extremely high expectations and ambitions. There's always that risk that something won't work."

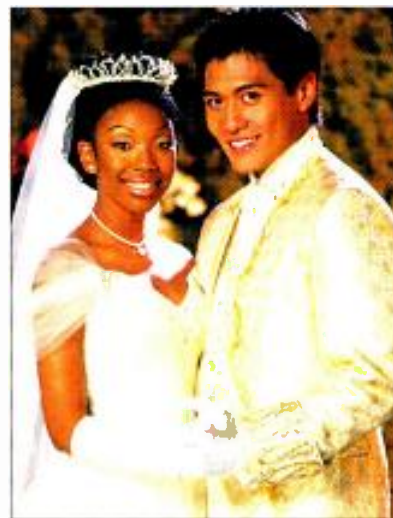
The color blind casting for *Cinderella* has Brandy Norwood, the African-American pop singer and star of UPN's *Moesha*, playing the title character and Whitney Houston—who also executive-produced the movie—as the Fairy Godmother. There's also a stepmother



(Bernadette Peters) and an African-American queen (Whoopi Goldberg), in addition to a white king and a Filipino prince.

And those ugly stepsisters desperate to call the glass slipper their own? One is white, and the other is African-American.

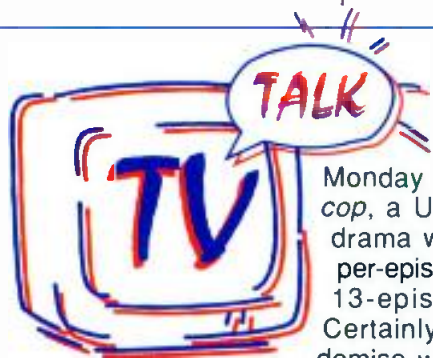
"The producers, including Whitney, wanted to make a fairy tale that would be accessible to everyone and would last a long time," says Hirschhorn. "They decided the only way to do that is to really be color blind. I think it works."



Cinderella goes to the ball again in ABC's lavish new production.

"It's a perfect way to take a classic and rework it in a way that makes something that's already timeless but has a very contemporary feel," says Barbara Lieberman, ABC's senior vice president, motion pictures for TV. "With the universality of this theme and the fact that it's a fable that lends itself so readily to that idea [of a multi-racial cast], it felt so right."

ABC and Disney figured they'd have a hit in *Cinderella*, which attracted some 100 million viewers in 1957, when Richard Rodgers and Oscar Hammerstein



Time runs out for 'Timecop'

ABC yanked its Monday night drama *Timecop*, a Universal Television drama with a \$1.3 million-per-episode price tag and a 13-episode commitment. Certainly contributing to its demise was the difficult time

slot leading into *Monday Night Football*, a spot that hasn't enjoyed success since the run of *MacGyver*. The time slot also suffers from occasional preemptions for local programming in markets whose teams are playing in the football game. *Timecop* averaged a 4.9 Nielsen rating/8 share in households and a 2.7/8 in adults 18-49 this season (it will air for a final time tonight). ABC will fill the time slot with specials through the November sweeps.

'ER' adds cast

Bonnie Bartlett (*St. Elsewhere*) and John Cullum (*Northern Exposure*) will play recurring roles as the parents of Dr. Mark Greene on NBC's *ER*. The characters, Ruth and David Greene, will be introduced in the Nov. 13 episode.

CBS schedules the darndest shows

CBS is already lining up its ducks for midseason. The network has ordered 12 episodes of *Kids Say the Dar-*

nest Things, a half-hour hosted by Bill Cosby and produced by LMNO Productions. The network will air an hour installment of the series as an entertainment special on Nov. 14 from 8 to 9 p.m. Production also continues on *Style and Substance*, a Touchstone TV comedy starring Jean Smart and Nancy McKeon.

'Law & Order' & 'Homicide'

NBC's *Law & Order* and *Homicide: Life on the Street* will once again team in a two-part episode that begins on Wednesday, Nov. 12, and ends Friday, Nov. 14. "Baby It's You," parts one and two, focuses on the death of a 14-year-old fashion model from toxic-shock syndrome, which may have been triggered by a violent attack. Previous crossover episodes gave the two NBC dramas their highest ratings in adults 18-49 (for a non-Thursday telecast) in the history of either show.

Fox loses 'Hope,' for now

Fox's *413 Hope St.*, which finished the week of Oct. 13-19 with a 6 household share, will be shelved for the November sweeps while executives mull its future. A series of reality specials—some of which were previously scheduled—will run in the time slot: Oct. 30, *Video Justice II: Crimes Caught on Tape*; Nov. 6, *Cheating Death: Catastrophes Caught on Tape*; Nov. 13: Repeat of *World's Scariest Police Chases*; Nov. 20, repeat of *Prisoners out of Control*.

—Lynette Rice

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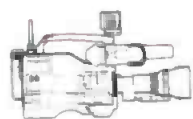
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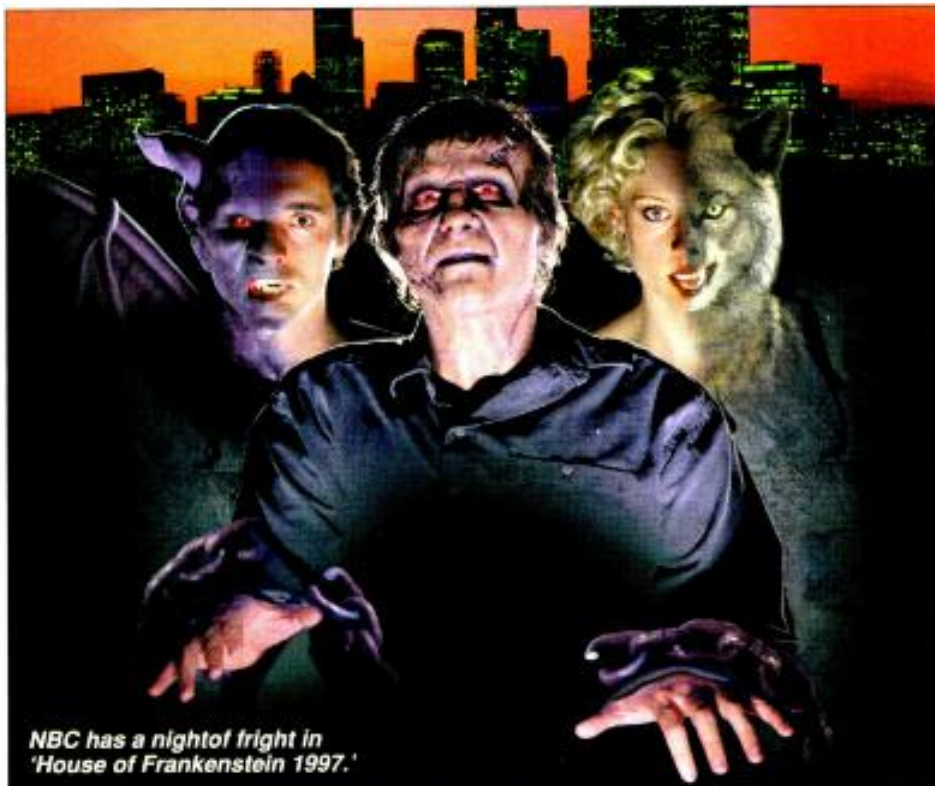
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wrote the original musical for television. Then—rising star Julie Andrews played the title role—portrayed next by Lesley Ann Warren in 1965, when the musical was restaged for TV. This time around, the teleplay has been tweaked and the humor updated, while more Rodgers tunes have been added to the original score.

Still, the producers were not blind to the risks of airing a live-action, Broadway-style musical for today's TV audience. These days, you're more apt to see the genre depicted in a kitschy episode of CBS's *Chicago Hope* (the drama's cast became singers and dancers in the mind of the comatose Aaron Shutt in a *Cop Rock*-like episode that aired last week).

That hasn't stopped Disney from considering more TV musicals for the future. The studio already has its sights set on a live-action Pinocchio, while Wendy Wasserstein ("The Heidi Chronicles") is penning a musical—both for the *Wonderful World of Disney* franchise.

At this point, Hirschhorn remains partial to his latest "child." "I think *Cinderella* is the best piece of television that will be made all year. I hope the audience agrees," he said. ■



Scaring up some viewers

Networks pull out promo stops for first big sweeps battle

By Lynette Rice

Sometimes it helps to have some of Frankenstein's monsters jump out of a plane over a Halloween party.

That, of course, is in addition to the slew of print ads, billboards and on-air promos it will take to attract viewers for one of the most competitive nights of the upcoming sweeps—Nov. 2.

Eyeballs are sure to come at a premium that Sunday, one of only a few nights during the sweeps when the Big Four pull out their big guns.

ABC has *Cinderella* (see preceding story) and the first installment of *Oprah Winfrey Presents*. CBS has Angela Lansbury starring in another *Murder, She Wrote* movie; Fox has the fifth-season debut of *The X-Files*, and NBC has a two-part remake of *The House of Frankenstein*.

What's a marketing department to do?

"Frankenstein falling out of a sky and into a party where people are dressed like werewolves. Call me crazy, but that's an interesting photo opportunity," says John Miller, NBC executive vice president, advertising and promotion.

NBC has some other plans up its sleeve in addition to the Oct. 30 party at Universal Studios in California—like offering a trip to Transylvania (no

joke) via a radio contest and sticking the *House of Frankenstein* name on Ticketmaster envelopes.

ABC could be sitting pretty from the mass publicity over *Cinderella*, but the network certainly helped to generate some buzz by staging a star-studded premiere at Mann's Chinese Theatre in Hollywood earlier this month.

Lansbury isn't taking any chances on losing eyeballs that night. She's doing a cross-country publicity tour that will include a first-ever appearance on *Live with Regis & Kathie Lee*. Some folks will go to extraordinary lengths for a little publicity. And *The X-Files*—although no doubt banking on its dedicated following to tune in for the premiere—also has a 100th-episode party planned in Los Angeles for Nov. 1.

"You have to do whatever you can to get yourself noticed in what is an enormously crowded environment for media properties," Miller says. "It's not just TV movies or miniseries. It's theatrical properties being launched, in addition to 117 cable networks and the Internet competing for people's time. It just gets tougher and tougher to get noticed. We push to promote relentlessly with a sense of fun, at least at the top of our mind, so people will want to check it out." ■

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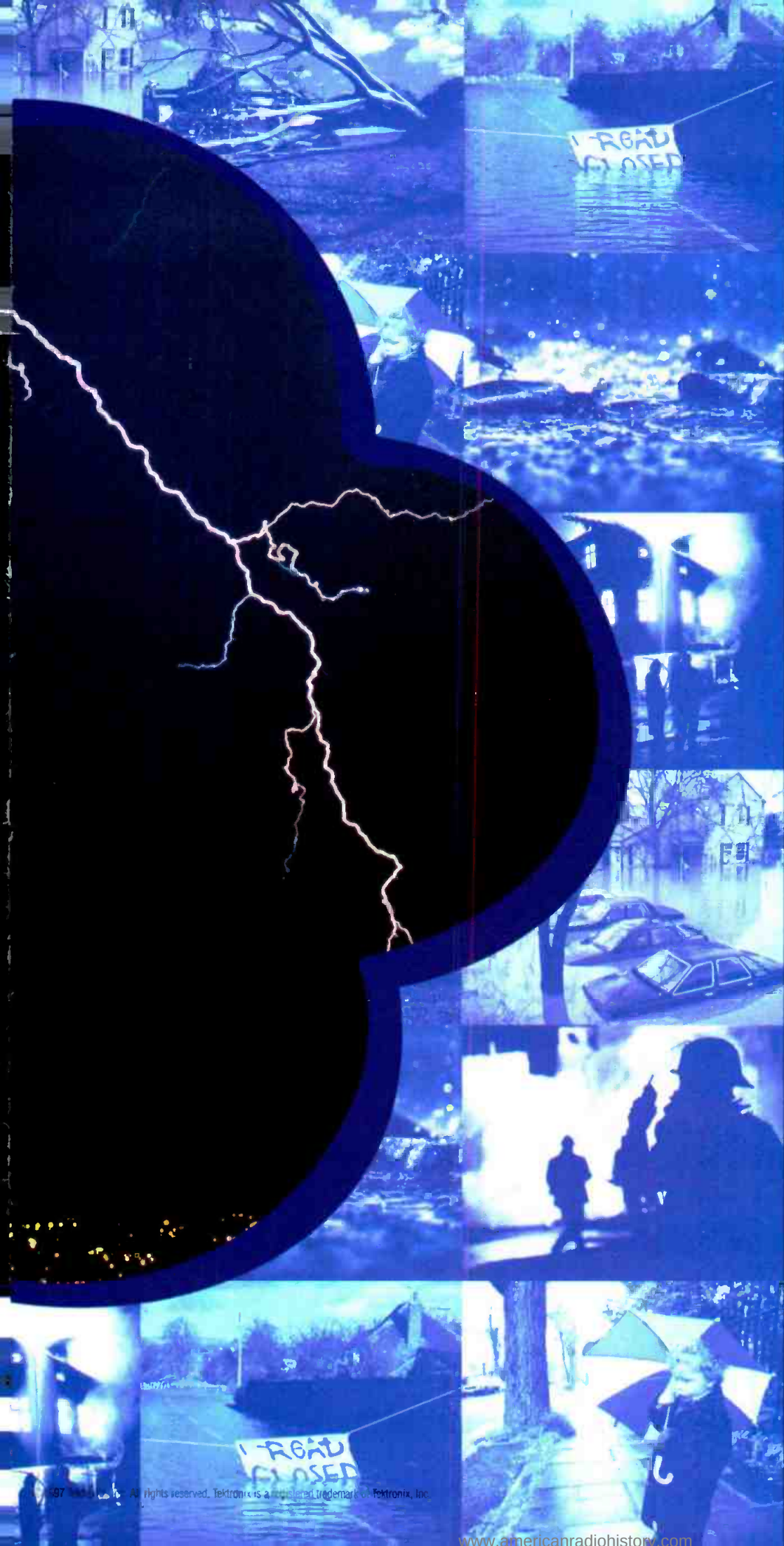


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'Xena' led action hours last season.

Test of strength

The top two action hours for the 1996-97 season were Universal Television Enterprises'

Xena: Warrior Princess and

Hercules: The Legendary Journeys.

According to Nielsen Media Research, *Xena* captured a 6.0 GAA rating and *Hercules* earned a 5.7 GAA. Following behind those two for the season was *Star Trek: Deep Space Nine* with a 5.4 and All American's *Baywatch* with a 4.2.

NSS POCKETPIECE

Top ranked syndicated shows for the week ending Oct. 12, as reported by Nielsen Media Research. Numbers represent average audience stations % coverage.

1. Wheel of Fortune	10.9/226/96
2. Jeopardy!	8.5/212/96
3. Home Improvement	7.3/231/97
4. Oprah Winfrey Show	7.1/224/98
5. Xena: Warrior Princess	6.1/227/98
6. Entertainment Tonight	5.5/174/95
6. Hercules, Journeys of	5.5/230/98
8. Star Trek: Deep Space Nine	5.4/237/98
9. NFL on TNT	5.3/4/74
10. Simpsons	4.9/157/85
11. Frasier	4.6/175/91
12. Rosie O'Donnell Show	4.2/235/99
13. Inside Edition	4.1/147/91
14. Walker, Texas Ranger	4.0/217/97
15. Extra	3.9/224/97
15. NYPD Blue	3.9/229/97

'Arthel & Fred' on bubble

All American Television Corp.'s new syndicated talk show *Arthel and Fred* could be on its way out. The show's staff has been alerted of a coming production hiatus and All American officials say the show's future will be determined after the November sweeps. *Arthel and Fred* has been averaging a 0.9 rating/4 share since its debut last month, according to Nielsen Media Research.

Hey hey, it's Kimmy

JP Kids and *Living Single* star Kim Coles are teaming to develop a children's animated series entitled *Kimmy's World*. The series will be in the tradition of *Fat Albert and the Cosby Kids*, featuring characters cre-



'Beast Wars' winning

Keeping up with kids

'Beasts' and 'Dogs' rule

Cluster Television's *Beast Wars* and *All Dogs Go To Heaven: The Series* ended the month of September as the top two syndicated children's programs. *Beast Wars* pulled in a 1.9 rating/7 share in the metered markets, according to Nielsen Media Research. *Beast Wars* placed first in many key demos including boys 6-11. *All Dogs Go To Heaven* delivered a 1.8 rating/7 share.

'Crayons' a draw

Sachs Family Entertainment's *Bananas in Pajamas & The Crayon Box* is the top syndicated pre-school show. *Bananas* has averaged a 1.3 rating in children ages 2-to-5, according to Nielsen Media Research.

'Bananas in Pajamas & The Crayon Box' on top



Good news for new Captain

'Kangaroo' is hopping

Saban's *All New Captain Kangaroo* is averaging a 0.8 national household rating, according to Nielsen Media Research. The weekend syndication runs of the *Captain* have turned in some impressive numbers on WTVF-TV Nashville, garnering a 5.3/14 share last weekend. In New York, the show scored a 1.7/10 on WABC-TV last Saturday.

ated and voiced by Coles and based on her childhood days growing up in Brooklyn.

'Donny & Marie' clears

Columbia TriStar Television has cleared

its upcoming talk/variety strip with Donny and Marie Osmond in over 88% of the country. New markets include WTTT(TV) Mil-



CTTD has obtained more clearances for new strip.

waukee, WITG(TV) Washington and KTVU(TV) San Francisco. The show is set to debut next fall.

They're off!

Twentieth Television's two off-network dramas got off to fast starts in weekend syndication runs. *X-Files* debuted last weekend with a 5.3 rating in the metered markets, according to Nielsen Media Research. Twentieth's other hour drama, *NYPD Blue* premiered the previous weekend with the exact 5.3 rating. Both shows are also running on the FX cable network every weeknight.



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Week 4	abc	CBS	NBC	FOX	U/P/N	WB
	10.7/17	9.1/14	9.9/16	9.3/15	3.2/5	3.7/6
MONDAY	8:00 91. Timecop 4.2/7	24. Cosby 10.7/17	36. Suddenly Susan 9.1/14		105. In the House 3.2/5	92. 7th Heaven 3.8/6
	8:30	29. Ev Loves Raymd 9.9/15	48. Fired Up 8.4/13	33. American League Divisional Playoffs Game 5—Baltimore Orioles vs. Cleveland Indians 9.4/15	103. Mal & Eddie 3.3/5	
	9:00 7. NFL Monday Night Football—Dallas Cowboys vs. Washington Redskins 14.4/24	40. Cybill 8.9/13	27. Caroline in the City 10.1/15		107. Good News 3.1/5	100. Buffy/Vampire Slayer 3.5/5
	9:30	40. George & Leo 8.9/13	43. Naked Truth 8.8/13		107. Sparks 3.1/5	
	10:00	52. Brooklyn South 8.1/13	16. Dateline NBC 11.6/19			
TUESDAY	10:30					
	8:00 13.2/21	7.8/13	12.8/21	6.0/9	2.9/5	
	8:30 15. Home Imprvmt 12.0/20	43. JAG 8.8/14	12. National League Championship Series Game 6—Florida Marlins vs. Atlanta Braves 13.0/22	72. Fox Tuesday Night Movie—Terror in the Family 6.0/9	105. Clueless 3.2/5	
	9:00 4. Home Imprvmt 16.5/25	59. Michael Hayes 7.6/12			94. Moesha 3.7/6	
	9:30 20. Hiller & Diller 11.3/18	65. Dellaventura 7.1/12			109. Hitz 2.4/4	
WEDNESDAY	10:00 11. NYPD Blue 13.6/23				110. Hd Ov Heels 2.1/3	
	10:30					
	8:00 10.7/18	9.6/16	6.3/10	8.5/14	3.4/5	3.6/6
	8:30 46. Spin City 8.6/15	40. Nanny 8.9/15	90. Tony Danza 4.3/7	15. MLB/Postgame 12.1/20	103. The Sentinel 3.3/5	98. Sister, Sista 3.6/6
	9:00 23. Dharma & Greg 10.8/17	46. Murphy Brown 8.6/14	96. Built to Last 3.6/6	55. Beverly Hills 90210 8.0/13	92. Smart Guy 3.8/6	
THURSDAY	9:30 19. Drew Carey 11.4/18	31. Public Eye—Bryant Gumbel 9.5/15	68. 3rd Rock fr/Sun 6.6/11	58. Party of Five 7.7/12	102. Star Trek: Voyager 3.4/5	100. Wayans Bros 3.5/6
	10:00 25. Ellen 10.6/17	26. Chicago Hope 10.5/18	68. Working 6.6/10		96. Stv Harvey 3.6/6	
	10:30 18. PrimeTime Live 11.5/20		50. Law & Order 8.3/15			
FRIDAY	8:00 5.5/9	7.9/13	19.2/31	4.1/6		
	8:30 87. Nothing Sacred 4.4/7	38. Promised Land 9.0/15	5. Friends 16.4/28	85. Living Single 4.6/8		
	9:00 83. Cracker 4.8/7	30. Diagnosis Murder 9.6/15	8. Union Square 13.9/22	87. Between Brothers 4.4/7		
	9:30 61. 20/20 7.4/12	82. 48 Hours 5.0/8	2. Seinfeld 20.9/32	94. 413 Hope St. 3.7/6		
	10:00		3. Veronica's Clst 18.1/28			
SATURDAY	10:30		1. ER 23.0/38			
	8:00 8.6/16	6.4/12	8.9/17	5.5/10		1.4/3
	8:30 52. Sabrina/Witch 8.1/16	71. Family Matters 6.5/13	64. Players* 7.3/14	81. The Visitor 5.1/10		118. Superman/Batman Special 1.4/3
	9:00 61. Boy Meets Wrlld 7.4/14	76. Meego 5.6/11	22. Dateline NBC 11.2/20	72. Millennium 6.0/11		117. Parent'Hood 1.5/3
	9:30 66. You Wish 6.8/12	76. Gregory Hines 5.6/10	52. Homicide: Life on the Street 8.1/15			
SUNDAY	10:00 74. Teen Angel 5.9/11	75. Step by Step 5.8/10				
	10:30 16. 20/20 11.6/22	60. Nash Bridges 7.5/14				
	8:00 5.2/10	8.7/16	11.2/21	5.4/10		
	8:30 87. C-16 4.4/8	55. Dr. Quinn, Medicine Woman 8.0/15	20. World Series Game 1—Cleveland Indians vs. Florida Marlins 11.3/22	83. Cops 4.8/9		
	9:00 86. Total Security 4.5/8	45. Early Edition 8.7/16		76. Cops 5.6/10		
SUNDAY	9:30 68. The Practice 6.6/13	31. Walker, Texas Ranger 9.5/18		76. America's Most Wanted: AFB 5.6/10		
	10:00					
	10:30					
	7:00 9.1/15	13.2/21	13.5/22	6.8/11		1.9/3
	7:30 36. Wonderful World of Disney—Sabrina, the Teenage Witch 9.1/15	8. 60 Minutes 13.9/24	34. Series Pregame 9.2/17	80. World's Funniest! 5.2/9		112. Pinky/Brain 1.9/3
SUNDAY	8:00	8. Touched by an Angel 13.9/21	6. World Series Game 2—Cleveland Indians vs. Florida Marlins 15.0/24	96. World's Funniest! 3.6/6		113. Parent'Hood 1.8/3
	8:30			51. The Simpsons 8.2/13		110. Jamie Foxx 2.1/3
	9:00			48. King of the Hill 8.4/13		113. Unhap Ev At 1.8/3
	9:30 38. ABC Sunday Night Movie—Bad to the Bone 9.0/14	13. CBS Sunday Movie—Love in Another Town 12.4/20		61. The X-Files 7.4/11		113. Tom Show 1.8/3
	10:00					116. Alright Air 1.6/3
WEEK AVG	9.0/15	9.1/15	11.8/20	6.7/11	3.1/5	2.6/4
	9.0/15	9.4/16	10.8/18	7.1/12	3.3/5	2.9/5

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	\$35,230,000	2
Combos	\$50,725,000	10
FMs	\$2,076,000	2
AMs	\$2,527,127	5
Total	\$90,558,127	19

SO FAR IN 1997:

TVs	\$6,482,878,684	98
Combos	\$6,974,830,051	271
FMs	\$1,854,776,890	347
AMs	\$318,449,608	193
Total	\$15,614,925,233	909

SAME PERIOD IN 1996:

TVs	\$8,512,371,645	85
Combos	\$11,344,287,229	285
FMs	\$2,378,025,623	339
AMs	\$177,776,644	193
Total	\$22,412,461,141	902

Source: BROADCASTING & CABLE

TV

WNDY-TV Marion, Ind./Indianapolis

Price: \$34.99 million

Buyer: Viacom International Inc., New York (Sumner M. Redstone, president/66.66% owner; Kerry McCluggage, chairman, Paramount TV Group; Anthony Cassara, president, Paramount Stations Group Inc.); owns/is buying 15 TVs and options to buy two more TVs

Seller: IMS Broadcasting LLC, Marion (John Newcomb, principal); no other broadcast interests

Facilities: ch. 23, 5,000 kw visual, 600 kw aural, ant. 1,082 ft.

Affiliation: WB

KVMD(TV) Twentynine Palms, Calif.

Price: \$240,000

Buyer: Peoria Broadcasting Services Inc., South Pasadena, Calif. (Michael Rodriguez, president/owner)

Seller: Desert 31 Television Inc., Enumclaw, Wash. (Michael L. Parker, president)

Facilities: ch. 31, 12 kw visual, ant. 295 ft.

Affiliation: Independent

COMBOS

WMAN(AM)-WYHT(FM) Mansfield and WSWR(FM) Shelby, Ohio; WFNT(AM)-WCRZ(FM) Flint and WWSN(FM) Tuscola, Mich.

Value: \$31 million-\$32 million for merger

GOCOM gets Youngstown radios

GOCOM Communications LLC is breaking into radio with the purchase this week of five stations in the Youngstown, Ohio, market for \$9.625 million. In September, GOCOM agreed to purchase WKBN-TV Youngstown for \$48 million, bringing its television holdings to nine stations in midsize markets. GOCOM President Ric Gorman says of the Youngstown radio purchases: "If we can increase our shelf space in the same market, that makes sense for us."

GOCOM, backed by Bain Capital Inc., has pursued an aggressive buying strategy for midmarket TVs; Gorman expects the company to double in the next year. GOCOM's first five radio properties are WRTK(AM)-WBBG(FM) from Connoisseur Inc. and WPAO [formerly WICT](AM)-WWSY(FM) and WICT-FM from Zapis Communications Corp. The Zapis stations deal was brokered by Star Media Group Inc.

—Sara Brown

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is the person **we deliver.**



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CLOSED

Paxson Communications Corporation

Lowell "Bud" Paxson, Chairman & CEO

has agreed to acquire

WSCO-TV
Suring, Wisconsin

from

VCY/America, Inc.
Vic Eliason, President

Patrick Communications was proud to serve as the
broker in this transaction.



PATRICK COMMUNICATIONS

410-740-0250

Buyer: Regent Communications Inc., Covington, Ky. (Terry S. Jacobs, chairman/80% owner); owns/is buying 16 FMs and 10 AMs

Seller: Faircom Inc., Old Brookville, N.Y. (Joel Fairman, president); will maintain stock interest in Regent Communications

Facilities: WMAN: 1400 khz, 1 kw; WYHT: 105.3 mhz, 50 kw, ant. 370 ft.; WSWR: 100.1 mhz, 3 kw, ant. 300 ft.; WFNT: 1470 khz, 5 kw day, 1 kw night; WCRZ: 107.9 mhz, 50 kw, ant. 331 ft.; WWBN: 101.6 mhz, 3 kw, ant. 328 ft.

Formats: WMAN: news, talk, sports; WYHT: top 40; WSWR: classic rock; WFNT: news, talk; WCRZ: AC; WWBN: AOR

Broker: The Crisler Co.

WRTK(AM)-WBBG(FM) Youngstown, Ohio

Price: \$7.025 million

Buyer: GOCOM Communications LLC, Charlotte, N.C. (Richard L. Gorman, CEO; Bain Capital Inc., owner); owns WGXA(TV) Macon, Ga.; KTVE(TV) El Dorado, Ark./Monroe, La., and WFXI(TV) Greenville/New Bern, N.C.; WYDO(TV) Greenville and construction permit for WFXZ(TV) Jacksonville, N.C.; is buying KCPM(TV) (NBC) Chico/Redding, Calif.; KSPR(TV) (ABC)

Springfield, Mo., and KMD(TV) (ABC) Midland/Odessa, Tex.; and WICT-FM Grove City, Pa./Youngstown, WKBN-TV and WPAO(AM) (formerly WICT)-WWSY (FM) Youngstown

Seller: Connoisseur Inc., Westport, Conn. (Jeffrey D. Warshaw, 75% owner); owns/is buying 19 FMs and 10 AMs

Facilities: AM: 1390 khz, 9.5 kw; FM: 101.1 mhz, 24 kw, ant. 711 ft.

Formats: AM: talk, sports; FM: religion

WICT-FM Grove City, Pa./Youngstown and WPAO(AM) (formerly WICT)-WWSY (FM) Youngstown, Ohio

Price: \$2.6 million

Buyer: GOCOM Communications LLC, Charlotte, N.C. (Richard L. Gorman, CEO; Bain Capital Inc., owner); owns WGXA(TV) Macon, Ga.; KTVE(TV) El Dorado, Ark./Monroe, La., and WFXI(TV) Greenville/New Bern, N.C.; WYDO(TV) Greenville and construction permit for WFXZ(TV) Jacksonville, N.C.; is buying KCPM(TV) (NBC) Chico/Redding, Calif.; KSPR(TV) (ABC) Springfield, Mo., and KMD(TV) (ABC) Midland/Odessa, Tex.; WKBN-TV and WRTK(AM)-WBBG(FM) Youngstown

Seller: Zapis Communications Corp., Cleveland (Xenophon Zapis, chairman); owns WJMO(AM)-WXAK(FM) and

WXJM-FM Cleveland

Facilities: WICT-FM: 95.1 mhz, 19 kw, ant. 805 ft.; WPAO: 1470 khz, 1 kw day, 500 w night; WWSY: 95.9 mhz, 3 kw, ant. 328 ft.

Formats: WICT-FM: country; WPAO: country; WWSY: classic rock

Broker: Star Media Group Inc.

KSRV-AM-FM Ontario, Ore.

Price: \$2.1 million

Buyer: American General Media Corp., Towson, Md. (Anthony S. Brandon, 67% owner); in various forms, Brandon's own/are buying 13 FMs and nine AMs

Seller: American Cities Broadcasting LLC, Chicago (Bruce Buzil, co-chairman/4% equity manager); is buying seven FMs and six AMs

Facilities: AM: 1380 khz, 5 kw day, 1 kw night; FM: 96.1 mhz, 100 kw, ant. 450 ft.

Formats: Both country

Broker: Media Services Group Inc.

KBAR(AM)-KZDX-FM Burley, Idaho

Price: \$1.8 million (\$10,000 for option)

Buyers: KART Broadcasting Co. Inc., Jerome, Idaho (Allen D. Lee, president/30% owner); owns KART(AM)-KMXV(FM) Jerome; principals own KBBK(AM)-KKMV(FM) Rupert, Idaho; is selling KOSZ(FM) and KFTZ(FM) Idaho Falls

Seller: Mini-Cassia Broadcasting Inc., Burley (Donald E. Westfall, principal); no other broadcast interests

Facilities: AM: 1230 khz, 1 kw; FM: 99.9 mhz, 25 kw, ant. 2,460 ft.

Formats: AM: oldies; FM: hot AC

WBET(AM)-WCAV-FM Brockton, Mass.

Price: \$1.5 million

Buyer: KJI Broadcasting LLC, Pittsfield, Mass. (Joseph V. Gallagher, managing member/99% owner); owns WBEC-AM-FM

Seller: WBET LLC, Brockton (Charles Fuller, managing member); no other broadcast interests

Facilities: AM: 1460 khz, 5 kw day, 1 kw night; FM: 96.6 mhz, 3 kw, ant. 300 ft.

Formats: AM: news, talk; FM: C&W

Broker: Media Services Group Inc.

KUVA(FM) and KVOU(AM)-KYUF(FM)

Uvalde and KEPS(AM)-KINL(FM) Eagle Pass, Tex.

Amplification

Granite Broadcasting Corp.'s purchase of KOFY-TV San Francisco from Pacific FM Inc. cost \$173.75 million which includes \$30 million for a five-year non-compete agreement. The deal was brokered by H.B. La Rue Media Brokers.

CLEAR CHANNEL

has acquired

WZTR-FM

Milwaukee, Wisconsin

from

SHOCKLEY COMMUNICATIONS

for

\$14,500,000

The undersigned acted as broker in this transaction and assisted in the negotiations.



Kalil & Co., Inc.

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

Hicks on top in LIN bid

Raycom dropped its effort to acquire LIN Television last Wednesday after Hicks, Muse, Tate & Furst upped its offer to \$55 per share, or about \$80 million more than Raycom's \$52.50-per-share offer that was made public on Monday.

LIN estimated the value of Hicks Muse's increased bid at slightly more than \$1.9 billion. The Hicks Muse/LIN deal is a signed merger agreement that is still subject to higher offers. Any such offer would have to be made before the shareholder vote approving the Hicks Muse deal, which is expected in January.

With the increased offer from Hicks Muse, LIN agreed to raise from \$32.2 million to \$64.4 million the breakup fee if the deal doesn't go through.

Raycom says its interest in LIN will result in LIN shareholders getting nearly \$250 million more for the company (assuming the deal closes) than Hicks Muse had intended to pay. In a statement announcing the withdrawal of its bid, Raycom President John Hayes said: "LIN Television is an excellent company, and we congratulate their shareholders for receiving almost \$250 million in cash above the original Hicks Muse contract."

The \$55-per-share offer is more in line with analysts' valuation of LIN before Hicks Muse made its initial \$47.50-per-share offer in August. If the deal goes through, Hicks and NBC will create a separate venture to run LIN's KXAS-TV Dallas and NBC's KNSD(TV) San Diego that will be 80% controlled and managed by NBC (B&C, Oct. 13). —Steve McClellan

Price: \$1.5 million

Buyer: Texrock Radio Inc., Austin (Dain L. Schult, president/owner); is buying KHLB-AM-FM Burnet, KTAM(AM)-KORA(FM) Bryan, and KHLR(FM) Cameron, all Tex.

Seller: Willis Jay Harpole, Boerne, Tex.; owns KOYE-FM Laredo and is buying KOUL-FM Sinton, KLTG-FM Corpus Christie, KRAD-FM Portland and KDAE(AM) Portland, all Tex.

Facilities: KUYA: 102.3 mhz, 3 kw, ant. 280 ft.; KVOU: 1400 khz, 1 kw; KYUF: 104.9 mhz, 3 kw, ant. 263 ft.; KEPS: 1270 khz, 1 kw; KINL: 92.7 mhz, 3 kw, ant. 255 ft.

Formats: KUYA: Spanish; KVOU: country, Spanish; KYUF: C&W; KEPS: Tejano; KINL: C&W

WJDY(AM)-WSBY-FM Salisbury, Md.

Price: \$1.3 million

Buyer: Cumulus Media LLC., Milwaukee (Richard Weening, chairman; William M. Bungeroth, president); owns/is buying 30 FMs and 12 AMs

Seller: Connor Broadcasting Corp. (J. Parker Connor, owner); owns WJPY(AM)-WSUX-FM Seaford, Del.

Facilities: AM: 1470 khz, 5 kw day, 500 w night; FM: 98.9 mhz, 6 kw, ant. 328 ft.

Formats: AM: urban AC; FM: soft AC

Broker: William B. Schutz Jr.

WEKY(AM) Richmond and WKXO-AM-FM Berea, Ky.

Price: \$550,000

Buyer: Commonwealth Broadcasting Corp., Glasgow, Ky. (Steven Newberry, president); owns WLBN(AM)-

WLSK(FM) Lebanon, WTCO(AM)-WCKO (FM) Campbellsville, WCDS(AM)-WOVO (FM) Glasgow, WGRK-FM Greensburg, WBRT(AM)-WOKH(FM) Bardstown and WAKY-AM-FM Springfield, all Ky.

Seller: Pioneer Broadcasting Co. Inc., Richmond, Ky. (Robert Spradlin, president); no other broadcast interests

Facilities: WEKY: 1340 khz, 1 kw; WKXO(AM): 1500 khz, 250 w; WKXO-FM: 106.7 mhz, 1.95 kw, ant. 584 ft.

Formats: WEKY: AC; WKXO(AM): C&W, news; WKXO-FM: country

Broker: R.E. Meador & Associates

50% of WFAS-AM-FM White Plains and WZZN(FM) Mt. Kisco, N.Y.

Price: \$350,000

Buyer: BBR II LLC, Sacramento, Calif. (Frank Washington, managing member/90% owner); no other broadcast interests

Seller: CapStar Broadcasting Partners LP; Austin, Tex. (Thomas O. Hicks, owner); owns/is buying 170 FMs and 76 AMs

Facilities: WFAS(AM): 1230 khz, 1 kw; WFAS-FM: 103.9 mhz, 600 w, ant. 669 ft.; WZZN: 106.3 mhz, 3 kw, ant. 440 ft.

Formats: WFAS(AM): news, talk, full service, MOR; WFAS-FM: AC; WZZN: AC, news

RADIO: FM

KFTZ-FM and KOSZ-FM Idaho Falls, Idaho

Price: \$2 million

Buyer: American Cities Broadcasting LLC, Chicago (Bruce Buzil, co-

SOLD!

WKFT-TV, Fayetteville, North Carolina, from Allied Communications Company, Inc., Robert P. Holding, III, President and CEO, to Bahakel Communications, Ltd., Cy N. Bahakel, President.

Brian E. Cobb
and
Charles E. Giddens
Brokers

BRIAN E. COBB
CHARLES E. GIDDENS
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RANDALL E. JEFFERY
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Subject to FCC approval

chairman/4% equity manager); is buying nine FMs and six AMs
Seller: KART Broadcasting Co. Inc., Jerome, Idaho (Allen D. Lee, president); owns KART(AM)-KMOV(FM) Jerome; is buying KBAR(AM)-KZDX(FM) Burley; is building a new FM in Twin Falls; principals own KBBK(AM)-KKMV(FM) Rupert, all Idaho

Facilities: KFTZ: 103.3 mhz, 100 kw, ant. 659 ft.; KOSZ: 105.5 mhz, 100 kw, ant. 659 ft.

Formats: KFTZ: Religion; KOSZ: Soft favorites

Broker: Media Services Group Inc.

WHKL-FM Crenshaw, Miss.

Price: \$76,000

Buyer: Batesville Broadcasting Co. Inc., Batesville, Miss. (J. Boyd Ingram, president/100% owner)

Seller: John Pelham Ingram, Batesville

Facilities: 106.9 mhz, 6 kw, ant. 330 ft.

Format: Oldies

RADIO: AM

KFXD(AM) Nampa, Idaho

Price: \$1.8 million

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division);

owns one TV station; owns/is buying 99 FMs and 61 AMs

Seller: Doubledee Broadcast Group, Meridian, Idaho (Alex J. Krisik, president); owns KFXD-FM Nampa

Facilities: 580 khz, 5 kw

Format: News, talk, business, sports

Broker: Jorgenson Broadcast Brokerage

KGRN(AM) Grinnell, Iowa

Price: \$560,000 for stock

Buyer: Russell A. and Brenda K. Crawford, Grinnell; no other broadcast interests

Sellers: Forrest J. and Joan D. Mitchell; Mianne S. Nelson; Dorea S. Potter, and Debra S. Haines, Stuart, Fla.; Nelson owns WMCW(AM) Harvard, Ill.; Potter owns WRAM(AM)-WMOI(FM) Monmouth, Ill., and KWON(AM)-KYFM(FM) Bartlesville, Okla.

Facilities: 1410 khz, 500 w day, 47 w night

Format: MOR

WZBZ(AM) Plattsburgh, N.Y.

Price: \$100,000

Buyer: Family Broadcasting Inc., Essex, Vt. (Alexander D. McEwing, president/39.8% owner); owns WGLY(FM) Waterbury and WGLV(FM) Hartford, Vt.

Seller: Barry P. Lunderville, Shelburne, Vt.; is building a new FM in

Lancaster, N.H.

Facilities: 1070 khz, 5 kw

Format: News, talk

WTNW(AM) Tuscaloosa, Ala.

Price: \$50,000

Buyer: Tuscaloosa Radio Co. LLC, Bessemer, Ala. (Auburn Network, Inc., 50% owner, Mike G. Hubbard, president and Woodcom Inc., 50% owner, E. Kirk Wood, president); no other broadcast interests

Seller: H&P Communications Inc., Birmingham, Ala. (Cecil Heftel and Carl Palmer, owners); owns WBHJ(FM) (formerly WFFX-FM) Tuscaloosa, WBHK(FM) Warrior and 90% of WDBB-TV Bessemer, all Ala.

Facilities: 1230 khz, 1 kw

Format: News, talk

WLAS(AM) Jacksonville, N.C.

Price: \$17,126.52

Buyer: Eastern Broadcasting Inc., Statesville, N.C. (Ronald W. Benfield, president); no other broadcast interests

Seller: Eckhardt Broadcasting, Jacksonville (Keith Eckhardt, president); no other broadcast interests

Facilities: 910 khz, 5 kw

Formats: Talk

—Sara A. Brown

Local digital radio gets closer to reality

Prototype system begins field tests in spring; if successful, stations could be on air in three years

Radio

By John Merli, special correspondent

National satellite radio moved a step closer to existence (at least on paper) this month when the FCC issued licenses to CD Radio and AMRC. For thousands of current terrestrial AM and FM broadcasters who could join the digital era via digital audio broadcasting (DAB), it's been an anxious and frustrating waiting game. But the wait may be coming to an end.

Late next spring, a new DAB prototype being developed by USA Digital Radio (USADR) and Lucent Technologies should be ready for extensive field tests. USADR, whose partners include

Westinghouse, CBS and Gannett, says that if all goes according to plan—and there are several “ifs” still to consider—DAB could begin emerging within three years. Radio broadcasters have heard all this before, but this project team already has worked out many of the bugs that plagued earlier prototypes.

Back in 1994, following a series of technical mishaps (mainly interference and multipath problems) during field tests of a different in-band/on-channel (IBOC) scheme in San Francisco, broadcasters, engineers and their respective companies decided the only solution was to start over. They went for a “total redesign” of a workable IBOC system, according to NAB’s John Marino, vice president for science and technology. NAB had strongly

supported the original IBOC effort and backs the current endeavor (although not financially), while repeatedly characterizing proposed subscription-based national satellite radio services as a threat to radio’s traditional localism.

Today, in a Baltimore laboratory and elsewhere, USADR and Lucent Technologies are attempting to create a new type of digital transmission standard for the radio industry. Once again, it will be IBOC, which will allow the use of current frequencies now held by most broadcasters. The much-publicized Eureka system being implemented in Europe (and probably Canada) via L-band frequencies is technically possible in the U.S., but not available; L-band frequencies already are being used by the U.S. military.

The USADR/Lucent collaboration, which began a few months ago, partly stems from Westinghouse’s new interest in digital radio following its acquisition of CBS. CBS Radio Group has long been active in digital development. Lucent, barely more than a year old, brings the resources of the old Bell Labs.

Lucent devised PAC (perceptual

Continues on page 91

Broadcasting & Cable's **Telemedia**

THE CONVERGENCE OF TELEVISION, RADIO AND NEW MEDIA

Law

DOJ acts to deter Microsoft 'Net dominance

Move could stall audio-video streaming strategies

By Richard Tedesco

The Department of Justice's move last week to stop Microsoft from requiring computer makers to package Internet Explorer 3.0 in Windows 95 is a shot at forestalling the Redmond, Wash., giant's aspirations to dominate Internet software, including multimedia streaming software.

DOJ contends that the Windows 95 licensing deals requiring original equipment

manufacturers (OEMs) to pre-install the browser violates a 1995 consent decree. However, Microsoft responds to the DOJ cease-and-desist order and the \$1 million daily fine it seeks. Attorney General Janet Reno is clearly attempting to send a broader message.

"Microsoft is unlawfully taking advantage of its Windows monopoly to protect and extend that monopoly and to undermine consumer choice.

The Department of Justice will not tolerate that kind of conduct," Reno declared last week.

An active DOJ investigation continues into Microsoft's recent investments in multimedia streaming companies, including the recent acquisition of Sunnyvale, Calif.-based VxTreme and a 10% stake in its Seattle neighbor RealNet-

works, and its equity stake in Cambridge, Mass.-based VDONet. And backing Microsoft down on building its browser business by bullying



A wall @Home

Subscribers to @Home's revamped service this quarter will be hitting the wall—a video wall.

The multi-MSO high-speed Internet service intends to reinvent itself with content that capitalizes on its broadband connection. Paramount will provide a video "wall" of on-demand news content windows that @Home is working on with several content providers for general news, business, entertainment and sports.

Subscribers click on a window in the video-on-demand wall for immediate access to stories streamed in video in a particular category. The user will be able to enlarge the window to view the stories, but probably not to full screen. "We want to find what the optimum size is for the video experience," says Richard Gingras, @Home vice president of programming.

@Home won't disclose content providers for the project. Fox News, which participated in a multicasting test with the service, is a likely candidate for the news content. ESPN is a possibility on the sports side. ESPN Internet Ventures is talking to @Home and other MSO Internet services about various projects, according to an ESPN spokesperson, who declined to say whether the video wall was one of those.

There is also a possibility that @Home will present live music events from SonicNet, according to Gingras. "We're certainly looking at those things," he says of the concept of streaming concerts online.

SonicNet had approached @Home with the idea of streaming pay-per-view concerts online before the deal TCI Music struck to purchase SonicNet parent company Paradigm Music for \$24 million last month (see "Telemedia," Sept. 29). Thomas McPartland, Paradigm president, reports that conversations about programming for @Home are proceeding, but he declined to say when SonicNet content might be seen on the cable service.

What @Home subscribers will definitely soon see along with that video wall is more games. The service expects to add "deep" game offerings from a number of vendors it's negotiating with, says Gingras, who indicated that some offerings would be free, with pay formulas for others yet to be decided. @Home could follow a transactional model, or charge a monthly increment for access to a new games "channel" of content. "We have explored all the possibilities," says Gingras. "Our subscribers love to play games, and they love to take advantage of the low latency of the network."

The popular Quake shoot-'em-up has been a big draw on @Home. The service permits nonsubscribers to compete, giving its subs an enormous firepower advantage and doubtless fueling their appetite for more.

Along with the new content, @Home is seeking to spur usage with a new "channels" architecture to simplify navigation. A "How Do I...?" section will offer users single-click routes for instruction on available transactional services and other functions.—Richard Tedesco

OEMs bears on incorporating streaming capabilities into Windows NT and future operating systems.

"Ultimately, it touches on any feature that Microsoft decides is part and parcel of its operating system. Streaming audio and video comes under the purview of this," says Don DePalma, senior analyst for Forrester Research.

DePalma speculates that DOJ noted that the Windows 95 licensing fee is effectively funding the giveaway of Microsoft's NetShow 2.0 streaming software as a feature in the Internet Information

Server integrated into Windows NT. Microsoft is moving to consolidate the best features of extant streaming technologies in NetShow as it moves to dominate that industry segment.

Microsoft's position in response to DOJ last week was that it is acting in "a completely lawful manner," according to William Neukom, Microsoft senior vice president for law and corporate affairs, who added, "The consent decree explicitly states that Microsoft may integrate new features into the operating system that it licenses to PC manufacturers

without violating the decree."

But Microsoft apparently crossed the line by threatening three OEMs with loss of Windows 95 if they removed the IE browser or even dropped the icon. Compaq Computer Corp., Gateway 2000 and Micron Electronics were all subject to that pressure, according to documents released by DOJ last week.

Observers figure that Netscape Communications could win some practical competitive relief, with OEMs opting to include Neteaster along with IE 4.0 in future software bundles.

"They [Microsoft] have gone way beyond technical integration," says Peter Krasilovsky, vice president and analyst for Arlen Communications. "It's not a natural evolution, as they're asserting. It's just disingenuous for Microsoft to contend it is."

Conceding the point could have a silver financial lining for Microsoft, which could simply charge users \$30 a pop for access to Explorer as a separate entity. But the goal of slipping streaming into Windows could be blunted if the DOJ makes its browser case stick. **TM**

Channels

AOL's Entertainment Asylum spotlights celebrities

Future remains uncertain for Tartikoff project

By Richard Tedesco

America Online opens its Entertainment Asylum this week, inaugurating what it hopes will be a new era in original content on multiple platforms.

AOL Studio's debut of Entertainment Asylum simultaneously premieres a premium version of the entertainment "channel" on the Internet. Twenty-minute celebrity interviews on its daily Hollywood Wire (www.asylum.com) show will be streamed with RealVideo on the Website; the same interviews will be rendered in text or slide-show form with audio and still images on AOL itself (keyword: asylum).

AOL will float the two-hour segment of *Hollywood Wire* until its usage patterns determine its permanent position in its schedule. The *Wire* interviews, featuring the "Screen Team" interview personalities, will be archived (as will all Asylum content). "Downtown" Julie Brown, who continues her role on E!, moonlights online to lead Screen Team personalities Roger Rose, a former VH1 VJ; Laurie Plaksin, who acted in *The Spot* cyber-serial; Melanie Hall, another *Spot* alum, and Jim Wise, a member of the



Groundlings, a Los Angeles comedy troupe, and star of *GrapeJam*, another cyber-serial.

Screen Team correspondents will also be fawning fans who will solicit advice from their online followers about conducting upcoming interviews. Scott Zakarin, president of programming for Entertainment Asylum, says that the Team's approach "gives you the most intimate experience you can have with your favorite celebrities." Zakarin, who produced *The Spot* and *GrapeJam* promises a "papparazzi-safe, gossip-free" environment for participating celebs.

Asylum users can register to get localized

Prodigy puts \$30 million into TV spots

Prodigy Internet is trying to boost subscribership by pumping \$30 million into a TV ad campaign.

The TV spots, targeted for 18 major U.S. markets including New York, Los Angeles, Chicago and Philadelphia, started airing last week. According to Jim L'Heureux, Prodigy vice president of marketing, the objective is to double Prodigy's million-member sub base over the next six months, by convincing consumers it can deliver a coherent Internet experience. "It's obvious people are not finding the kind of fulfillment the media are telling them to expect online," L'Heureux says.

The three initial spots from TBWA Chiat/Day New York treat 'Net surfing humorously. One spot likens 'Net viewing to watching TV listings without seeing the shows. The other spots also emphasize the static aspects of the Web experience. One tongue-in-cheek spot features a character complaining that he spent his weekend "stuck playing ball in the park and having barbecue and beers with friends" instead of camped in front of his PC.

Prodigy claims the timing of the campaign was "coincidental" to the imminent marriage of AOL and CompuServe, a 12 million-subscriber combo that will dwarf third-place Prodigy. —Richard Tedesco

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movie theater listings and can custom-tailor TV listings for themselves.

But AOL's big departure is putting the Asylum content on the Web, and pushing it out in carriage deals on Microsoft's Internet Explorer 4.0, Netscape's Netcaster and the Excite search engine—and beyond that into traditional media. "Take a brand, take it into the Internet and then go cross-media," says Ted Leonsis, president of AOL Studios. "This is a studio system where we can launch multiple brands. The more brands we launch, the more we can leverage the back-end infrastructure."

Leonsis says other distribution deals are in the works. But the one AOL Studios most wanted remains in limbo: *Beggars and Choosers*, the cyber-serial concept created by the late Brandon Tartikoff may or not make it to the Asylum, depending on whether Showtime Networks picks it up for serial treatment on air. *Beggars and Choosers*, the story of behind-the-scenes machinations at a fledgling TV network, was to be the centerpiece of the Asylum at its debut, but Zakarin doesn't have a development timetable for it now.

Other cyber-serials are on the Asylum drawing board, but AOL's entertainment network initially will rely on "shows" about movies and TV to draw an audience. Those include *Comedy Clinic*, *Drama Den*, *Sci-Fi Zone*, *Action Explosion* and *The Pulp Cult Horror Highway*.

Initially, the Asylum is fueling its ad-supported vision with its studio connections. A two-year co-marketing pact with Columbia TriStar's Columbia House is the first deal in place, with two other major deals nearly ready, according to Monica Dodi, a veteran of Warner Bros. International

TV and MTV Europe who serves as Asylum CEO.

AOL claims that close working relationships with Universal Studios, Sony, CBS, New Line Cinema, Miramax and Warner Bros. are also in place. Interviews with Al Pacino, Harrison Ford, Morgan Freeman, Dustin Hoffman, Nick Nolte, Jessica Lange, Michelle Pfeiffer and John Leguizamo

are already in the can and the Screen Team—pledged to serve up softballs—will get plenty more. The Team will also play ball with a Mogul of the Week, a Hollywood studio honcho who'll interact with them and Asylum fans in chat sessions.

Leonsis calls the Asylum a "fully baked network," and even if all the concepts don't seem cooked quite through

yet, they're not really supposed to be. It will be "evolving as people get involved," according to Dodi, who says the key is the mass that Asylum attains through cross-distribution. One million daily page views is the number AOL Studio holds out among advertisers as a bellwether for success; it expects to achieve that goal in its first 100 days. **TM**

Telemidia Briefs

Knight Ridder, 'N.Y. Times' do city guides

Knight Ridder New Media launched a network of 32 Websites called Knight Ridder Real Cities last week; the *New York Times* plans a New York City site early next year.

The Real Cities sites offer users local news, entertainment guides, and electronic yellow pages, along with job- and home-search functions for 32 communities in which Knight Ridder publishes newspapers. Plans include developing multimedia content with Mountain View, Calif.-based Zip2 for an entertainment guide feature called Just Go. Just Go, currently part of the Real Cities for Charlotte, N.C., San Jose, Calif., and St. Paul, will carry movie trailers to be streamed in various formats, according to Mark Weinberg, managing editor for Knight Ridder New Media.

Knight Ridder is exploring a number of multimedia initiatives for Real Cities, according to Weinberg, who says the newspaper publisher thinks it can put out superior online urban guides. "We've been in the entertainment guide business for a very long time. We're putting the content of the newspapers there plus new, fresh content," Weinberg says.

The most advanced Real Cities site features a video library of clips for news and health information. The Lexington, Ky., site uses VXTreme streaming technology to present local news content from WKYT-TV. The San Jose and Detroit sites also contain multimedia content.

The *New York Times* plans a New York City site for launch next year that will focus on news, leisure and entertainment, life necessities and reference and resources.

Both Knight Ridder and the *Times* emphasize opportunities for advertisers in what is becoming an increasingly crowded field. Microsoft, which has been offering city sites online for several months, expects to have a dozen versions of its Sidewalk city guides online by year's end.

Road Runner ads speed

Time Warner Cable is looking to boost mileage for its high-speed Internet access service Road Runner with an ad campaign targeted to four markets.

The initial blush this week will be a billboard in El Paso. "You Don't Have to Take It Anymore," backed up by teaser messages on cable with such lines as, "Your Modem Has Three Weeks to Live." A full-scale campaign with TV and radio spots and print ads will follow in subsequent weeks. With print slogans, including "Unconstipate the Internet," the campaign, designed by New York City-based Mad Dogs and Englishmen, seeks to play on the frustration of Web users who access it via phone lines. The campaign travels to Albany, N.Y., after El Paso.

Road Runner will run a concurrent campaign using the character of an online sheriff, starting in San Diego and then moving into Tampa Bay, Fla., Binghamton, N.Y., and Akron/Canton, Ohio. That campaign, developed by Los Angeles-based Klein & Co., has the sheriff prodding a young slowpoke into the high-speed Internet world.

A Road Runner spokesperson declined to say what Time Warner was spending on the multimedia campaign. The cost of airing the TV spots isn't an issue, since they'll be running on Time Warner cable channels in the respective Road Runner markets. —Richard Tedesco



Making sense of set-tops

Cable boxes going through growing pains

By Price Colman

Like a pubescent teenager, cable set-top boxes are going through an identity crisis: They're in a big hurry to grow up, but they're not quite sure what that means.

Set-tops have been around for more than three decades. Until the recent digital advance, however, they've been at worst a hassle, at best a convenience that can improve the experience of viewing television.

Roughly 45% of cable's 65 million subscribers have set-tops, according to research by Paul Kagan Associates. For those without cable-ready TVs, the box is a requirement to get cable. Other subscribers opt for boxes as a path to pay-per-view or premium services. Even with advanced analog set-tops, it's not always possible to watch one channel while taping another.

"There's been a love-hate relationship with set-tops," says Bob Van Orden, director of digital video systems at Scientific-Atlanta. "When most TVs didn't have remotes and set-tops did, people loved set-tops. Advanced set-tops have program guides, which are usually liked by subscribers. All of a sudden they loved the box again. It's sort of a swinging of the pendulum."

The new digital set-tops are clearly different—a kind of magic box with substantial computing power, two-way capability, interactive programming guides, graphics accelerators and in some cases cable modems. Such features may help market personal computers, but set-tops are a tougher sell.

With early-generation digital set-tops barely starting to trickle out to consumers, the cable industry is already focusing on new and improved versions. Some cable operators say they're holding back on digital because they want to see what the next generation of set-tops offers.

The lure of revenue from the new products and services that advanced digital set-tops will deliver is compelling. But the cable industry may be getting ahead of itself, says John Sie, CEO of Encore Media Group and former top technologist at Tele-Communications Inc.

While digital cable appears to be finally becoming a reality, "the cable industry in my opinion has made a gigantic mistake," says Sie. "It wants to come out of the box with a device that does everything for everyone.... What you want is to take money that's there now—\$11 billion in home video [rental and sales] revenues. So why not just tap directly into that? That's something we know how to do."

Much of what's driving enthusiasm for digital set-tops is that they not only

will drive incremental revenue from premium services and pay per view but also will propel high-speed data services and turn the TV set into a truly interactive device.

But having been burned already by cable's hype-and-hope approach to new technology, some on Wall Street are wary.

"You have to prove out the revenue streams of the current digital boxes and cable modems, both of which we all have great faith in but no proof of," says Tom Wolzien of Sanford C. Bernstein. "It's really a question of when you count your chickens."

Part of the feeding frenzy over advanced digital set-tops stems from the fact that it's not just cable that's eyeing the potential of a box which John Malone and others have described

Set-top bio box

1967: First set-top box, featuring 12 channels, introduced. Cost: about \$12

1972: Next generation set-top with up to 30 channels and the first remote control for converter introduced. Cost: about \$25

1981: First addressable converters introduced. Cost: under \$100

1983: Converter capacity goes to 45 channels

1993: Hybrid fiber-coaxial cable networks introduced, leading to ...

1994: Introduction of advanced analog set-top converters. Cost: about \$150

1994: Time Warner and US West begin trials of full service network in Orlando, Fla., using Silicon Graphics workstation-set-top combo. Cost: \$7,000.

October 1996: Tele-Communications Inc. launches digital cable in Hartford, Conn., using the General Instrument (now NextLevel) DCT-1000 set-top. Cost: \$450+

December 1996: Time Warner orders 550,000 Scientific-Atlanta Explorer 2000 set-tops. Cost: about \$450.

September 1997: Cable Television Laboratories launches OpenCable initiative to push development of interactive set-tops. Discussions inside and outside cable industry center on "network computer"-type box costing under \$300.



NextLevel's DCT5000 set-top box

as a network computer. The computer industry, envisioning its own revenue tributaries from cable's broadband pipe, also is eager to wade in with technology and software that would be part of the box of the future.

Microsoft's intense interest in cable's conduit and digital products prompted the software giant's \$1 billion investment in Comcast. That "validation" fueled interest in cable stocks, which have finally started to play catch-up with the ongoing bull market. Cable stocks have also been buoyed by Microsoft's talks with TCI and overall computer industry interest in digital set-tops.

But is the buzz surrounding set-tops setting up cable investors for disappointment if the promise doesn't pan out promptly? That remains to be seen.

"When has some technological rollout in cable not occurred more slowly than people thought?" asks Mark Riely of Media Group Research. "I don't think it is deliberate hype. I just think that when new products and technology come along, the cable industry gets excited. That's multiplied when it gets to the general public. Cable has been bashed for so long by the media that the industry is glad to tell an exciting story."

It's largely cable's technological cognoscenti who function as visionaries, trying to divine the future and ensure that it's as robust as possible for the industry. That's a primary thrust of Cable Television Laboratories' OpenCable initiative, which seeks to develop an open standard for digital cable boxes.

"I think the cable industry and CableLabs are at the technological nexus for the next home appliance—a set-top box that helps interface the television receiver and computer," says CableLabs President Dick Green. "We're integrating computer technology by adding cable modems to the box, and that will facilitate a TV set being connected to the Internet. ... There's a wide range of new services that can be made available through that high-speed interconnection."

All of which begs the question of just how the cable industry figures to turn what's been a technological ugly duckling—the conventional set-top—into a digital swan. It's going to take savvy marketing to get there. Even the generic name—set-top BOX—doesn't exactly inspire consumer enthusiasm.

Cable is looking at multiple methods for getting set-tops to consumers. The traditional approach is for the operator to buy the box and rent it to customers,



"I think the cable industry and CableLabs are at the technological nexus for the next home appliance—a set-top box that helps interface the television receiver and computer," says CableLabs President Dick Green.

removing one cost barrier to entry. Cable is also considering a retail strategy, which gets the cost of boxes off the operator's balance sheet but may slow their spread. The retail approach also raises portability questions: Will the box work on different systems? The OpenCable initiative is seeking to ensure that it will.

Another challenge for cable is that there's no unanimity on deploying digital networks and digital set-tops. TCI has been the most aggressive in launching digital but has taken a modest approach to digital offerings—essentially more video programming for now. TCI has vowed to have digital cable in front of 75% or more of its homes passed by year end, but is proceeding deliberately with marketing the digital product to avoid disappointing potential customers.

While TCI is employing the NextLevel DCT-1000 digital set-top, a first-generation device, to accomplish its mission, Time Warner Cable has ordered 550,000 Scientific-Atlanta Explorer 2000 set-tops as well as boxes from Pioneer and Toshiba. Unlike the DCT-1000, the Explorer comes with a cable modem already built in. Time Warner intends to begin field testing the S-A boxes early next year. Along with offering a digital programming tier, Time Warner also plans to move quickly to full video on demand.

Meanwhile, set-top vendors continue to produce 5 million–6 million new advanced analog boxes a year. Those are going into consumers' homes,

where operators have upgraded systems and digital cable is more a luxury than a necessity, as it is in much of TCI's operations. Those upgraded systems aren't likely to be a big outlet for digital set-tops for some time.

"The first round you're going to see is [digital set-tops] supplanting ones consumers are not as happy with," says Bruce Leichtman of The Yankee Group. "You're not going to see digital replacing boxes just put in. ... Another part is cable companies are charging for the box. If I'm a basic-only, it's going to be difficult for me to jump up to a new level of service and pay just to have something small. You've got to have a tangible benefit to pay to get those boxes."

One plus for cable: It's unlikely there will be a shortage of digital set-tops. NextLevel has made about 500,000 DCT-1000s so far and will hit 650,000 by year end. NextLevel is preparing the DCT-5000, which incorporates a cable modem and other features, for the second half of next year.

But other issues could slow the digital rollout, says Dick Badler of NextLevel.

"I think people have gotten ahead of the headlights to a degree," he says. "There are other factors, like clustering of systems, which are important, particularly for services like video on demand. Then you need to market this stuff, and that really hasn't happened yet. All these things are in the process of coming together, and we feel very good about that. Where the DCT-5000 falls into that is something we won't know until mid or late next year."

There will be little data on how well the current digital rollout is doing before mid-1998, analysts say. Operators are hoping for 10%–20% penetration for digital cable, numbers most analysts consider reasonable.

But that may not be enough to drive rapid deployment of the next generation of digital set-tops and accompanying products and services, says Andy Sernovitz, president of the Association for Interactive Media, formerly the Interactive TV Association.

"Cable has the ability to add massive value to their existing network, and that's by upgrading consumer hardware," says Sernovitz. "That doesn't happen if just a few consumers buy the box. Even if you get 20 percent market share, that doesn't justify upgrading your network. The value comes from cable's ability to put a box in everybody's house." ■



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Harron plans NY acquisition

Media company now 'excited' about cable future

By Price Colman

After exploring an exit from the cable business two years ago, Harron Communications Corp. has reasserted its interest in the industry with the planned acquisition of Auburn Cablevision of New York.

"We're excited about the business and where it's going to go," says Greg Raymond, Harron senior vice president.

Frazer, Pa.-based Harron earlier this year obtained a \$250 million credit facility and is using that to fund acquisitions and system rebuilds to 750 megahertz.

Harron, which also has interests in five television stations, briefly rekindled rumors of a possible cable exit this summer when it sold Texas systems encompassing about 22,000 subscribers to Marcus Cable. But that was

simply a move to refocus on Harron's core geographic cable operations in Michigan, Pennsylvania, New York and New England.

"We are looking to grow internally and also externally and make acquisitions when they make sense," says Raymond. "We'll look at most anything, though it helps us a lot if it's in the geographic area of one of our groups."

Two years ago, Harron enlisted Communications Equity Associates, which is representing Auburn in the pending sale, to explore the sale of its systems, which encompass some 250,000 subscribers. Officials in the family-owned company were concerned about small cable operators' ability to thrive in an increasingly consolidated cable universe.

Although Harron reportedly received several offers in 1995, it

decided to stick it out.

"They've been strong financially," says Brian Sweeney, of CEA. "When they went on the market, it was in the hope of getting a multiple above market price. Since that did not occur two years ago, they've found that it would make sense for them to go ahead and make acquisitions that make sense for where they are geographically."

The acquisition of Auburn "shows that longtime operators like Harron are still in the acquisition game," adds Sweeney. "They have cash flow, and where better to invest it than in a business they know and have a lot of long-range faith in?"

Sweeney declined to discuss specifics of the Auburn deal, but sources familiar with the situation say that single-system operations like Auburn are currently bringing more than 10 times cash flow.

With rebuilds under way, Harron also intends to pursue the emerging services market by offering high-speed data via cable modems.

The company has beta tests under way in some systems and already is offering Internet connections in certain municipal buildings and schools. Harron also provides data and voice telephony services via a Sonet ring in Utica, N.Y. ■

HBO burnishes brand

Launches network's first promotional makeover

By Donna Petrozzello

Home Box Office is bringing the look of the big screen to its network promotional spots in the network's first on-air image remake in 25 years (B&C, Oct. 20).

On Nov. 1, the network will replace its entire stable of promotional breaks and on-air IDs with a series of segments featuring the HBO logo as the lead character in a variety of stand-alone stories.

The themed breaks between films are designed to promote HBO as an entertainment channel stockpiled with diverse movies, says HBO's director of image and interstitial development, Marc Rosenberg. The breaks are filmed in a letterbox format to give them a cinematic quality.

"Aside from identifying HBO as



HBO gets a new look after 25 years.

being about the biggest theatrical blockbusters, we wanted to say that HBO is the place for the biggest and best entertainment in a variety of film genres," says Rosenberg. "We wanted

the viewer to go away with the image of HBO as TV worth paying for."

HBO worked in conjunction with design and animation firm Telezign of New York to create the eight-part series. The breaks use a variety of film

techniques, including live-action shots, animation, special effects and models.

The stories are brief narratives, up to 30 seconds long, with surprise endings. Telezign also produced the on-air promo campaign for HBO's "Billion Dollar Summer" this past summer as well as a campaign for HBO Pictures.

"We wanted each ID to be a complete stand-alone story to connect with viewers and keep their attention," says Telezign creative

director Ian Greenway.

The "Stepping Stone" spot uses a traditional blue screen of an actor combined with a back-plate shot of a mountain range, special effects of water flow-

*T*argeted media strategies and new technologies are making cable buys more efficient than ever before. Spending on local, regional and national cable advertising is growing at a record pace, expected to climb to \$7 billion by the end of 1997. As a result, cable executives are focusing on how to take advantage of this lucrative revenue stream.

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ing and real footage of a lake surface behind an animated, 3-D model of the HBO logo. In another spot, the logo is featured as the star passenger in the back seat of a limousine.

HBO used the New York-based sound design company RK Music to reorchestrate the network theme music for the breaks and match the cinematic look with a large, cinematic sound.

Before the image recasting, Rosenberg says, HBO had been running a mixed bag of promo spots that had no consistent theme and which had been

produced at different times in the network's development.

"These are building blocks of a whole system we're using on air to tie diverse kinds of programming together into a cohesive 10 minutes or so that we have between movies," says Rosenberg. "It gives people the idea that there is all this different programming, but there is still something that makes it HBO."

Telegen's creative approach was to refocus the brand name of HBO, says Greenway. "Over the years, HBO added many promotional pieces, but

they did not necessarily follow a brand ethic," he says. "So it was important to tie the entire promotional campaign into a whole."

HBO says it worked nearly 18 months planning and developing the redesign of its promotional breaks.

"All sorts of channels on the dial are honing their brand and making their network more distinctive," says Greenberg. "As the leading movie channel, we want to hone our image, make it mean something more to the viewer and remind them why they pay for it." ■

Seeing double double at E!

Cable network says addition of West Coast feed boosts exposure, flexibility

By Donna Petrozzello

E! Entertainment Television is the latest basic cable network to add a West Coast feed. The second feed gives its original programming more prime time exposure and gives the network greater programming flexibility.

Viewers in the Pacific time zone make up about 15% of the national TV audience, according to Nielsen Media Research.

E! particularly wanted to give West Coast prime time exposure to *E! News Daily*, which airs live at 6 p.m. ET. The hour entertainment news show is one of the network's signature programs. With the change, *E! News Daily* will air at 6 p.m. ET/PT, at 7 p.m. in Mountain time zones and at 3 p.m. in Hawaii, the network says.

In addition to delivering its East

Coast prime time programming on the West Coast in prime time, E! is also now able to bury its 3-6 a.m. ET infomercials in the same graveyard on the West Coast. Previously, West Coast viewers received infomercials starting at midnight, which E! officials say pulled down their total-day ratings.

"A large part of our advertising revenue comes from West Coast studios, and they want to know what is going on in the entertainment business. That was another reason we wanted the West Coast audience to be able to watch [*E! News Daily*] at home as well as the East Coast viewers," says Keenan.

"We thought that since this was a time we were increasing our originals, we could serve the viewers on the West



Coast better by providing the right schedule for them in their time zone," he added.

Although other cable networks have adopted West Coast feeds, E! is the first to use Scientific Atlanta's Power Vu video compression system to deliver both an analog and a digital signal to its affiliate on one transponder.

Of 41 cable networks monitored by Nielsen Media Research, 15 have dual feeds, including Comedy Central, Discovery Channel, The Family Channel, FX, Lifetime, MTV, Nickelodeon, USA Networks and VH1. In addition, pay-TV networks Home Box Office, Showtime, The Movie Chan-

nel, The Disney Channel and Cinemax have dual feeds.

Tim Brooks, USA Networks senior vice president of research, says many networks adopt the dual feed not only to air their best programs in prime time on both coasts but to give them flexibility in program scheduling.

With a dual feed, for example, networks can air adult-oriented programming starting at 10 p.m. ET, without worrying that the same material will be inappropriate to air at 7 p.m. on the West Coast, Brooks says.

"With a dual feed, networks can program without concern that shows are going to run outside of their appropriate time period or outside of the competition they were intended to go up against on the West Coast," says Brooks. ■



Helping hands

Nickelodeon held its The Big Help-a-thon in Santa Monica, Calif., Oct. 19. The televised pledge drive drew 8 million calls and 95 million hours of time pledged from kids volunteering to help their community and world. Shown above at the event were (l-r) Nickelodeon President Herb Scannell; Big Help spokeswoman Whoppi Goldberg; Nickelodeon senior vice President Albie Hecht; COO Jeff Dunn, and senior vice president Marva Smalls.

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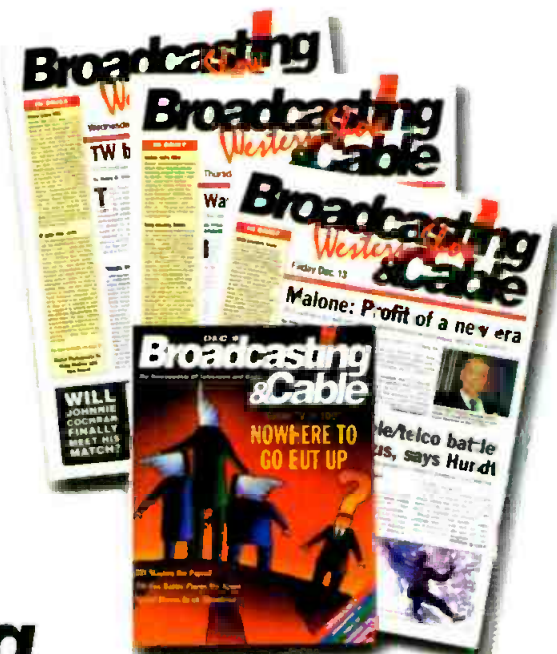
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Headline adds more news

Boosts weather reports and recaps in branding initiative

By Donna Petrozzello

In the race to stand out among a growing stable of cable news networks, Headline News plans to add more frequent weather reports and newscasts of breaking stories in the weeks ahead.

At regularly scheduled breaks twice hourly, Headline News will broadcast local and national weather reports as well as a five-day forecast starting today (Oct. 27).

The network also will recap the day's top breaking news stories at 15 minutes and 45 minutes past the hour, in addition to its existing top-and-bottom-of-the-hour reports.

Headline News Executive Vice President Jack Womack is hoping the changes will drive viewership to the ratings-starved network. Headline News earned a .03 rating in both prime time and total-day Nielsen.

"If we can keep briefing audiences on top stories every 15 minutes, that is better than making viewers wait almost half an hour," he says.

By offering scheduled weather reports, Womack says, the network is "trying to give consistency to weather news so that viewers can count on us to deliver weather at a predictable time."

Headline News also wants to attract more viewers looking for quick updates on breaking stories. "There are a lot of choices for cable news out there, and I don't think we have as much time to give audiences the news as we did in 1982, when Headline News started," says Womack.

As Headline News rolls out its programming additions, it will also begin incorporating the CNN logo before and after commercial breaks to more closely identify Headline News with its parent company. Womack is hoping the tie-in will pay off, as viewers cross over between the two networks. ■

50

PEOPLE'S CHOICE Top Cable Shows

Following are the top 50 basic cable programs for the week of Oct. 13-19, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households.

Program	Network	Time (ET)	HHs. (000)	Rating Cable	U.S.	Cable Share
1. NFL/San Diego @ Kansas City	TNT	Thu 7:58p	3732	5.2	3.8	8.5
2. Rugrats	NICK	Mon 7:30p	3006	4.2	3.1	6.7
3. m/"Hope"	TNT	Sun 8:00p	2621	3.9	2.9	5.9
3. Rugrats	NICK	Wed 7:30p	2766	3.9	2.9	6.4
3. Rugrats	NICK	Thu 7:30p	2756	3.9	2.8	6.8
5. World Champ. Wrestling	TNT	Mon 8:00p	2773	3.8	2.9	6.0
6. Rugrats	NICK	Sat 8:00p	2692	3.8	2.8	6.8
8. World Champ. Wrestling	TNT	Mon 9:00p	2707	3.7	2.8	5.5
8. m/"Overboard (1987)"	TNT	Sun 5:33p	2679	3.7	2.8	6.9
8. Rugrats	NICK	Sat 10:00p	2602	3.7	2.7	12.0
11. Hey Arnold	NICK	Wed 8:00p	2575	3.6	2.7	5.7
12. Rugrats	NICK	Fri 7:30p	2494	3.5	2.6	6.8
12. m/"The Hired Heart"	LIF	Mon 9:00p	2412	3.5	2.5	5.2
14. Doug	NICK	Wed 7:00p	2375	3.3	2.5	5.9
15. Hey Arnold	NICK	Mon 8:00p	2310	3.2	2.4	4.8
15. Wonder Years Marathon	NICK	Fri 11:30p	2305	3.2	2.4	7.8
15. All That	NICK	Sat 8:30p	2288	3.2	2.4	5.6
17. Doug	NICK	Thu 7:00p	2233	3.1	2.3	5.9
19. Secret World of Alex Mack	NICK	Thu 8:00p	2220	3.1	2.3	5.0
19. Wonder Years Marathon	NICK	Fri 12:00a	2194	3.1	2.6	9.0
19. Wonder Years Marathon	NICK	Fri 11:00p	2187	3.1	2.3	6.4
23. Wonder Years Marathon	NICK	Wed 8:30p	2164	3.0	2.2	4.7
23. Keenan & Kei	NICK	Sat 9:00p	2149	3.0	2.2	5.2
23. Wonder Years Marathon	NICK	Fri 10:30p	2131	3.0	2.2	5.6
23. Tiny Toon Adventures	NICK	Sat 9:30a	2103	3.0	2.2	10.0
27. CFA/Iowa @ Michigan	ESPN	Sat 12:30p	2150	2.9	2.2	8.7
27. Wonder Years Marathon	NICK	Thu 8:30p	2091	2.9	2.2	4.5
27. Figure It Out	NICK	Wed 6:00p	2090	2.9	2.2	7.1
27. Are You Afraid of the Dark?	NICK	Wed 5:00p	2087	2.2	7.1	8.1
27. Rocko's Modern Life	NICK	Wed 5:30p	2066	2.9	2.1	6.4
27. Angry Beavers	NICK	Sat 10:30a	2045	2.9	2.1	9.5
27. Doug	NICK	Mon 7:00p	2038	2.9	2.1	4.9
27. Wonder Years Marathon	NICK	Fri 10:00p	2038	2.9	2.1	5.1
27. Wonder Years Marathon	NICK	Thu 9:30p	2033	2.9	2.1	4.2
36. Wonder Years Marathon	NICK	Tue 10:00p	1991	2.8	2.1	4.3
36. Tiny Toon Adventures	NICK	Wed 8:30p	1975	2.8	2.0	5.3
36. Doug	NICK	Sat 7:00p	1972	2.8	2.0	5.6
36. Tiny Toon Adventures	NICK	Tue 6:30p	1963	2.8	2.0	5.4
40. m/"Corinna, Corinna"	TNT	Sun 2:58p	1987	2.7	2.0	6.3
40. Walker, Texas Ranger	USA	Wed 8:00p	1972	2.7	2.0	4.2
40. CFA/Tennessee @ Alabama	ESPN	Sat 7:00p	1957	2.7	2.0	5.0
40. Wonder Years Marathon	NICK	Thu 9:00p	1948	2.7	2.0	4.0
40. Wonder Years Marathon	NICK	Thu 10:00p	1942	2.7	2.0	4.2
40. Wonder Years Marathon	NICK	Tue 10:30p	1936	2.7	2.0	4.5
40. Wonder Years Marathon	NICK	Wed 9:30p	1930	2.7	2.0	4.0
40. m/"Hope"	TNT	Sun 10:01p	1929	2.7	2.0	4.9
40. Figure It Out	NICK	Tue 6:00p	1923	2.7	2.0	5.7
40. Doug	NICK	Tue 7:00p	1906	2.7	1.9	4.8
50. Walker, Texas Ranger	USA	Fri 8:00p	1888	2.6	1.9	4.8
50. Wonder Years Marathon	NICK	Wed 10:00p	1881	2.6	1.9	4.2

Cable tech sizzles, vendors fizzle

Hardware manufacturers are shaken; stocks take a hit

By John M. Higgins

Advancing cable technology has MSO stocks rocketing to all-time highs, but cable hardware manufacturers are sinking, stumbling on shaky orders from operators and anxieties about the Silicon Valley boys who are flooding the business.

The confusion that prompted the ouster of the chairman of cable set-top kingpin Nextlevel Systems Corp., one of the three splinters of General Instrument Corp., is only one of the problems shaking hardware suppliers and hammering their stocks. Fellow former GI sibling CommScope Inc. and hybrid fiber/coax system supplier Harmonic Lightwaves Inc. both had sales problems during the third quarter.

Manufacturer and distributor Antec Corp. has warned that slow sales will spur losses in the coming quarterly reports.

That's in stark contrast to the headlines that Microsoft Corp. is negotiating a \$700-million-plus equipment financing deal with Tele-Communications Inc. and that the likes of Oracle, IBM and Intel are wooing operators to get a piece of the smart digital box business. "That irony hasn't escaped us," says a senior executive with one manufacturer.

The good news about the Silicon Valley entries is that they're primarily proposing software or chip developments for WebTV-like functions. They generally don't have their own converter manufacturing capability or in-house technology for signal compression and encryption and so may need NextLevel and Scientific-Atlanta.

"I think we've positioned ourselves right in the middle" of operators and computer companies, newly-promoted NextLevel President Ed Breen told securities analysts.

Indeed, sources say TCI's negotiations to employ Microsoft's operating systems in digital converters include a deal for NextLevel to manufacture the hardware.

The bad news is that converter manufacturers could be relegated to the low-

profit commodity end of the business, licensing important technology from Microsoft or Oracle. "What does that do to the margins of the digital set-top business?" asks Nikos Theodosopolus, equipment analyst for UBS Securities.

Tim Savageaux, an equipment analyst for Robinson Stephens Inc., agrees. "What Microsoft has done with the PC is driven all the value-added into the software and made the hardware a cut-throat 20 percent-margin business."

But there are more immediate concerns for hardware companies. As is common with cable operators, there's a big gap between the technology hype and the shipment of equipment.

For all of TCI's current talk about a new Web-surfing set-top, the MSO has slashed spending on system upgrades that will make those boxes work well. That money is instead being lavished on more limited headend improvements that will allow dozens of new channels through digital cable.

Vendors also complain that systems serving millions of subscribers targeted for swaps—particularly at TCI—have also slowed capital spending. Mix in troubles in international markets and U.S. equipment suppliers are stumbling.

That means while the stock prices of MSOs like Cablevision Systems Corp. and TCI have doubled this year, cable tech stocks are heading in the opposite direction. NextLevel is off about 28% since it started trading in August, while CommScope has lost 32% of its value. Harmonic has dropped 28% during the same period and 50% since January.

Antec, however, is up sharply for the year, fueled by a price jump last week.

Scientific-Atlanta Inc. is proving

resilient, with analysts expecting the company to release stable earnings for its first quarter after press time last week.

Executives and analysts chalk up the snags to the perils of relying so heavily on the cable industry.

"They're so tied to cable operators' spending," said Savageaux. "It's not like telecom, where you can sell to the Bells, the wireless guys and the competitive local exchange carriers. Spending shifts by one or two cable operators make a big difference."

Certainly most operators are at least holding spending steady. Time Warner Cable's capital spending will total \$1.6 billion this year.

Comecast's spending, however, is surging. "We spent in total upgrade rebuilds \$290 million in 1996," says CFO John Alchin. "We'll spend \$600 million in 1997 and at least \$600 million in 1998."

The vendors complain that TCI is the biggest problem in recent months. First, the financial upheaval at the number-one MSO prompted the company to slow plans for high-speed Internet services and accelerate plans to deliver compressed signals through digital cable. That means capital spending has shifted away from fiber-rich system upgrades that ensure smooth cable modem traffic toward simply upgrading headends for digital and buying new digital converters for subscribers' homes.

So not only will TCI's spending fall from \$891 million to \$725 million, with much of that going into digital headend gear made by NextLevel, but manufacturers of transmission hardware like fiber, nodes and amplifiers will be left out in the cold.

That particularly hurts NextLevel—despite the digital upgrade business—and Antec, which ironically is partly owned by TCI. The other problem is system swaps. Vendors say operators are delaying spending on properties that are about to be traded or pushed into joint ventures with TCI, redesigning rebuilds so that adjacent systems coming under the same management are integrated efficiently. ■

Cable tech stocks take a tumble

	Nextlevel	CommScope
7/25/97	18.93	19
8/01/97	20	16.50
8/08/97	19.63	17.75
8/15/97	19.13	16.50
8/22/97	19.88	16.38
8/29/97	20.06	17.25
9/05/97	19.75	14.80
9/12/97	19.31	14.88
9/19/97	16.80	13.63
9/26/97	16.31	13.50
10/03/97	16.25	13.43
10/10/97	16.43	13.50
10/17/97	12.63	13.43
10/21/97	13.63	12.93

A man in a dark suit, white shirt, and patterned tie stands in front of a stylized weather map. The map features green landmasses, blue water bodies, and yellow lightning bolts. The man is smiling and pointing his right hand towards the right side of the frame.

SPECIAL REPORT **Local TV** **Weather**

Bryan Busby is chief meteorologist at KMBC-TV Kansas City, Mo., and is chairman of the Board of Broadcast Meteorology of the American Meteorological Society



Weather fronts local news

More viewers say weather is top reason for watching news

By **Andrew Bowser**,
special correspondent

When New Orleans is threatened by hurricanes or severe storms blowing in from the Gulf of Mexico, news leader WWL-TV counters with Nash Roberts, the semiretired dean of local weathercasters who has been reporting since the 1950s.

At a time when affiliates are spending tens of thousands of dollars on weather graphics systems, Roberts tracks the storm's progress using only an ordinary map and a black felt-tip pen.

"There are people in town who feel that Nash Roberts is always right and always knows exactly where every hurricane is going," says Dan Milham, chief meteorologist at WDSU-TV, an NBC affiliate and one of WWL-TV's two main news competitors. "He may, in fact, know no more than anybody else, but a lot of people like to watch him. I equate it to a security blanket."

Weather—or some aspect of weather coverage—is the number-one news draw in 11 of the top 20 TV markets, according to data from Frank N. Magid Associates. "If it's the top interest, you can pretty much assume that's what's bringing them through the door," says Magid consultant Eric Braun.

According to a composite analysis of viewer attitude data gathered in 1997 by Magid, 92% of news viewers say weather is something they "really want to see covered" in local news, followed by the day's local news (89%), live coverage of breaking news (89%) and health news (75%).

In markets with severe weather, the interest gap between weather and local news widens. "The disparity grows with the likelihood of death," says Braun.

There's more weather in newscasts today than there was five years ago, say market watchers. But whether more weather is a response to viewer demand—or simply an "if you've got it, use it" mentality on the part of station executives who OK spending for state-of-the-art weather equipment—is open to debate.

Analysts contacted by BROADCASTING & CABLE suspect that the latter has a strong influence. "If you spend hundreds of thousands of dollars, you're probably going to put more time to it," says Mark Fratrik, an economist with the National Association of Broadcasters.

The trend toward more emphasis on weather is expected to continue, as more money spent on news translates into more spending on weather. According to NAB data, U.S. TV stations are putting a greater percentage of operating expenses into news, stepping up every year from 1993 (20.5% of operating expenses) to 1996 (23.3%).

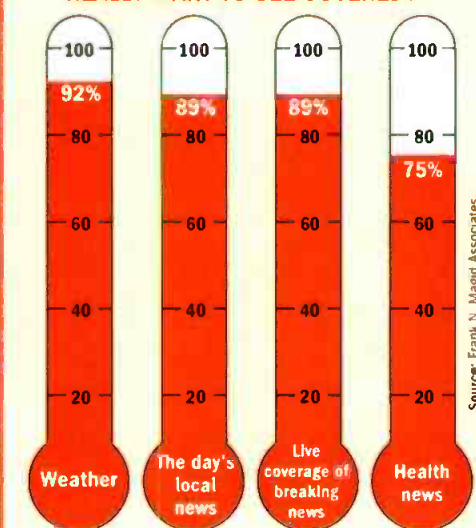
"A lot of broadcasters are realizing that what sets them apart from the cable networks is localism, and what's more important in local news than knowing what the weather's going to do tomorrow?" Fratrik says. "I know it's the first thing my daughter asks me every morning."

Braun senses that the weather-to-news ratio is increasing as stations buy new ways to visualize weather data in computer fly-throughs or storm modeling, for example. "It's riveting stuff that you would see only in documentaries in the

To viewers, weather is a top priority. For TV stations, that means weather reporting is serious business. The following special report maps the state of the art of local weather news, from the weathercaster's point of view (opposite) to the latest technical advances necessary to give stations a competitive edge (page 74).

NOT JUST SMALL TALK

VIEWERS' RESPONSE TO THE QUESTION, "IN YOUR LOCAL NEWS, WHAT DO YOU REALLY WANT TO SEE COVERED?"



Statistics are a composite of responses from news watchers in the top 20 TV markets

Source: Frank N. Magid Associates



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past," Braun says. "Viewers don't seem to mind extra time devoted to it. They really seem to be pretty fascinated by it."

However, it's hard to say exactly how weathercasting influences ratings. Some affiliates report that they can gauge weathercasting's impact on viewership by ratings achieved during times of unusual weather.

When 16 tornadoes touched down in the Minneapolis area in June 1996, NBC affiliate KARE-TV covered weather non-stop for four and a half hours. "Our share that night was like a 42, and we never took a break," says chief meteorologist Ken Barlow.

As the dominant news station in the Minneapolis market, KARE sees blips in the ratings every time there's a weather event, from the first snow squall of the season to cold snaps or garden-variety thunderstorms, according to Barlow.

But for the market at large, the popularity of weather with news viewers does not mean the weather portion of the show commands higher numbers. "It's not so much that weather is the most-watched part, but it gets the highest rating when you ask viewers to rate the subject on a one-to-10 scale," says Jacques de Suze, president of McHugh & Hoffman in Southfield, Mich.

SPECIAL REPORT Local TV Weather



Ken Barlow of KARE-TV Minneapolis says weather events there cause ratings to rise.

But in Cleveland, where last winter 69 inches of snow fell east of the city and 27 inches blanketed downtown, 70%-75% of Fox affiliate WJW-TV's news viewers watch the weather, while only about 20% of news viewers watch sports, according to the station's research. "I'm sure news directors do not keep meteorologists on

hand for altruistic reasons," says Dick Goddard, chief meteorologist.

Personality vs. technology

Although there's little question that weather ranks among the top reasons that viewers watch news, there's considerable debate about just what draws them the most.

Nash Roberts's old-fashioned approach makes a strong case that personality wins a large number of viewers.

WJW-TV's Goddard has been weathercasting for 37 years. "This is a conservative market, and viewers are not prone to accept newcomers very well," he says. His longevity, like that of Roberts, illustrates the power of personality.

"Having the right weather guy can be the difference between being number one and number three in the market," says Mike Lee, general manager of KIDY-TV, the CBS affiliate in Amarillo, Tex. KIDY-TV Chief Meteorologist Dave Oliver, known to viewers as "Doppler Dave," is long on personality.

When the forecast contains no imminent threat, such as a tornado, Doppler Dave comes off as the "good old boy" in the market, holding contests—including

Salary forecast: Slightly sunnier

Weathercaster salaries are growing—albeit modestly—according to a salary survey released earlier this month.

The average weathercaster salary for all markets grew from \$52,562 in 1995 to \$55,018 in 1997, according to a National Association of Broadcasters survey of 538 affiliates (or a little over half of all affiliates in the U.S.). That translates to roughly 5%, which means weathercaster salaries are increasing in lock-step with inflation, according to Mark Fratrik, economist with the National Association of Broadcasters.

Weathercasters at affiliates of the Big Four (ABC, CBS, NBC and Fox) earn an average \$54,504, with starting salaries averaging \$30,856—comparable to the pay scale for sportscasters (an average of \$52,090 annually and \$29,910 starting) and markedly less than that of anchors (\$71,736 annually and \$37,870 starting).

For the top 10 markets, weathercaster salaries at network

1995-1997 Average Affiliate Weathercaster Salaries

Market Size	Average Annual 1995	Average Annual 1997	Starting Annual 1995	Starting Annual 1997
All Markets	\$52,562	\$54,504	\$29,559	\$30,856
1-10	\$130,919	\$179,729	\$67,917	\$76,634
11-25	\$95,766	\$98,854	\$51,815	\$53,194
26-50	\$68,129	\$66,782	\$36,121	\$37,442
51-75	\$48,716	\$52,984	\$29,528	\$29,981
76-100	\$37,647	\$43,783	\$23,217	\$27,097
101-125	\$35,628	\$35,551	\$24,690	\$24,951
126-150	\$28,577	\$29,655	\$19,614	\$20,376
151+	\$25,638	\$26,135	\$19,513	\$19,259

Source: National Association of Broadcasters

(More information: John Eamhardt, corporate communications, NAB, [202] 429-5350)

affiliates climbed about 37%, from \$130,919 to \$179,729—a boost Fratrik attributes to the increased emphasis on news at Fox affiliates, which bid up the price for top-notch talent.

How much the weathercasters make compared with their on-air colleagues depends on market size. At network affiliates in the top 10 markets, the average salaries pale in comparison with those commanded by sportscasters and anchors (\$179,729 vs. \$247,086 and \$313,712, respectively), but weathercasters come out above

sportscasters in markets 11-25 (\$98,854 vs. \$95,537) and markets 26-50 (\$66,872 vs. \$61,015).

Although some stations have a hard time filling the weather slot with the right personality, when they do find one, he or she tends to stick around. "A lot of us are staying put and not retiring as early as we used to, so the turnover is not as acute as it used to be," says Bryan Busby, weathercaster for KMBC-TV Kansas City, Mo. —Andrew Bowser

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television, with an average viewing time of almost 18 minutes at a time. That's longer than CNN. Which means if you haven't considered TWC, you've probably got your head stuck in the stratospheric cirrocumulus.

Source: Nielsen-Special Length of Tuning Analysis, December 1995, 6:00am-10:00am. Qualifications available upon request.

"rain-gauge shootouts"—with the station's weekend meteorologist, John Harris. "If Dave wins, John might have to go down to the local steakhouse and cook him a steak or something," Lee says.

KFDX-TV, which has the senior anchor team in Amarillo, is number one "more times than not" for its newscasts, according to Lee. In the most recent (July) Nielsen ratings book, the affiliate was number one at 6 a.m., noon, 5 p.m. and 10 p.m. and a close second at 6 p.m.

Over a long period of time, a viewer's impression of how a weathercaster interacts with the news team or explains storm behavior builds loyalty and brand equity, according to consultant de Suze. "Personality is important in making the viewer feel comfortable," he says.

But some research suggests that personality is not as strong a factor as some think.

When one of Magid's large-market clients theorized that another station's weathercaster was worth 2 ratings points to the competing newscast, Magid consultants analyzed two years' worth of National Weather Service data and matched it against quarter-hour news ratings during weather warnings or watch-



kgw(tv) Portland, Ore., hired a popular weathercaster in the market, Matt Zaffino, away from a competitor.

es. "This meteorologist had huge viewer scores, but when it was all said and done, everybody went to their own favorite stations," says Braun. "That leads me to wonder if coverage is the issue."

Covering the major weather event

Mike Rausch, executive news director of NBC affiliate kgw(tv) Portland, Ore., says covering major events has been "the single most important tool" in making his station's newscast top-rated in the morning and at noon, 5 p.m., 11 p.m. and on weekends, and number one in overall news image, according to the station's research. Several years ago, kgw had the second- or third-rated newscast.

The station's weather coverage highlights include wall-to-wall reporting on a day-long ice storm that knocked down thousands of trees in the area, as well as continuous coverage, from 5 a.m. to 11 p.m., of recent severe flooding. "It's the hundred things you do right that take you to number one," Rausch says. "Weather coverage is one of those, and it's a big one, but not the only one."

Rausch also credits investment in new weather technology for the station's gains; kgw is the first TV station in the world with a 140-knot Bell 407 helicopter, which with ENG and camera systems cost \$2.2 million.

Gizmos only go so far

New technology can merely enhance a popular weathercast, according to de Suze, and only if the technology is promoted right and used in an interesting way. "If the weathercaster is not well known and the show is not well watched, it will not have an impact," he says.

In agreement is Bryan Busby, chairman of the American Meteorological Society's Board of Broadcast Meteorology and chief meteorologist at KMBC-TV Kansas City, Mo. "You can have a weather department with every whiz-bang gizmo out there, but if these guys and gals are perceived as stuffed shirts or not involved in the community, they're probably not going to be as successful as the weather department that came to my kid's school, or that I saw at the Rotary Club, or that hosted a telethon," Busby says.

Credentials, skill and accuracy

There's no agreement on how important it is for a weathercaster to be loaded with credentials. According to KFDX-TV's Lee, credentialing tends to be more important to general managers in markets that have life-threatening weather.

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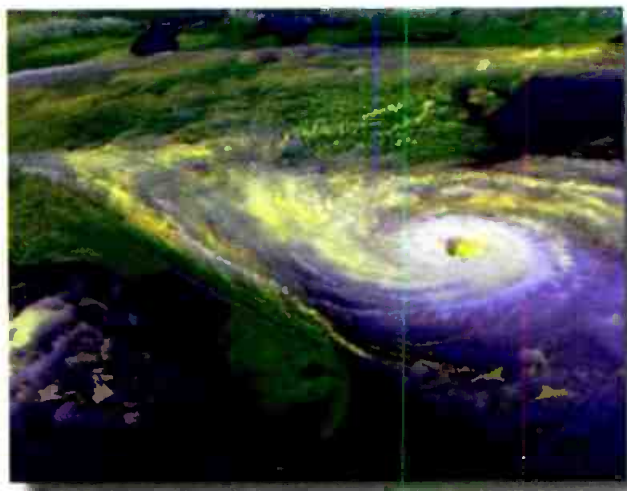
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three meteorologists have the AMS seal of approval, but KFDA-TV doesn't tout those credentials to viewers because many meteorologists in the market also have the seal, Lee says.

Some 800 weathercasters have received the seal since the first one was given in 1960.

Even those who have it admit there are other factors more important to success. "I have the seal and I think it gives some credibility," says WJW-TV's Goddard. "But if you establish the fact that you know weather, you build a clientele—a following—and that's how you stay on the air."

Likewise, some station executives say that viewers don't care if a weathercaster has a meteorology degree. Jeff Cook, general manager of KXXV-TV Waco, Tex., suspects that many viewers think all weathercasters are meteorologists. At the same time, however, he will not hire a weathercaster who is not a meteorologist.

In Oklahoma City, one station blew the whistle on another station they thought "cried wolf" one too many times. When a storm chaser provided an inaccurate report of a tornado destroying a nearby town, CBS affiliate KWTX reported on weathercasting practices that meteorologist England says are akin to tabloid journalism. "We aimed the gun,



Gary England of KWTX-TV Oklahoma City thinks some weathercasting practices are akin to tabloid journalism.

and the [third] station in the market pulled the trigger at 10 o'clock and named them by coming on the air and saying, 'it wasn't us.'"

Wrong half of the time?

More than quantity of coverage, it may be accuracy—or, at least, perceived accuracy—that keeps viewers coming back. That's especially true in severe-weather markets, where consumers view weather broadcasts as potentially life-saving information.

To boost viewers' perception of accuracy, KABC-TV runs an ongoing "guaranteed forecast" promotion. If chief meteorologist Busby is more than five degrees off in predicting the next day's temperatures at the airport, a viewer postcard is drawn at random, and that viewer wins \$99. If Busby hits the temperature on the nose, KABC-TV donates \$100 to a local charity.

That may be a novel solution, but most seasoned weathercasters are content to roll with the punches—and put on the asbestos gloves before opening viewer mail.

"I had a guy tell me that forecasters in Japan are actually required to apologize to their audience if they blow it," says WJW-TV's Goddard. "I'm against that, but I think that most people, if you are honest with them, know the best forecast you can make is seldom 100 percent accurate."

The W-factor in Waco

In markets where severe weather threatens lives and property, the business of weathercasting can turn into a horse race.

In Waco, Tex., KXXV-TV has gone from a weather no-name to a serious contender in less than two years.

In the notorious "Tornado Alley," the ABC affiliate has spent its way into the public's view under the direction of general manager Jeff Cook, who claims to have stolen 40% of the market's weather-specific viewers from the competition.

The station bought more than \$1.5 million worth of new weather equipment, including two \$250,000 "First Alert Storm Team" (FAST) vans, with which KXXV meteorologists can videotape tornadoes or wall clouds (a precursor to tornadoic activity) and beam the images back to the station via microwave. Doppler radar added a few hundred thousand more dollars to the tab.

"When we bought this station, it didn't even have a meteorologist," says Cook, who came aboard when the R.H. Drewry Group bought the station in 1994. "They didn't even have a weather department. They had a reporter that literally read the weather at 6 and 10, and that was it."

Among the changes: KXXV now has four full-time meteorologists on staff (bettering the nationwide average for the top 50 markets by two), a 15-member storm-chasing team on alert everyday—and a 24-hour cable weather channel

that allows them to go live indefinitely during severe weather. ("We have roughly 274,000 households in our DMA, and 181,000 get our weather channel all the time," Cook says.)

When severe weather hits, chief meteorologist John Basham can switch control of the entire station to the weather set. "We don't have to ask permission to do it, and we don't notify anybody; we just do it," he says. "We make that call back here, which is very strange. This is the first TV station I've been to where they give us the power to do that."

And some viewers are warming to KXXV. According to a February study by Frank N. Magid Associates, the number of news viewers in Waco who say that KXXV is the station to watch for severe-weather coverage jumped from 15% to 32% in a year and a half, while market leader KWTX-TV's percentage dropped from 50% to 35%.

Nevertheless, CBS affiliate KWTX-TV remains the dominant news station in Waco. "In the July book, both of the other stations [KXXV and KCEN-TV], combined, do not equal us for rating or share...in the evening newscasts," says Virgil Teter, vice president of news for KWTX-TV. "People want to watch people, and we have the most popular weatherperson in the market." Teter says of Rusty Garrett, who has served as weathercaster at the station for nine years.—Andrew Bowser, special correspondent

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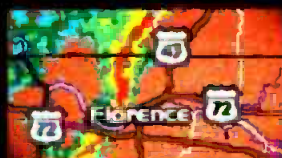
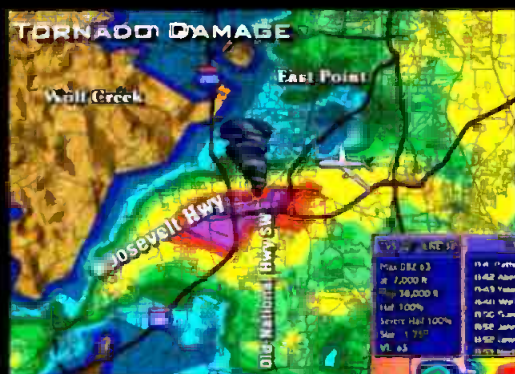
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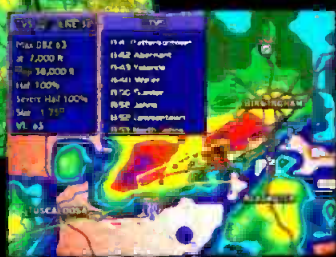
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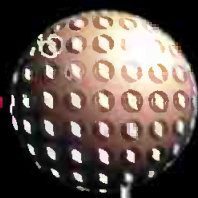
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All weather all the time from The Weather Channel

Cable channel was pioneer in 24-hour weather coverage; now reaches 69 million subscribers in the U.S., 26 million globally

By Donna Petrozzello

Perhaps it's The Weather Channel's ability to deliver weather reports from Tacoma to Tallahassee. Maybe it's the personality of its on-air meteorologists or the special weather news features.

Regardless, The Weather Channel continues to gain cable system subscribers despite competition from local weather forecast services that are increasingly available to cable operators. The network is hoping to break the 70 million subscriber mark by the end of 1997, the same year it will celebrate 15 years on air.

Carried by more than 6,550 cable systems in the U.S., The Weather Channel

reaches 69 million subscribers in the U.S. and another 26 million globally. The channel is owned by Landmark Communications.

As cable's first channel offering 24-hour, comprehensive weather news throughout the U.S., The Weather Channel is confident that its mix of local, regional and national weather reports alongside weather-related news and features will continue to attract cable viewers.

"Local weather news services can't deliver the full package that The Weather Channel can," says TWC's vice president of strategic and consumer research, Bruce Humbert. "The value of The Weather Channel comes from the fact that it is comprehensive."

The Weather Channel also is consis-



Colin Marquis is one of 80 meteorologists on the staff of The Weather Channel.

tent. The network uses the same forecast data provider, Weather Services Inc. of Billerica, Mass., that it has used since 1982. The Weather Channel also receives forecast information via radar reports from Weather Central of Madison, Wis., as a backup service.

The network also delivers forecasts on a routine programming schedule. It broadcasts local weather conditions and forecasts six times hourly. "Weather-Scope" provides highlights of the day's most active weather news packaged within a comprehensive national weather report twice hourly.

At :10 minutes and :40 minutes past

No-show hurricane whips up storm

The day after Hurricane Nora didn't hit Phoenix, KPNX-TV weathercaster Sean McLaughlin mentioned on the air that he had gotten calls from viewers who said they believed they had been misled about the storm's potential for devastation.

With five commercial TV stations in the market competing for a finite news audience, producers, reporters, writers and anchors may be tempted to add a touch of melodrama and hype.

The coverage of Nora's approach to Phoenix was about as understated as a pro-wrestling match. The day before the storm made landfall, footage of desert dwellers filling sandbags and taping windows topped local newscasts.

By late afternoon on Sept. 25, KTVK-TV, a powerful Phoenix independent, blew out syndicated strips *Inside Edition* and *American Journal* to do an extra hour of live



KTVK-TV's coverage was meant 'to prepare people for the worst possible scenario,' says the station's VP-news, Phil Alvidrez.

storm coverage.

The special report doubled the station's average ratings in that time slot, won the hour for the station and fed a big audience to the 90-minute evening news block, which was outrated only by the *NBC Nightly News*.

The heart of the storm missed metropolitan Phoenix by about 60 miles, however, and although Nora deposited heavy rain in sparsely populated western Arizona, the official rainfall measurement at Phoenix Sky Harbor Airport was .003 of an inch.

Ed Phillips, meteorologist at ABC affiliate KNXV-TV and a two-decade market veteran, met with key news staffers at his station the day before Nora's landfall to warn against overdoing early coverage. As a result, the station played the storm more conservatively than its competitors.

—Dave Walker, special correspondent

the hour. The Weather Channel broadcasts specialized forecasts mixing weather news and travel advisories in *Travel-Wise*, *Weekend Outlook* and *Weekend Ahead*, airing at :15 and :45 minutes past the hour, give weekend forecasts throughout the week. *Storm Watch* at :50 past the hour provides stormy weather outlooks on a local, regional and national scope.

During storms and other weather emergencies, The Weather Channel offers in-depth, live coverage on site and from its broadcast studios. Feature programming include special weather information series and *Exposures*, a 30-minute program airing Saturdays and Sundays at noon that document the effects of various weather phenomena.

As part of the network's expansion in the past 15 years, it has grown to a staff of 400 people, with 85 full-time meteorologists, says Ray Ban, senior vice president of meteorology at The Weather Channel.

Two dozen Weather Channel meteorologists are on-camera forecasters. Most have college degrees in meteorology and many come from a background delivering weather news for local TV stations, Ban says. The use of on-camera meteorologists sets The Weather Channel apart from local weather service competition, Humbert says.

He says focus groups and audience opinion polls indicate that "most viewers feel they are better informed when they hear weather news from a person than when they read about it on-screen. The human factor is critical to making this both interesting and informative."

Those same opinion polls also indicate that less than 10% of Weather Channel viewers watch strictly for local weather forecasts, Humbert says. He contends that it is the individual pieces of network programming, its reports hosted by live meteorologists and special features that keep people watching.

"In our 15 years, the network has developed from a basic, utilitarian service to something more important that is used for things other than convenient access to local weather forecasts," Humbert says. "For most people, getting a local forecast six times per hour is enough."

The channel's expansion includes launching a weather news network for radio stations in 1991. The network includes 200 stations, 50 of which incorporate The Weather Channel's live forecasts into their on-air news. During the same year, TWC added a 900 phone service.

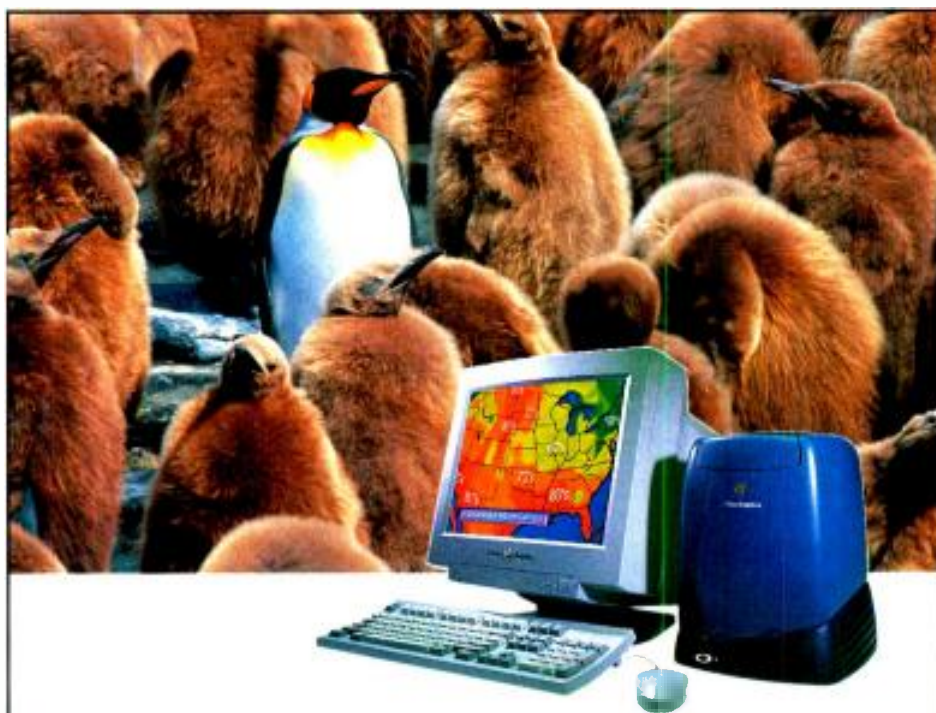
Within the past two years, the network launched a site on the World Wide Web that browsers can use to pinpoint weather conditions in any region of the U.S., depending on their personal needs.

The Weather Channel's senior vice president of new media, Mike Carey, says the site receives more than 40 million page views per month, which makes it one of the Web's top-five visited sites. The site is even more heavily visited during weather emergencies, he added.

Carey also says the network has earned a profit from advertising revenue from the site.

Last March, The Weather Channel introduced a new headend unit, Weather Star XL that is an integrated satellite receiver and graphic workstation that allows for real-time, 3-D animation during local forecasts. The addressable box in Weather Star XL gives operators the ability to show the local forecast in the lower one-third of the TV screen while still broadcasting national weather reports live.

The enhancements are another way to offer viewers a more comprehensive service in The Weather Channel that local services cannot provide, Humbert says. ■



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LIN weathers retrans consent

By John Merli,
special correspondent

Four years ago, when broadcasters were pondering retransmission consent agreements with cable companies, LIN Television Corp. proposed a plan to, in effect, get into the local cable business. In each of its seven (soon to be nine) markets, LIN asked local operators for the use of a local cable channel. LIN's idea was to provide an LWS, or Local

Weather Service, channel. Inaugurated in most LIN cities in early 1994, LWS channels today are cleared on an estimated 75% of cable systems in most of its markets, according to LIN officials.

Each cable channel relies on the meteorological and technical resources of the local LIN broadcast station in each of its markets—WISH-TV Indianapolis; KNAS-TV Dallas; KXAN-TV Austin, Tex.; WAVY-TV Norfolk, Va.; WOOD-TV Grand Rapids, Mich.; WANS-TV Ft. Wayne, Ind., and WAND-TV Decatur, Ill. LIN also hopes to sign similar agreements with as many local cable operators as possible in Buffalo, N.Y., and New Haven, Conn., its two newest markets.

LIN Vice President Paul Karpowicz says the enterprise is "a win-win situation" both for LIN and cable. LIN makes a profit on the multi-market venture, especially since it's already using its existing local broadcast resources for the 24-hour cable services, Karpowicz said. Local cable operators pay LIN for its various channels on a per-subscriber basis. LIN would not provide financial details, but said that its LWS channels collectively reach a cable universe of about 1.2 million homes. Generally, a cable operator may pay a channel programmer a few pennies per subscriber, although that rate can vary widely.

There also is a more traditional method of revenue: Both the cable operator and the local LIN station can sell commercial airtime—two minutes an hour for the broadcaster, six minutes for the cable system. On the broadcast side, success in selling the two-minute packages are "mixed," depending on the market

and station, with some LIN stations being "fairly active" in sales and others "not so," according to one LIN official.

"Cable operators love it," says Rick Thedwall, WISH-TV program manager, "because it adds another local channel to their service." Thedwall says that a few years ago when broadcasters and cable were hashing out retransmission consent problems around the country, cable balked at paying for broadcast programming which they claimed everyone else was getting for free. "We asked ourselves what we could contribute to local cable services that would help both us and the cable operators, and the viewers, of course. This was it."

However, not all cable companies have come on board. In Grand Rapids, for example, Cablevision has balked at giving up channels to LIN because of capacity limits, and LIN says talks there continue after several years, in the absence of a retransmission consent agreement



LIN's local cable weather channel in Indianapolis uses WISH-TV resources.

with Cablevision.

LIN's television group, based in Providence, R.I., is providing two different types of LWS channels: (1) The simplest type merely offers a local Doppler radar screen via the broadcast station's vertical blanking interval to cable head-ends. (2) The more ambitious channel service—usually fed by microwave or fiber—incorporates a "wheel" of full-motion video, including graphics, text forecasts, some services of commercial weather companies, and taped inserts from the local broadcast station meteorologists which are updated 8-10 times daily. (The vast majority of affected cable homes in all seven markets receive this latter format.).

WISH-TV's Thedwall, who oversees LWS activities in all LIN markets with a manager from another LIN station, points out that during local weather emergencies, the local LWS channel automatically will pick up a live simulcast of the LIN station's special broadcast coverage.

Yet what about duplicating the services of the national cable network, The Weather Channel? Thedwall says it's not a problem: "We're providing all-local weather information here. The Weather Channel is more of a national service, and a good one, but only a small portion of their coverage is devoted to any one local area." ■

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Weather systems get automated

By Glen Dickson

As news departments place more emphasis on weather coverage, meteorologists need technologies that can meet rising production values without adding hours to their busy workday.

With its combination of analyzing



reams of data and assembling state-of-the-art graphics and animation, preparing a weathercast is a labor-intensive assignment. Most meteorologists agree on this rule of thumb: every minute of on-air weather requires one hour of preparation.

Chief meteorologist Nick Gregory of WYVW(TV) New York spends four to five hours each night preparing graph-

ics for the 10 p.m. newscast, which includes a main weathercast of 2:45 and four other on-camera appearances requiring 10-18 graphic presentations each night. So Gregory is looking for more automation and faster processing.

"Localism" is key in weather departments, and it is driving higher-powered radar systems, more sophisticated mapping software and forecast models that can pinpoint towns, not counties.

"The scale of weather has gotten down to the local city," says Bryan Busby, chief meteorologist for KMBC-TV Kansas City, Mo., and chairman of the American Meteorological Society's Board of Broadcast Meteorology. "If the weather doesn't tell the story of what happened on one viewer's cul-de-sac, then that viewer isn't going to be moved."

Here's a look at how weather graphics and radar are meeting the challenge:

Weather Services International

The flagship product for Billerica, Mass.-based WSI is WEATHERproducer, an integrated data-to-graphics workstation. The system generates show-quality presentations by combining incoming weather data with an automated suite of broadcast images and effects, including real-time 3-D animations of alphanumeric data.

"It gives meteorologists more dynamic graphics tools with interfaces that shorten show production times," says Peter Ryus, WSI's chief operating officer. "The new SGI workstations have also significantly improved the rendering speeds."

WEATHERproducer will run on the SGI Octane or O² platforms; a dual O² system sells for \$93,000.

WEATHERproducer works as an automated show builder, compiling data from multiple sources to create a local forecast complete with graphics, 2-D and 3-D animations and special effects. The system also can import effects created in other graphic systems, such as Alias/Wavefront. "It's extremely easy to use," Ryus says. "We've tried to automate the 2-D and 3-D models as much as possible."

WEATHERproducer includes several specialized software packages. One



of them is WEATHERcast, which creates graphic forecasts by incorporating multiple forecast models. Among WEATHERcast products are forecasts of clouds and sunshine; three hourly temperatures; high and low temperatures; wind, rain or snow; the potential for fog; icing conditions; thunderstorms, and other severe weather. Models are constantly readjusted to changing conditions in near real time.

Another software package included in WEATHERproducer is Showfx, which relies on a Silicon Graphics O² to generate moving images, icons and graphics that are integrated with the latest incoming weather data. Showfx has a set of user tools called "wizards" that allows a meteorologist to change daily show elements with a few keystrokes. A special set of wizards will even tie incoming data to selected special effects elements and automatically create them.

"You get 90 percent of the custom look from post-production with 10 percent of the effort," Ryus says. Showfx

comes standard with a library of 2-D icons and 3-D models with full 360-degree movement; the software also can incorporate video clips.

Robin Reed, chief meteorologist for CBS affiliate WDBJ(TV) Roanoke, Va., has been using WEATHERproducer since June 1995. As an early adopter, the station runs WEATHER-

producer on an SGI Indigo2 Impact workstation; it bought an O² as an add-on to handle rendering for the Showfx upgrade. "Showfx is not idiot-proof, but it was designed for people with no graphics skill whatsoever," Reed says. "However, it's open-ended—if you have some 3-D graphic artist skills, you can do a lot with it."

Reed says he relies on Showfx's automation capabilities to build show graphics displaying current temperature and weather conditions: "They arrive on the top of the hour, so we use the auto-update for that." The time he saves by using Showfx's automation is spent making more complex graphics for the rest of his weather presentation.

"It's a strange dynamic—the boxes can do more, so we can do more," says Reed. "There's no net loss in the time I have to spend on graphics; it's the same as before—we're just making better-looking, more dynamic and accurate renditions of what we're trying to say." ■

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Kavouras

Kavouras's Triton weather graphics system has undergone a number of upgrades and revisions since being introduced at NAB in 1991. The system, which has about 180 U.S. installations, first ran on a Pentium 386 platform; now it is available on the Silicon Graphics 02, Octane and Indigo2 platforms.

"Now, of course, the processor speeds are dozens of times faster," says Bill

Schlueter, vice president of marketing and sales for Kavouras, based in Burnsville, Minn. "But we haven't made obsolete a system bought in 1991. Through processor upgrades, those customers still have a pretty reliable platform."

The latest version, the Triton i7 UNIVERSE, has full 24-bit, high-resolution imagery and can handle 30-frames-per-second 3-D animations.



"We can do cloud animations, precipitation, forecast temperature, current conditions and frontal position, all in 2- and 3-D," Schlueter says.

The base Triton i7 system still runs on a standard Intel 486 processor, starting at \$55,000. Adding 3-D rendering capability and 24-bit image quality costs another \$30,000. Kavouras offers a bevy of software options



beyond that, plus standard recurring fees for data services and software revisions.

WXYW-TV, Fox's New York O&O, which has been using the Triton system for almost five years, just upgraded to the

Triton i7 Version 3.4 this past April. "It's got a lot of new features," says the station's chief meteorologist, Nick Gregory. "We've added an SGI 02 processor to assist us in the more complex operations, like satellite fly-throughs. It cuts the production time in half. You can visualize flight patterns all in the click of a mouse. What used to take me two hours to create now takes 45 minutes."

WXYW receives updated radar data from Kavouras every three to six minutes and satellite data every 20 to 30 minutes, Gregory says. "The data's ingested automatically," he adds. "With the click of a mouse, I can look at a 48-hour satellite loop within 10 seconds. We also pull in data from two local radars, and the machine allows us to create a radar sector whenever we want."

Gregory uses "us" strictly in the figurative sense, since he admits he's a one-man band when it comes to WXYW's weathercast: "I do all my own graphics and my own forecasts. So automation is where we're headed."

In that vein, he relies on the Triton system to autoplots temperatures and rainfall from incoming data and uses Kavouras' AutoTrack feature to calculate storm direction and speed from NEXRAD information.

ABC33/40 goes stormchasin'

TV-AL33/40, the Allbritton outlet in Birmingham, Ala., that runs ABC affiliates WCFT-TV Tuscaloosa and WJSU-TV Anniston, is using a unique mobile weather unit to inform viewers in its weather-conscious market.

The stations, which call themselves ABC33/40, use a Storm Spotter vehicle from Baron Services as the "focal point of severe storm coverage," says ABC33/40 News Director Garry Kelly.

The vehicle, called Storm Link by ABC33/40, is a 1996 Ford Windstar minivan equipped with sophisticated meteorological sensors that allow for quick updates from the field. The van also has a global positioning system that allows the stations to track its progress with an in-station mapping display.

"Whenever severe weather is moving into the area, we send the Storm Link van and a microwave truck into the path of the storm," Kelly says. "The crew will report on temperature and wind speeds, which we can compare here to [temperature and wind speeds in] Birmingham to tell how strong the storm is. It gives our viewers a better understanding of what's going to hit them."



When a hurricane hit Gulf Shores, Ala., this summer, Storm Link was quickly dispatched. "As the storm approached, you could see the temperature difference," Kelly says. "We can take the viewer into the storm more than we've been able to. We can say, 'Here's our wind gauge,' and they can see it spinning around at 96 mph."

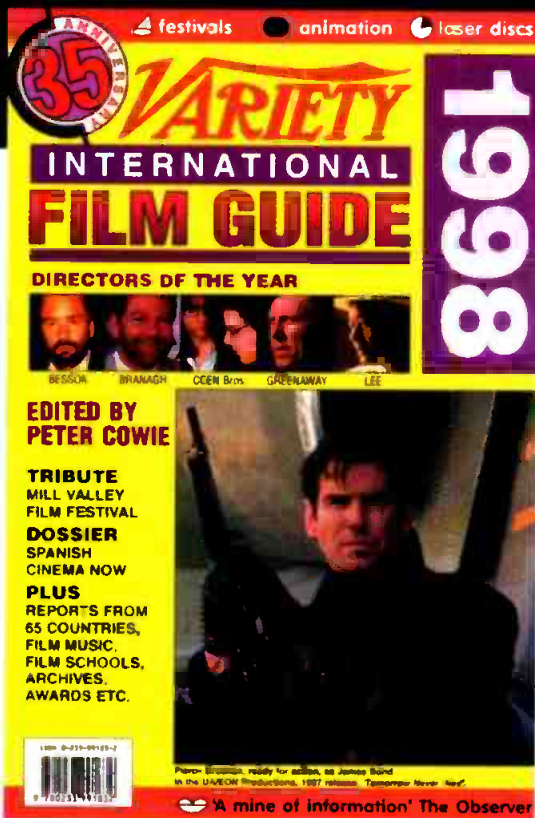
While ABC33/40 never sends Storm Link out on a story without a supporting ENG van, Kelly says

a dedicated weather vehicle isn't redundant. ABC33/40's ENG vans are too crammed with equipment to house meteorological systems, and the Baron Services vehicle also serves as a great promotional tool. Storm Link is often dispatched with meteorologists to visit schools, for example, and the vehicle will be on display at an upcoming auto show in Birmingham.

"An ENG van is on the road so much [that] there's a limited opportunity to use it as a promotional tool," says Kelly. "But I can commit to having the Storm Link van at the auto show for two or three days—under the condition that I can pull it from the floor if severe weather breaks."

—Glen Dickson

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Accu-Weather

AccuWeather of State College, Pa., is beaming over its new UltraGraphix ULTRA weather graphics system, which was first shown at NAB '96 and began shipping this past summer. AccuWeather already has sold 23 UltraGraphix ULTRA systems and plans to sell a total of 60 by next NAB.

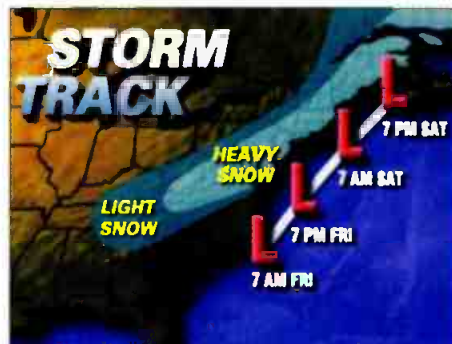
"We've never sold so many, so fast," says AccuWeather founder and president Dr. Joel N. Myers. The previous one-year sales record was 35 AccuWeather systems, Myers says.

The system, running on the popular Silicon Graphics O² platform, can automatically create animated weather maps, forecast fly-throughs or forecast satellite animations from numerical model data. UltraGraphix ULTRA



also employs gridded numerical forecast data, which allows meteorologists to blend different forecast models to create the most accurate local forecast.

Pricing for the system is scaled to market size. A small-market station



may pay little as \$49,000 for the UltraGraphix Ultra hardware and software, while a system for a top-market station may top \$100,000, Myers says. The monthly data feed for the system starts at \$1,400 and also scales up according to market size.

"[The system's] speed makes it very easy to put together a weather show," says Myers, who claims that a meteorologist can use the UltraGraphix ULTRA to create a first-rate show in less than 30 minutes.

"Some meteorologists aren't technically oriented," Myers says. "But with this system, all the people who do the weather are able to have the same quality of presentation."

CNN, the beta site for the UltraGraphix ULTRA system, has been using the system since July 1996. According to CNN weather department manager Steve Gallien, CNN decided

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EarthWatch Communication

Reality 3D is the top-of-the-line product from EarthWatch Communications of Minnetonka, Minn. The system, which runs on the Silicon Graphics Octane or O² platforms, can render real-time 3-D models of satellite and radar data and generate 3-D representations of fronts, volumetric air masses, text and symbols.

The EarthWatch software also performs automatic sector transitions on its fly-throughs. "As you fly closer to the earth, the software will change to a higher-resolution sector the closer you get," says Jan Mackenzie, EarthWatch vice president of sales and marketing. Mackenzie says that sector transition capability makes the Reality 3D software suitable for news applications other than weather, such as re-creations of plane crashes or automobile accidents.

"You can incorporate any 3-D model you like into the system," she says. "Some of our users have an interest in using Reality 3D for more than just weather, primarily because of the fact that it does render in real time."

Pricing for Reality 3D runs from around \$50,000 for an O²-equipped system to \$100,000 for an Octane-equipped unit. EarthWatch has about 20 customers for the system worldwide, half of them in the U.S. ■

Weather Central

Weather Central of Madison, Wis., which has been in the weather business since 1974, has more than 700 systems in the field. The company's latest product is A.D.O.N.I.S. FutureCast, a software add-on designed for its Genesis weather graphics systems. The systems, which run on Silicon Graphics workstations, are represented in more than 100 installations.

A.D.O.N.I.S. FutureCast provides video forecast animations based on Weather Central's real-time, high-resolution atmospheric model. The system, which relies on a dedicated data feed from Weather Central, uses the same high-resolution satellite and radar graphics that show past and current conditions in Genesis to generate 2-D 72-hour forecast models which can be broken down on a half-hour basis.

"The principal reason we're doing A.D.O.N.I.S. dates back to my days as a meteorologist," says Terry Kelly, Weather Central founder and president. "People wanted more forecast information, but the weather visualizations on TV tend to focus on what is happening and what has happened."

Kelly says the A.D.O.N.I.S. add-on

allows Genesis users to graphically and visually show what's going to happen at every point in a station's DMA. "Our model has many advantages over the government models," Kelly says. "We give a smooth transition every half hour, instead of the government's 12-, 24- and 48-hour models, and we get down to 15 kilometers on a side for the grid points. A lot of weather events that are important to local viewers slip through the large grids."

Any Genesis user running on SGI who signs up for the A.D.O.N.I.S. data service gets the software add-on free. While the new software will run on the base Genesis system with a single SGI O² workstation, Kelly recommends using it on the dual-O² Genesis Plus or the Super Genesis, which comes with both an SGI Octane and an O². All the systems use a 200 mhz Pentium as a front end for data. Weather Central's Genesis sells for about \$65,000, while the Genesis Plus and Super Genesis cost \$115,000 and \$170,000, respectively. The company already has 30 A.D.O.N.I.S. customers since introducing the new software at this year's NAB. ■

Getting up-to-the-minute with radar

By Glen Dickson

Radar technology is at the heart of all modern weather forecasting. But for a television station, there's a big difference—usually five or six minutes—between getting NEXRAD radar information generated by the National Weather Service (NWS) and having your own Doppler radar system.

That's why Nick Gregory, chief meteorologist for Fox O&O WYVW(TV) New York, has a Doppler radar system at the top of his wish list. The NWS radar information that Gregory uses is five or six minutes behind the information that competitor WNBC(TV) gets from its Doppler 4000 radar system.

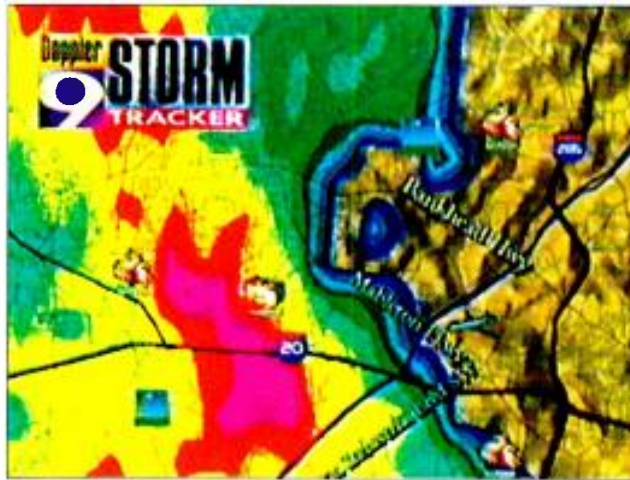
"I'd love to have my own, but we don't have the budget," says Gregory. "We get Doppler radar data from Kavouras, which is just as good. But WNBC can control the beam and scan the storm themselves."

WNBC got its Doppler 4000 system in July 1996 and heavily promoted it during NBC's Olympics coverage. The system, made by Enterprise Electronics of Enterprise, Ala., has a 12-foot dish and a 250 kw transmitter/receiver that can see weather conditions at a range of 300 miles and measure the velocity of rain and wind shear up to 75 miles away. It replaced a smaller, lower-powered Rockwell Collins radar system that used a 30-inch dish for an effective range of 75 miles.

Hal Quast, Enterprise marketing director, says big Doppler systems are what's selling today. "In the last three years, everyone's been going with a 14-foot reflector with a C-band system that gives them a one-degree beam width," Quast says. "With a Doppler system that measures velocity, a one-degree beam width is really the way to go."

Using a 250 kw transmitter that relies on magnetron tube technology, Enterprise systems have a maximum range of 300 miles, Quast says. But the curvature of the earth puts the beam "pretty high up in the air." He says a practical range is about 150 miles.

Radars aren't cheap, of course. Quast estimates that a 14-foot Doppler system, including tower, infrastructure and construction costs, will run a sta-



Baron Systems' FasTrac lets television stations offer street-level mapping.

tion about \$500,000.

Baron Services of Huntsville, Ala., also is selling big-ticket Doppler systems. The company, which started in the radar software business in 1988 and began building its own radar systems about two years ago, has sold 29 radar systems that are on air today. Most of them are 250 kw, 14-foot dish configurations in the \$500,000-\$600,000 range and have the same 300-mile maximum range as Enterprise's products, says Bob Baron Jr., Baron Services director of sales.

The Baron Systems, unlike the Enterprise systems, use magnetron technology. The company uses a solid-state modulator to feed a magnetron amplifier, a technique that Baron says eliminates garbage and noise in the signal. The company also uses high-speed digital signal processors to measure the magnetron frequencies.

"Radar in general, even with NEXRAD, has had a whole lot of ground clutter, which leaves the meteorologist to explain that this little green blip isn't really rain," says Baron. "We've worked very hard to eliminate ground clutter and get a better image on air. We've also tried to eliminate blocky pixelation so [that] even down at the city street level you deliver a clear and understandable picture to the viewer."

While the relative merits of Baron's and Enterprise's technical approaches remain debatable, TV-AL33/40 in Birmingham, Ala., is certainly a happy Baron customer. The Allbritton station uses a 250 kw Baron Doppler system

and Baron's storm tracking software to cover severe weather such as thunderstorms and tornadoes.

"You can flick on a storm, draw a line across your ADI and show what time the storm is going to hit the city," says TV-AL33/40 news director Garry Kelly. "With their street-level mapping, you can show exactly what street is getting pounded."

Advanced Designs Corp. (ADC) of Bloomington, Ind., sells a different technical approach. As the authorized U.S. distributor for ground-based Rockwell Collins radar systems, ADC sells smaller, lower-powered systems that use solid-state transmitter technology. ADC offers an eight-foot parabolic dish antenna, a six-foot parabolic unit and a 30-inch phased array antenna. The company has 140 customers worldwide.

According to Jim Sawtelle, ADC Western region marketing manager, an eight-foot Rockwell Collins Doppler system running on 200 watts of power can see tall thunderstorms at a range of 200 miles. "It doesn't need a lot of power because it doesn't use magnetron tubes," Sawtelle says. "It uses a solid-state dual-crystal control transmitter. Our radar has great hearing—the receiver's extremely sensitive—so the transmitter doesn't have to yell very loud."

While Sawtelle doesn't like to talk numbers, he says ADC sells its systems for roughly half the price of its magnetron competitors. "The initial price is considered very attractive, and the maintenance and operational costs are very low," he says. Like Enterprise and Baron, ADC offers a full range of radar display software, including packages that will work with NEXRAD data for stations that can't afford their own radar system.

A company to watch in the radar market is Kavouras, which has had great success selling weather graphics systems and is now marketing high-end Doppler radars that use klystron or TWT amplifiers with solid-state modulators. Kavouras has gained nine customers for its TDR Series radars since NAB '96.

Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED MANAGEMENT

200+ Radio Market in E. Central Illinois town has rare opening for an aggressive Sales Manager in a competitive market. Seeking an organized, experienced professional in National, Regional and Local sales with a proven track record in New Business Development and Sales Promotions. Candidate must demonstrate strong leadership and people skills with motivational and training skills a must. Send resume, references, and compensation history to Box 01262 EOE.

HELP WANTED SALES

Account Executive, Radio Sales. New Jersey Broadcasting is presently interviewing for both experienced and entry level sales professionals to sell for one or more of its radio stations. Qualified candidates must have a college degree, be service oriented relationship builders and have promotional creativity. New Jersey Broadcasting is a growing radio group comprised of WMTR WDHA - Morristown, WRAT - Monmouth/Ocean, and WRDR - Atlantic City. Our company is the leader in compensation and benefits, and an Equal Opportunity Employer. If you are ready for this exciting challenge send your resume to Director of Sales, New Jersey Broadcasting, 55 Horsehill Road, Cedar Knolls, NJ 07927. Fax 973-538-3060. No phone calls please.

HELP WANTED TECHNICAL

Chief Engineer for Knoxville, Tennessee radio stations. Should have experience as a Radio Chief or Assistant. Experience with installation, maintenance and repair of radio studio and RF equipment is required. Knowledge of computer network systems and station automation a plus. Contact Randy Price, VP Engineering, Journal Broadcast Group Inc., 720 E. Capitol Drive, Milwaukee, Wisconsin 53211. Phone 414-967-5218. Fax 414-967-5540. price@journalbroadcastgroup.com Journal Broadcast Group is an employee owned EOE company.

Audio Engineering Manager, Broadcast Services #901. Responsibilities include: managing staff of Broadcast Recording Technicians; formulating Technician schedules based on production, remote, and client requirements; changing daily schedules to cover for ill staff members, last minute production needs, etc; approving bi-weekly timesheets; and evaluating Technicians. Six to seven years of hands-on technical production experience and four to five years experience supervising a diverse technical staff required. One to two years of public broadcasting experience preferred. Must also be able to be on-call for around the clock scheduling support, and work a flexible work week. Send or fax cover letter and resume identifying position by number and title to: National Public Radio, Human Resources Department, 635 Massachusetts Avenue, NW, Washington, DC 20001-3753. Fax: 202-414-3047. EOE AA M F D V. Also visit our web site at: www.npr.org

HELP WANTED NEWS

Immediate Opening Entry Level News Personality. Excellent place to be noticed. Near Phoenix. KQSS 520-425-4378. 6 to 9pm PDT Only. EOE

HELP WANTED HOST

Spanish Radio Host: Expanding international production and distribution company with studios in No. VA is seeking a professional Spanish Radio Host with excellent narration, writing and English to Spanish translation abilities. Minimum five years experience. Will participate in the production of television and radio programs for Latin American audiences. Employee benefits include health, dental, 401(k) plan and professional working environment. Salary range mid to high 30's. Send resume and cover letter to Personnel Director, P.O. Box 221843, Chantilly, VA 20153-1843.

SITUATIONS WANTED MANAGEMENT

GM experienced, all facets of radio management, including: construction, start up of new stations, LMA and multi-station operations. Recent manager of two 100K FM +5000 K AM in market ADI 185,000. Track record in sales and bottom line. Seeking immediate position. Dennis @ 605-642-7649.

Key player presently employed by major broadcast group seeks take charge GM position. Looking to do turn around or startup. 813-920-1556.

TELEVISION

HELP WANTED MANAGEMENT

Programming & Production Vice President: SportsChannel Chicago, a 24-hour sports network, has an excellent opportunity for a creative and organized individual to serve as Vice President of the programming and production departments. This ideal candidate will develop vision, goals and strategies, as well as establish yearly budgets, 5-year plan and forecast. You will also supervise and manage all production/programming employees, as well as maintain relationships with key non-staff personnel. Additional duties include managing all aspects of the on-air look for studio and remote productions. To qualify, you must have 5-10 years of management experience with a cable programming service, broadcast station or similar entity; the ability to manage, motivate and work with all levels of individuals on an ongoing basis, and experience with a staff of more than 50 people. Strong knowledge of a PC based computer environment is preferred. Please send your resume to: Rainbow Sports, 150 Crossways Park West, Woodbury, NY 11797. Dept: MS-20. We are an equal opportunity employer.

TV Station Manager. Station Manager for CBS affiliate KCBY-TV, Coos Bay, Oregon. Join a progressive expanding northwest group broadcast owner. Candidate must demonstrate ability to recruit and lead a strong local sales effort. A history of dynamic sales leadership, team building and marketing creativity are a plus. Personnel and business management skills, and budgeting experience required. Great benefits package including generous retirement plan. The company is an Equal Opportunity Employer. Pre-employment testing required. Please respond to General Manager, KVAL-TV, PO Box 1313, Eugene, OR 97440.

HELP WANTED SALES

Spirit of the Northwest **2**

KATU PORTLAND

GENERAL SALES MANAGER

KATU, ABC affiliate in Portland, Oregon is looking for a General Sales Manager that can provide leadership and direction for our aggressive sales team. This position is accountable for the establishment of revenue goals, new sales development objectives and the performance expectations of the local and national sales force. The qualified applicant will have three years of television management sales experience, a successful record of managing a sales organization and a proven ability to generate revenue. If you would like to join our management team, send your cover letter and resume to: Mindy Davis, KATU, 2153 NE Sandy Blvd., Portland, OR 97232. Equal Opportunity Employer.

Traffic Manager. WJNW-TV, UPN 57 in the beautiful and progressive city of Madison, Wisconsin has a position available for an experienced Television Traffic Manager. Excellent opportunity to build a first class Traffic Dept., broad computer knowledge required. Positive attitude for positive atmosphere a must. Send resume to Personnel, Media Properties, PO Box 5726, Rockford, IL 61125-0726.

Senior Account Executive - WDEF-TV, CBS, Chattanooga - a Media General Station has an opening for a salesperson who will service and solicit additional business from an existing account list, as well as develop a substantial amount of new-to-television station business. Two to four years of hands-on, successful media sales experience with television sales experience a plus. Must demonstrate strong communication and organizational skills and possess a basic knowledge of consumer marketing. Must be able to understand and use PC-based media research. A valid driver's license is required. College degree preferred. Not an entry level position. Qualified persons should send a cover letter and resume to Human Resources Department, WDEF-TV, 3300 Broad Street, Chattanooga, TN 37408. Deadline to respond: Friday, October 31. EOE. Minority applicants encouraged to apply. pre-employment drug test required. M F.

**Fax your classified ad to
Broadcasting & Cable
(212) 206-8327**

Seattle Local Sales Manager. KSTW UPN 11 is looking for a highly motivated, creative and aggressive individual to lead and inspire our Seattle local sales team. A working knowledge of inventory control, budgeting process, computer literacy, BIAS, Scarborough, TV Scan and the ability to train and motivate AEs a must. Four-year college degree, plus 5 years TV Sales experience in the Top 50 markets preferred. Send resume to KSTW UPN 11, L. Sales Manager, PO Box 11411, Tacoma, WA 98411. We are an Equal Opportunity Employer.

National Sales Manager. ABC affiliate, KDNL TV 30 in St. Louis, has an immediate opening for a National Sales Manager. 3 years television and/or rep experience required. Must have excellent communication skills and the ability to drive station's national shares. Send resume to Personnel Administrator, KDNL TV 30, 1215 Cole Street, St. Louis, MO 63016. Minorities and women are encouraged to apply. Pre-employment drug screening is required. KDNL is an Equal Opportunity Employer.

National Sales Manager. Top 70 FOX/UPN Combo looking for high energy, creative National Sales Manager. Minimum 5 years experience at a station or rep. Experience with sports sales a big plus. Reply to Box 01263 EOE.

Local Account Executive. WTKR NewsChannel 3, the CBS affiliate owned by the New York Times and located in Norfolk, VA, the nation's 39th market, has an immediate opening for an experienced Local Account Executive to enhance our strong sales team. Candidate should have at least two years of broadcast sales experience, with an ability to demonstrate new business development, strong client and agency relationships, self-motivation, creativity, energy and enthusiasm! Show us why we should hire you for this great opportunity! Reply to Anne Del Core, GSM, WTKR-TV, PO Box 300, Norfolk, VA 23501 or Fax to 757-446-1385 or email to delcore@nytimes.com

If you're good in sales, know how to recruit, hire, train and motivate, we may have a sales manager position for you. Small market station, confidential. Reply to Box 01261 EOE.

General Sales Manager. WHBO, a FOX O/O in Memphis, Tennessee, seeks a General Sales Manager to direct and manage the Traffic and Sales Departments. Will also be responsible for pricing the station and inventory management. Bachelors degree in communication, business, media sales, or related field. A minimum of 6 years of Broadcast Sales experience preferred with minimum of 2 years management experience. Must have proven performance record in local and/or national sales, strong people skills and excellent verbal and written communication skills. Responsible for managing National and Local Sales Managers as well as the Traffic Manager and Sales Assistant. Frequent travel required. EOE. If qualified, send your resume and cover letter to Human Resources, WHBO-TV, 485 S. Highland, Memphis, TN 38111.

HELP WANTED TECHNICAL

**WE PLACE ENGINEERS
USA & WORLDWIDE**

 **KEYSTONE INT'L, INC.**
16 Laflin Road, Suite 900
Pittston, PA 18640, USA
Phone (717) 655-7143
Resume/Fax (717) 654-5765



CHIEF ENGINEER

KATU, ABC affiliate in Portland, Oregon is seeking a Chief Engineer to work with our management team to establish technical goals, develop priorities, manage major station projects and establish the future technical requirements of the station. This position manages our Engineering Maintenance team and is accountable for the department's operating budget. Qualified applicants will have prior management experience and five years of verifiable television engineering experience. Send your cover letter and resume to Mindy Davis, KATU, 2153 NE Sandy Blvd., Portland, OR 97232. Equal Opportunity Employer.

Viacom O&O in sunny South Florida seeks a *Maintenance Engineer* who would like the opportunity to work with the latest technology including tapeless Master Control operating multiple TV stations! If you have experience repairing and maintaining a major TV broadcast/production facility, can trouble-shoot at component level, have working knowledge of BTS switchers, Phillips, media pool, Harris Transmitters, Avid Media Composers, Chyron Max, and Sony 1" and BetaCam formats, we're looking for you! RF experience and SBE certification a plus! Send resume and cover letter to Dept. #ME-202, WBFS-UPN 33, 16550 NW 52nd Avenue, Miami, FL 33014. EOE.

Maintenance/RF Engineer (S). Multiple-channel Asian-language satellite program services in Los Angeles seek hands-on technical personnel. Prefers 3 years TV Broadcast experience, good skills in maintenance, studio operation and/or satellite transmission and willing to relocate to Los Angeles. Offers great benefits package. Fax/send resume to: Administrative Assistant, 15411 Blackburn Ave., Norwalk, CA 90650. Fax: 562-802-0020.

Maintenance Engineer. KOTV, the A.H. Belo owned CBS affiliate in Tulsa, OK seeks qualified Maintenance Engineer. Responsible for the installation, operation, and maintenance of broadcast equipment. Requires two years college or technical training in electronics or a related field and two years experience in commercial broadcast television. SBE certification is also required. Send resume to Don Dobbs, Director of Engineering, KOTV-6, PO Box 6, Tulsa, OK 74101. Equal Opportunity Employer.

Chief Engineer. The successful candidate must be skilled in all areas of broadcast engineering and technology and must have demonstrated experience in personnel management and administration. We need an individual committed to excellence in engineering who will not only support our dominant news operation, but who will effectively manage and enhance our extensive distribution system. Send resume and salary requirements to Mary Lynn Roper, General Manager, KOAT-TV, PO Box 25982, Albuquerque, NM 87125. Drug free workplace. KOAT-TV is an Equal Opportunity Employer.

Maintenance Engineer: Top 50 market television station seeking a qualified maintenance person. This person must have a strong background in Beta, Macs and PC computers, Digital electronics and be a good trouble shooter. Must be a self starter and highly motivated. Send resume to the following address: WSMV-TV, Attn: Mike Nichols, 5700 Knob Road, Nashville, TN 37209. EOE.

Maintenance Engineer. Florida's sun and sand are calling you. WFTX TV 36, the FOX affiliate in Fort Myers market, is seeking a self-motivated Maintenance Engineer. Experience with station systems, component level repair, cameras, Odetics TCS2000, 3/4", Beta, ENG and News experience a must. All new Digital-S news department. SBE certification and UHF experience are desirable. Second shift hours. Please send resume and salary requirements to Ryan Steward, Chief Engineer, WFTX TV, 621 SW Pine Island Road, Cape Coral, FL 33991. We are an Equal Opportunity Employer.

ENG Personnel. ENG field operations with camera (and microwave) experience, Videotape Editors, and ENG Maintenance. Employment for West Coast. Would commence fall/winter 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. WPWR-TV, Newsweb Broadcasting's UPN affiliate in Chicago, is seeking candidates with an established television engineering and management background. Responsibilities include studio, transmitter, building and information systems planning, implementation and maintenance. Ability to evaluate new technologies essential. ASEE/BSEE and/or SBE certification preferred. Resume and salary history to Bob Brewer, Director of Operations, WPWR-TV, 2151 N. Elston Avenue, Chicago, IL 60614. Fax 773-276-6477.

Director of Engineering and Operations. WFMY-TV is looking for a Director of Engineering and Operations who would be a strong leader for its technical and production teams. Must have excellent communication, team building and problem-solving skills, as well as a solid base of technical knowledge. Ideal candidate would also possess knowledge of and experience with capital and operating plans. Send resume to Deborah Hooper, President and General Manager, WFMY-TV, PO Box TV-2, Greensboro, NC 27420. No phone calls please. EOE.

Chief Engineer: Dallas Area Trinity Broadcasting station. Experienced in maintenance of UHF transmitter, studio systems as well as personnel supervision and training. SBE certification a plus. Send resumes to Ben Miller, Mail: P.O. Box C-11949, Santa Ana, CA, 92711; E-mail: BMILLER@TBN.ORG; Fax: 714-665-2101. M/F EOE.

ARE YOU UP TO THE CHALLENGE?

Are you one of this country's best communicators? Do you believe political correctness and media bias have stifled honest debate? Are you an aggressive advocate for free enterprise and consumer choice?

We want to talk to you! We are one of America's most prominent trade associations. We are seeking a Vice President - Communications to be our lead spokesperson. Responsibilities include development and implementation of national media strategies, broadcast and press relations and industry communications. The successful candidate will be a seasoned spokesperson effective in all forms of media.

We offer outstanding compensation and comprehensive benefits. For consideration please send your resume and salary history in confidence to PO Box 57058, Washington, DC 20037-7058. EOE M/F H/D



Championship Auto Racing Teams, Inc. (CART), the sanctioning body for America's premiere professional open-wheel racing series, is seeking a highly motivated television professional to join its Troy, Michigan headquarters office as
SENIOR BROADCAST COORDINATOR.

This position reports to the Vice President of Television. Responsibilities include: Liaison with all of CART's broadcast partners and Rights Holders; Coordinating and producing magazine style shows, promotional programs, and sponsor related programs; Conduct site surveys at track locations for the purpose of securing broadcast booths, power needs, space for TV compound, and other related needs; Overseeing licensing of broadcast footage for third-party projects, i.e., commercials, documentaries, promotional and sponsor programs; Overseeing the tape library of race related footage; Coordinating and implementing credential requests for third party video shoots at events.

Candidate should possess: Strong background (2-5 years experience) in all aspects of remote television production (preferably sports-related); Strong producing skills; Experience in off-line and on-line editing, as well as familiarity of a post-production environment; Strong communication skills with an emphasis on written correspondence; Strong organizational skills with the ability to handle multiple tasks simultaneously.

Must be willing to travel extensively (80-90 days per year), including some overseas travel; Knowledge of motorsports a plus.

Salary and Benefits are commensurate with experience.

Please send cover letter, resume, and salary history/requirements to:

CART
Human Resources - Television
755 W. Big Beaver Road, Suite 800
Troy, MI 48064
Fax # 248-362-8810 (No phone calls)

Equal Opportunity Employer

ACCOUNT EXECUTIVE NEW BUSINESS DEVELOPMENT

Channel 7/ABC is seeking an experienced professional for the position of Account Executive in New Business Development. Qualified candidates must have a minimum of 2 years in media sales with a proven, successful track record in developing new advertising revenue. Applicant must have experience in marketing and promotion. Excellent communication, presentation and organizational skills is mandatory. Knowledge of Word, Excel, Power Point and other computer related software is essential. Application deadline is November 7, 1997. Please send cover letter and resume to:

KGO-TV/Personnel
900 Front Street
San Francisco, CA 94111
EOE

Fax your classified ad to
Broadcasting & Cable
(212) 206-8327



Tribune and Time Warner, two leading companies in the news and broadcasting industries, have created a dynamic local 24-hour cable news channel in Orlando, Florida. Here's your chance to join a cutting-edge team working in an advanced, digital newsroom in a flourishing Central Florida market.

We are always on the look out for motivated and experienced team players ready to jump in and expand their career in broadcast news. We are currently accepting resumes/tapes for the following positions:

Producer - Responsibilities include hands-on production of newscasts; coordination and production of all editorial and electronic elements of newscast. Knowledge of newscast production, local news gathering, graphics, news promotion and experience in producing extended coverage of live, breaking news a must. Proven editorial abilities, strong writing skills and newsroom computer experience required. Undergraduate degree in Broadcast Communications preferred.

Reporter/Videojournalist - Will develop and report on stories of local interest. Write news copy, conduct interviews and cover live breaking news. Previous television reporting experience needed along with the ability to shoot, edit and produce news stories. Live shot experience a plus. Excellent written and oral communications skills needed. Undergraduate degree in Broadcast Communications preferred.

To become part of this innovative news organization, please submit resume with salary requirements to:

**Central Florida News 13
c/o The Orlando Sentinel
633 N. Orange Avenue
Orlando, FL 32801
EOE / MF**

Writer/Producer

KCBS-TV in L.A. is looking for a News Topical Writer/Producer to join our Creative Services team. You'll work from 3pm-11pm writing the best darn news topicals in town and we'll make it worth your while. Please send resume & reel ASAP to:

Garen VandeBeek
Director of Creative Services
KCBS-TV
6121 Sunset Blvd.
Los Angeles, CA 90028



CBS is an Equal Opportunity Employer

Top 10 affiliate needs a newscast producer. You must have three to five years experience in local commercial news, and the ability to produce a newscast that is innovative, highly visual and non-traditional. College degree in a related area preferred. Must have sound news judgement, thorough knowledge of current events and good writing skills. Send resume and references to Box 01260 EOE.

NEWSWRITER/PRODUCER Bay Area Focus Unit

KGO-TV is seeking a segment producer long form, issue oriented pieces for the Bay Area Focus segment of the newscast. Will set up, write and supervise editing of focus pieces. Candidates must have at least 3-5 years experience in news writing and producing with experience in field producing for breaking news coverage. Non linear editing a plus. Application deadline is November 7, 1997. Please send resume and cover letter and videotape to:

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

On-Air Talent: American Stock Exchange, NYC. Looking for full-time, freelance on-air talent for Internet and television broadcasts and interviews. Must be energetic and pleasant, able to write short scripts and meet deadlines. May be asked to help out with other light production duties. Responsible for own make-up, blazers. Experience in financial news is preferable. Experience on-air is required. Rush resume and tapes, attn: Jennifer Osborne, American Stock Exchange, 86 Trinity Place, New York, NY 10006-1881. EOE.

Video Tape Editor. KTRK-TV Television News has an immediate opening for a Video Tape Editor. Candidates should have experience in the editing of video tape for a news broadcast; in a deadline intensive environment. Serious candidates should have a working knowledge of BetaCam editing equipment; should be able to edit in deadline situations; be creative and be able to work fast. Hours will vary and will include nights and weekends. If you would like to work for an ABC owned station in a large market for the top-rated station, this job is for you. Interested persons should send a written resume as well as a video tape sample of your work to Phil Grant, Operations Manager, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer. M F D V.

Television Electronic Newsgathering Technician: Applicants should have at least two years of experience in ENG SNG operations. Must be available to work any shift. Send resume to Ed Tyler, WTVD-TV, PO Box 2009, Durham, NC 27702 or Fax to 919-687-2292. No phone calls please. EOE.

Television Director. Must be able to direct fast-paced, heavy story count, and graphic-intensive newscasts. Must be able to perform under pressure, meet deadlines and communicate well with crew and producers. Must be familiar with Grass Valley 3000 switcher, Abekas DVE and Pinnacle Still Store, Chyron Infinit and Sony 370 studio cameras. Must be able to switch own newscasts on occasion. Prefer minimum 5 years experience in a major market either directing or technical directing newscasts. Degree in communications or related field desired. Qualified applicants will be motivated, creative and able to meet strict deadlines. Please send resume and cover letter to Jeff Jeandheur, Production Manager, KPRC-TV, PO Box 2222, Houston, TX 77252. EOE Drug free

Night Side Assignment Editor required at the CBS Network affiliate *WBTV NewsChannel 3* in Charlotte. Strong leadership ability and excellent news judgement. Oversee and run aggressive news desk. We have the tools if you have the ability to use them effectively. It's a very competitive market and we are committed to win. Send resume to: Jim Newman, News Managing Editor, WBTV NewsChannel 3, One Julian Price Place, Charlotte, NC 28208. Competitive salary and complete benefit package. *No phone calls.* Qualified women and minorities encouraged. Jefferson Pilot Communications Company is an Equal Opportunity Employer MFD.

Newscast Producer. WAGA-TV, a FOX O&O in Atlanta, is seeking a Newscast Producer to gather news and information; play an active role in deciding newscast content; how stories are produced and where they will be placed in newscast. Assigns and supervises writers and associate producers; discusses story ideas and content with news managers and reporters; line produces assigned newscast. Must have significant experience producing television newscasts for broadcast on commercial television station; be proficient in writing conversational broadcast news copy under deadline; possess the ability to learn to use the newsroom computer system. College degree preferred. EEO. Send resume to Human Resources WAGA-TV, 1551 Briarcliff Road, NE, Atlanta, GA 30306. No phone calls.

**To place your classified ad in *Broadcasting & Cable*,
call Antoinette Pellegrino (212) 337-7073**

or

Sandra Frey (212) 337-6941

News Producer/Writer. WAGA-TV, a FOX O&O in Atlanta, is seeking a News Producer/Writer to gather news and information for newscasts. Plays an active role in story content and placement; writes and prepares newscasts formats; plans and coordinates use of graphic elements; line produces assigned newscasts. Must have significant experience producing television newscasts; possess the ability to learn newsroom computer system, and have excellent writing skills. Looking for candidates with strong leadership skills, excellent news judgement, and creative ideas. Minimum 4 years experience. College degree preferred. EEO. Send resume to Human Resources, WAGA-TV, 1551 Briarcliff Road, NE, Atlanta, GA 30306. No phone calls.

News Photographer/Editor: Videotape and edit newsworthy events for broadcast, operate microwave live trucks, operate helicopter-mounted Wescam system. Two years experience shooting in a commercial news operation, college degree in related field preferred. Resume, cover letter and non-returnable tape: Michael Kinney, KOAT-TV, 3801 Carlisle Blvd. NE, Albuquerque, NM 87107. Drug free workplace. KOAT-TV is an Equal Opportunity Employer.

News Photographer wanted for Pacific NW TV station. Three years experience as a TV news photographer/editor required. Send a tape, letter and resume to Human Resources, KSTW-TV, UPN 11, 2033 6th Avenue, Seattle, WA 98121. We are an Equal Opportunity Employer.

News Director: NEWS9 is looking for an aggressive, forward-thinking leader for our busy newsroom. Our successful candidate will be someone who wants to make our existing and future newscasts a winner, is able to relate to our reporters and anchors, and has the ability to contribute in the overall management of this ABC affiliate. For consideration in our recruitment process, please send your cover letter, salary history and references to us via mail or fax Business Manager, KCAU-TV, 625 Douglas Street, Sioux City, Iowa 51101. Fax 712-277-3733.

Morning Producer: KSNF-TV is looking for a Producer to supervise the production of a new morning program in Joplin, Missouri. The successful candidate must have excellent writing, editing, organization and communication skills. Creativity a must. A four year degree and one year experience required. Send resume, tape, and news philosophy to Rick Iler, News Director, PO Box 1393, Joplin, MO 64802. No phone calls!

Meteorologist. West Texas affiliate seeks a Staff Meteorologist. On-air experience required; degree and seal preferred. Experience with WSI essential. Candidates will do daily Five, Six and Ten PM weathercasts. Send resume and tape to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE.

General Assignment Reporter wanted for Pacific NW TV station. Three years TV reporting experience and college degree preferred. Send a tape, letter and resume to Human Resources, KSTW-TV UPN 11, 2033 6th Avenue, Seattle, WA 98121. We are an Equal Opportunity Employer.

Meteorologist: WICS-TV, the NBC affiliate in Springfield, IL, is looking for an experienced weathercaster for early morning news show. You must have energy and personality to interact with our news team and viewers. At least two years on-air experience required. Meteorology degree preferred but not necessary. Send non-returnable tape, resume and references to Sue Stephens, News Director, WICS-TV, 2680 East Cook Street, Springfield, IL 62703. EOE. Women and minorities are encouraged to apply. WICS is an Equal Opportunity Employer and a division of Guy Gannett Communications.

Managing Editor. CNN's New York Bureau is looking for an energetic and dedicated journalist to co-manage (with the Executive Producer) our news operation. The Managing Editor is primarily responsible for editorial planning and the assignment desk. We're looking for an editorial leader and a master logistician. This is a hands-on job for someone with significant field experience and management/supervisory skills. Send letter and resume to: Ester Malatesta, CNN, 5 Penn Plaza, New York, NY 10001. No phone calls, please. Equal Opportunity Employer.

Make your mark in Miami! WFOR-TV (CBS) is looking for strong newscast producers and an investigative producer. If you're a great writer, an idea person, live for breaking news, a digger, and have at least three years experience, send your resume. These are not jobs for beginners! Contact: Cheryl Stopnick, Assistant News Director, WFOR-TV, 8900 NW 18th Terrace, Miami, FL 33172. Fax 305-477-3040. Email: stopnick@wfor.groupw.wec.com M/F. EOE.

KTVT-TV has 2 exciting openings in its news department: **Anchor Franchise Producer:** Must be a conceptual thinker, talented writer, outstanding researcher and an experienced field producer. You'll work with an exceptional anchor/reporter and one of the best photography shops in the country. **Overnight Assignment Editor:** Candidates must understand contemporary television newsgathering and storytelling techniques, be able to enterprise issues and trends stories, and make the trains run on time. At least one year's experience as an assignment editor preferred. Send tapes and resumes to Human Resources, 5233 Bridge Street, Fort Worth, TX 76103. No phone calls please. We are an Equal Opportunity Employer.

Get the added exposure you need with Mediacasting, the premiere audio/video classifieds on the internet. Call today at 920-926-9620. Your tape can be online today.

FOX News in the Fort Myers/Naples market seeks a General Assignment Reporter and a Troubleshooter. Must be FOXIFIED with two years experience. College degree preferred. Send resume and non-returnable tape to Mark Pierce, Station Manager, 621 SW Pine Island Road, Cape Coral, FL 33991. We are an Equal Opportunity Employer.

Editor/Camera Person needed at once. Fast VM editing experience and must know Alladin interface. Knowledge of Turbo Cube and AVID will be helpful but not necessary. Mail resume to: Attn: Controller, 9903 Santa Monica Blvd., #253, Beverly Hills, CA 90212.

Director. WLWT-TV, Hearst-Argyle's NBC affiliate in Cincinnati, Ohio, has an immediate opening for a Director. The ideal candidate will have four (4) years experience directing newscasts and other live programming. College degree in broadcasting or related field is preferred, and strong supervisory skills are a must! Send resume, non-returnable VHS tape, and salary requirements to David Rosch, Production Manager, WLWT-TV, 140 W. Ninth Street, Cincinnati, Ohio 45202. WLWT-TV is an Equal Opportunity Employer. Phone calls and faxes will not be accepted or considered.

Dayside Executive News Producer. WTSP-TV needs someone who has been a creative, on-the-edge producer who likes to make the same of other producers. Credibility and journalistic integrity must be part of the mix. But you also must be able to help a line-up of solid producers, reporters and photographers create "memorable moments." If you ask what's in it for the viewer before making your decisions and help producers be better than they imagined without taking over their work, then send a tape, resume and cover letter addressing your thoughts on content and creative presentation. WTSP-TV is the Gannett owned station in the 15th market, (Tampa-St. Petersburg) and is an Equal Opportunity Employer.

Creative Services Writer/Producer: Creative news hound with a "team player" attitude needed. Must have 1-3 years experience writing and producing "killer" news topical and some news series production knowledge. Some editing skills are required. Send resumes and non-refundable tapes to Human Resources, 5233 Bridge St., Fort Worth, TX 76103. No phone call please. We are an Equal Opportunity Employer.

Assignment Manager: Do you have what it takes to be a key manager in the newsroom? We need someone who can manage the assignment editors and help shape our newscasts through story assignments that reflect our news philosophy. We cover relevant stories that deal with the world. Not just the crime and grime world of the cop scanners. We need someone who sees the big picture of the world we live in and understands how to find stories that are relevant to that world. We want you asking questions and questioning everything. You need to have a "take no prisoners" attitude about beating the competition and always up to the task of winning the big story. We have three newsrooms, three ENG trucks and one SNG truck. Lots to juggle. Salary is 50K plus. Please send your resume and short letter with your news philosophy to Billy Otwell, News Director, WTNH-TV, 203-624-6438 or mail to 8 Elm Street, New Haven, CT 06510. EOE. No phone calls please.

HELP WANTED FINANCIAL & ACCOUNTING

Director of Finance. Weekly/monthly financial reporting; monthly G/L close and reconciliation of balance sheet. Prepare quarterly foot note package, assist in forecasting and budgeting. Supervise A/P, A/R and payroll. 4 year college degree with emphasis in Accounting, Finance or Business. CPA or MBA preferred. 3-5 years experience. Supervisory skills required. Send resume and cover letter to WJW FOX8, Attn: Human Resources, 5800 S. Marginal Road, Cleveland, OH 44103.

HELP WANTED PUBLIC RELATIONS

March of Dimes

The March of Dimes Birth Defects Foundation is dedicated to improving the health of babies by preventing birth defects and infant mortality.

**ASSOCIATE DIRECTOR,
CHAPTER COMMUNICATIONS**

In this position, you will manage the National Achievement in Radio (A.I.R.) Awards event, manage chapter communications involvement and support of national corporate sponsors/alliances, and conduct corporate communications training at regional and national staff/volunteer meetings as needed. The successful candidate will possess a Bachelor's Degree in Business Communications, Mass Communications or related field. Must have experience and successful track record in negotiating, securing sponsorships, and conducting trainings. Excellent oral and written communication skills required. Radio knowledge preferred.

We offer a competitive salary, excellent benefits and a quality work environment. For consideration, please send/fax your resume with salary requirements to: **Manager-Employee Relations, March of Dimes Birth Defects Foundation, 1275 Mamaroneck Ave., White Plains, New York 10605. FAX: 914-997-4587.** Equal Opportunity Employer M/F/D/V.

HELP WANTED CREATIVE SERVICES

Top north Texas NBC affiliate is seeking a Creative Services Director. Responsibilities include writing, shooting, editing and creating local commercials. Shooting on Beta format and editing on a Media 100. Must be able to coordinate post-production in special events sponsored by station. A minimum of one year's experience required. Send cover letter, resume and non-returnable VHS tape to Julie Pruett, Vice President/General Manager, KFDX-TV, 4500 Seymour Highway, Wichita Falls, TX 76309. No phone calls. KFDX-TV is an Equal Opportunity Employer.

Graphic Artist: The ABC owned station in Flint, MI, is seeking a cutting-edge designer to join our creative team. Ideal candidate will have at least one year of experience in a broadcast environment and demonstrate a strong creative sense, excellent communication skills, and experience with Liberty and Mac based paint programs. This position emphasizes news graphics and news promotion with opportunities to work on special projects, including print. Please send your creative, non-returnable demo reel and resume to Keith Stronek, Promotion Manager, WJRT-TV, 2302 Lapeer Road, Flint, MI 48503. EOE.

Creative Services Director. WJNW-TV UPN 57 in Madison, Wisconsin, has a position available for a high energy Creative Services Director. Qualified applicants must have three to four years television experience in a programming-promotion position. Strong working knowledge of both network and syndication co-op procedures. The successful applicant will be responsible for research and contracting of programming, image, identity, creative direction, and outside media marketing. If you're looking for a positive atmosphere send resume to Personnel, Media Properties Inc., PO Box 5726, Rockford, IL 61125-0726.

HELP WANTED PROMOTION

**PROMOTION
WRITER/PRODUCER**



MSNBC, the 24 hour news network from NBC News and Microsoft, is seeking a talented producer to join our award winning promotion staff.

Responsibilities will include producing image campaigns, topical promos, and corporate presentations.

Excellent writing skills and knowledge of the Internet is required. Experience with film, non-linear editing, and state of the art graphics is preferred.

This is a once-in-a-career opportunity to be part of the future of news. Send your reel and resume to:

**MSNBC
Employee Relations: T.T.
One MSNBC Plaza
Secaucus, NJ 07094**

MSNBC is an equal opportunity employer M/F

Station Promotions Director: Need creative individual with strong organizational skills to develop and coordinate station promotions. Must be highly motivated, energetic and have successful experience at writing, producing, directing and editing eye-catching program and all station promotions. AVID experience a plus. Send tape and resume to Sheldon Galloway, WVLA NBC 33 TV, 5220 Essen Lane, Baton Rouge, LA 70809. EOE.

Senior Promotion Writer/Producer. WXIA-TV, Atlanta's NBC affiliate, is looking for a creative writer/producer to join its marketing team. Main responsibilities include the writing and production of news station image promotion and sales presentations. Individual should possess excellent writing skills, solid experience in television on-air promotion, a strong visual sense, and the ability to think strategically. Send your tape, resume and salary requirements to H.R., WXIA-TV, 1611 W. Peachtree St. NE, Atlanta, GA 30309. No phone calls please. EOE M/F

News Promotion Writer/Producer. KTRK-TV, an ABC owned station, has a terrific opportunity for an experienced producer who can do it all: image, series and topicals. We are looking for someone who likes to write, has a good eye in the suite and is a team-player. We have everything a creative and motivated person needs to turn out great work. AVID and metered market experience a plus. Please send tape and resume to Tom Ash, Creative Services Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. Equal Opportunity Employer. M F D V.

Graphic Designer. KTRK-TV, an ABC owned station, has an exceptional opportunity for a talented and experienced graphic designer. If you are ready to move up, we offer the tools, the resources and a great working environment. Quantel Paintbox Express experience a plus. Please send resumes to Dana Decker, Art Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. Equal Opportunity Employer. M F D V.

HELP WANTED PRODUCTION

Producer/Photographer/Editor. KTRK-TV, an ABC owned station, is looking for a dynamic individual responsible for the execution of station marketing campaigns, sales commercial production, vendor tapes, and a number of diversified local program projects required by station management. Must have 3 years Commercial creative television writing, BETA photography and non-linear editing. Needs a working knowledge of television production techniques, including paintbox and the ability to complete the projects from writing script, to shooting, editing and posting project. Qualified candidates should send resume and video tape to Kim Nordt-Jackson, Program Manager, KTRK-TV, 3310 Bissonnet Street, Houston, TX 77005. Equal Opportunity Employer. M F D V.

Producer On-Air Fundraising. TV Radio membership, auctions, other fundraising activities for public broadcasting station. Excellent communications/hands-on production skills; ability to produce/edit, manage multiple tasks, coordinate inter- intra-departmentally, work with volunteers; demonstrated knowledge of PTV fundraising principles techniques, proficient in Word, Excel, Access, B.A. Communications related field; 5 years direct experience, year-for-year experience in lieu of degree, salary competitive, excellent benefits. Resume, salary history, names of 3 professional references to Steve Travis, WJCT, Inc., 100 Festival Park Avenue, Jacksonville, FL 32202. EEO M F D.

Editor. We're looking for an experienced editor to come to work at an all Avid production company post house. Great working environment in the heart of Washington, DC. Fax resumes to GVI at (202) 293-3293 or e-mail to andy@gvmail.com.

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 fall winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience. Videotape Editors, Studio Operators, and Maintenance. For the Midwest. Would commence fall winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infiniti), Still Store Operators, Tape Operators (Beta), Maintenance (plant systems experience - distribution and patching), Lighting Director Engineer. Employment would commence fall winter 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

HELP WANTED MISCELLANEOUS

News 12 Regional Networks, the nation's first, largest and most watched regional news channel, is expanding again in the New York market. We're launching a cutting edge news service, utilizing custom designed software and unique studio facilities. These are opportunities to shape the direction of a startup venture by the most experienced regional news organization. The following positions require driven, energetic professional. Bilingual English Spanish is a plus: News Director, Anchor Reporters, Video Journalists, Producers, Assignment Editors, Graphic Artists, Studio Directors, Business Managers, Engineers. We offer an attractive salary and benefits package, a hands-on environment where you are empowered to set your own standards, and never a dull moment. For consideration, please send your resume to: PO Box 999-NF, Woodbury, NY 11797. EOE.

SITUATIONS WANTED NEWS

Commentary with Credibility. College Dean and Professor, Ph.D. in Political Science, M.S. journalism, with substantial television commentary experience, seeks major market commentary or editorial opportunity. Call Dr. Steve at 607-735-1703.

Eager, beginning reporter, looking for career start. Some experience reporting, writing, and camera work. Willing to learn and grow with station. Creative, energetic, and hard-working. Demonstration tape and resume available. Call Brickey 615-896-9288.

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Cox Communication's CableRep San Diego is looking for a General Sales Manager to manage the total activity and function of producing revenue for the sale of all cable advertising on a variety of revenue producing vehicles. The ideal candidate is responsible for the attainment of the budget, displaying entrepreneurial skills in creating new revenue opportunities, and developing a strategic plan to guide the sales department towards its targeted goals.

Qualifications include: Bachelor's degree or equivalent work experience; 3-5 years' prior sales management experience, preferably in cable, broadcast or radio sales; 3-5 years' media sales experience; strong mathematical, analytical, presentation, selling and verbal/written communication skills. Knowledge of the local media/client environment is a strong advantage. Knowledge of Excel, Windows and media software required.

Cox Communications offers a very competitive salary and benefit package and we are a non-smoking, drug-free company. No phone calls. To apply, please send your resume with salary requirements to Cox Communications, Human Resources-LK, 5159 Federal Blvd., San Diego, CA 92105-5486 or e-mail resume (ASCII) to jobs.sd@cox.com. We are pleased to support a diverse workforce.



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DIRECTOR Local Ad Sales

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Lifetime Television, the dynamic cable network, has an opening for a highly motivated individual in a fast-paced New York Corporate Affiliate Relations office.

This position is responsible for providing overall direction and support for Lifetime's Local Ad Sales functions. Responsibilities include development of Local Ad Sales promotions, sales training support material and audience research information. Candidate will interface with Affiliate Relations staff and Corporate Marketing and Research. Ideal candidate should have working knowledge of Local Ad Sales, with at least two years experience in Sales and Marketing. College degree, excellent presentation and organizational skills required.

Lifetime offers a competitive salary and excellent benefit package. For immediate consideration, please forward your resume and salary requirements to:

Lifetime

Television for Women

Human Resources Department
309 West 49th Street, New York, NY 10019
EOE: M/F

Fax your classified ad to
Broadcasting & Cable
(212) 206-8327

HELP WANTED TECHNICAL

C-SPAN is seeking full time Master Control Operators. Responsibilities include: keying graphics for live and taped programs, switching complicated on-air transitions involving live audio and video, multiple laped elements, stills and graphics looking for proactive, experienced technicians with the ability to trouble shoot problems and find solutions instantly. Should be a self starter, detailed oriented, able to react well under pressure and interested in politics and public affairs. Candidates should be team players with excellent communications skills. Shift includes every other weekend off. Send resumes to: C-SPAN BC, Human Resources Department, 400 North Capitol St. N.W., Suite 650, Washington, DC 20001. EOE.

HELP WANTED PROMOTION

Promotions: Washington, DC based National Network seeks On-Air Promotion Manager. Requires hands-on marketing pro responsible for implementing on-air image while managing staff of talented producers. Minimum three years progressively responsible broadcast experience. Send resume and demo reel to On-Air Promotion Manager, 717 Second Street, NE, Washington, DC 20002 or e-mail jhalling@tcfref.org. EOE.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Towson University Positions Available. Department of Mass Communication and Communication Studies. 1. Radio (Audio) Production: Tenure-track, entry level assistant professor beginning Fall, 1998. Ph.D. or appropriate terminal degree required. One to two years of full-time teaching experience preferred, along with professional experience in the electronic media. Responsibilities will include teaching courses in both analog and digital radio (audio) production and broadcast performance. Additional teaching experience in video production and broadcast journalism preferred. Knowledge of an ability to use new technologies in the instructional process is desired. Demonstrated research potential, advising students, and participation on committees expected. Salary commensurate with entry-level experience. 2. Television/Video Production. Entry level Tenure-track assistant professor rank with Ph.D. or terminal degree completed, or tenure-track instructor rank with substantial progress toward completion of doctorate. Ability to teach courses in studio and field television video production and post-production required. Ability to teach new technologies information preferred. Share in supervision of student managed and operated low power television station. Advising students and serving on department committees expected. Professional experience in television/video production and demonstrated scholarly activity potential required. One or two years full time university level teaching preferred. Salary commensurate with entry-level experience. Submit a letter of application identifying the position noted above, vitae, graduate transcripts, and three letters of recommendation to: Ronald J. Matton, Ph.D., Chairperson, Department of Mass Communication and Communication Studies, Towson University, Towson, Maryland 21252. Evaluation of completed applications begins January 26, 1998. Towson University is an equal opportunity affirmative action employer and has a strong institutional commitment to diversity. Women, minorities, persons with disabilities, and veterans are encouraged to apply.

The University of Oklahoma. The H.H. Herbert School of Journalism and Mass Communication is currently seeking a faculty member to fill the following tenure-track position. Broadcasting and Electronic Media - assistant or associate professor. Primary teaching areas must include the following: Audio video production, broadcast writing and Radio TV Performance. Must be computer literate, qualified to advise graduate students and supervise theses, and have strong interest in implementation of new technologies. Substantial professional experience required. A proven record of teaching required. Masters required. Ph.D. preferred. Experience with digital post-production techniques preferred. Salary, teaching responsibilities and support for research and creative activities are competitive. Applications will be reviewed beginning December 1, 1997, and will be accepted until the position is filled. The successful candidate will begin in August 1998. Applicants must provide (1) a letter of application providing specifics regarding their teaching and professional experience and describing how they would expect to publish or engage in scholarly and/or creative activity as a faculty member; (2) a curriculum vitae; and (3) names, addresses and current telephone numbers of at least three references. All materials should be sent to: Director, School of Journalism and Mass Communication, The University of Oklahoma, 860 Van Vleet Oval, Room 101, Norman, OK 73019-0270. The University of Oklahoma is an Equal Opportunity/Affirmative Action Employer. Women and minorities are especially encouraged to apply.

The University of Colorado's School of Journalism and Mass Communication seeks applicants for a tenure track position in television news. Requirements: Ph.D., MFA or MA, significant industry experience, demonstrated capacity for research or creative work, a commitment to excellence in teaching. Successful candidate will teach in a live, cable news lab setting and may also be assigned to courses in video production, broadcast news writing, reporting and documentary video. Secondary interest in radio news programming, multi-media, sports, drama, children's or corporate programming, production management desirable. Appointment intended at assistant professor rank, but other ranks and contract terms may be considered. Salary is competitive. Appointment begins August 1998. "The University of Colorado at Boulder is committed to diversity and equality in education and employment." Review begins December 10th and continues until suitable candidate is found. Send letter of application, curriculum vita or resume and the names of three references to: Prof. Meg Moritz, Chair, TV News Search Committee, School of Journalism and Mass Communication, University of Colorado - Campus Box 287, Boulder, Colorado 80309-0287. Phone: 303-492-1610. Fax: 303-492-0969. Email: moritzm@spot.colorado.edu

Electronic Journalism Full-time faculty position. Demonstrated ability to teach Electronic New Writing, and Field and Studio Reporting required. Demonstrated ability to teach a range of broadcasting courses, including Minority Voices and the Media, preferred. Ph.D. in related field highly preferred. Master's degree required. Strong record of relevant teaching experience or significant professional experience in electronic journalism (news director, anchor, reporter, producer) required. Rank and salary competitive and appropriate to experience, with excellent fringe benefits. Application deadline November 30, 1997. Send application, vita and three letters of reference (including phone numbers) to: Dr. Emile Netzhammer, Chair, Dept. of Communication, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222. The New York State University College at Buffalo is an Equal Opportunity Affirmative Action Employer and particularly encourages applications from women and minority candidates.

Northeastern University's School of Journalism seeks a full-time, tenure-track assistant professor for Fall 1998. The principal teaching emphasis will be in the areas of television and radio journalism, but candidates must also be able to teach basic print news writing courses. We are particularly interested in candidates who can help integrate new technologies into our curriculum. Requirements include a minimum of five years full-time professional news media experience, a master's degree, and demonstrated competence in video and audio production. Creative production/research is expected. Internet experience and knowledge of public relation principles and practices desirable. Send letter outlining career goals, curriculum vitae, names of three references, and supporting material to Search Committee, Northeastern University, School of Journalism, Box BC, 102 Lake Hall, Boston, MA 02115. Application deadline is January 5, 1998. Northeastern University is an Equal Opportunity/Affirmative Action Title IX Employer. Northeastern embraces the wealth of diversity represented in our community and seeks to enhance it at all levels. Minorities and women are strongly encouraged to apply.

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For the Record

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"For the Record" compiles applications filed with and actions taken by the FCC. Applications and actions are listed by state; the date the application was filed or the action was taken, when available, appears in *italic*.

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.L.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.

NEW STATIONS

Dismissed

Foothill Farms, Calif. (BPED-970411-MD)—Stockton Christian Life College Inc. for FM at 90.1 mhz. *Oct. 16*

Filed

Bessemer, Ala. (BPED-971010MF)—Broadcasting for the Challenged Inc. (George S. Flinn Jr., president, 188 South Bellevue, Suite 222, Memphis 38104) for noncommercial 88.1 mhz, 7 kw, ant. 70 m., 2.7 km SE of Summitt Farm, Ala. *Oct. 10*

Concorde, Ala. (BPED-971010MA)—Alabama Heritage Assoc. (Karen R. Bowman, owner, 13910 Wyandotte Drive, S.W., Huntsville, Ala. 35803) for noncommercial FM at 88.1 mhz, .75 kw, ant. 142 m., 1237 Clark Mountain Rd. *Oct. 20*

Northport, Ala. (BPED-971009MD)—Mary V. Harris Foundation (Linda de Romanett, president/owner, 516 South Fourth Street, Las Vegas 89101) for noncommercial FM at 88.1 mhz, 20 kw, ant. 150 m., E of Windham Springs, Ala. *Oct. 17*

Parker, Ariz. (BPH-971003ME)—Farmworker Educational Radio Network Inc. (Anthony Chavez, president, P.O. Box 62, Keene, Calif. 93531) for FM at 93.9 mhz, 10 kw, ant. -46.7 m., 1312 14th St., Parker. *Oct. 20*

Danville, Ark. (950525MN)—Technology Management Inc. for FM at 105.5 mhz, 6 kw, ant. 100 m. *Oct. 20*

Truckee, Calif. (BPH-971003MB)—Point Broadcasting Co. (John Q. Hearne, president/owner, 100 Wilshire Blvd., Suite 1000, Santa Monica, Calif. 90401) for FM at 101.5 mhz, .69 kw, ant. 297.4 m., Donner Ski Ranch, 1.1 km ENE of Norden, Calif. *Oct. 17*

Truckee, Calif. (BPH-971003MC)—Sierra Radio Co. (James E. Rodgers, 91.48% owner, 1500 Foremaster Lane, Las Vegas 89101) for FM at 101.5 mhz, .12 kw, ant. 656 m., atop Mt. Pluto, Placer County, Calif. *Oct. 20*

Truckee, Calif. (BPH-971003MF)—Truckster Broadcasting (Todd P. Robinson, owner, 8280 Greensboro Drive, 7th Floor, McLean, Va. 22102-3807) for FM at 101.5 mhz, .14 kw, ant. 606.2 m., on Mt. Pluto, 7.9 km NW of Tahoe City, Calif. *Oct. 20*

Sidney, Colo. (BPED-971014MB)—Educational Communications of Colorado Springs Inc. (Ronald A. Johnson, chairman/33.3%, 1655 Briargate Blvd., Colorado Springs, Colo. 80920) for noncommercial FM at 91.3 mhz,

1.5 kw, ant. 186 m., Emerald Peak/Quarry Mountain electronic site, 3 km SSW of downtown Steamboat Springs, Colo. *Oct. 14*

Lady Lake, Fla. (BPED-971016MB)—Villages Radio Co. (H. Gary Morse, president, 1100 Main Street, Lady Lake, Fla. 32159) for noncommercial FM at 90.3 mhz, .158 kw, ant. 58 m., Water Tower Circle Road. *Oct. 16*

Sebring, Fla. (BPED-971010MB)—American Educational Broadcasting Inc. (Carl J. Auel, president/33.3% owner, 1601 Belvedere Road, 204 E. West Palm Beach, Fla. 33406) for noncommercial FM at 88.3 mhz, 1.7 kw, ant. 73 m., 4005 Skipper Road, 1.5 km W of I-27, 1 km S of Sebring. *Oct. 10*

Wakarusa, Ind. (BPED-971009MC)—Bible Broadcasting Network Inc. (Lowell L. Davey, president, 8030 Arrowridge Blvd., Charlotte, N.C. 28273) for noncommercial FM at 89.9 mhz, 1.75 kw, ant. 100 m., 71225 County Road 123, New Paris, Ind., owns and operates 25 FMs and three AMs. *Oct. 17*

Marshalltown, Iowa (BPED-971009MA)—American Family Assoc. (Donald E. Wildmon, president, P.O. Drawer 2440, Tupelo, Miss. 38803) for noncommercial FM at 88.7 mhz, .25 kw, ant. 79 m., Hwy. Q. 1/3 mi S of Hwy. 30, Marshalltown. *Oct. 17*

Bronson, Kan. (BPED-971003MD)—American Family Assoc. (Donald E. Wildmon, president, P.O. Drawer 2440, Tupelo, Miss. 38803) for noncommercial FM at 88.3 mhz, 1 kw, ant. 125 m., 3.5 mi. E of Bronson. *Oct. 17*

Atlanta, La. (BPH-971003MA)—A. T. Moore (3712 Cornell Dr., Shreveport, La. 71107) for FM at 106.5 mhz, 6 kw, ant. 100 m., 1.5 km NNW of Atlanta, La. on State Hwy 34. *Oct. 20*

Fife Lake, Mich. (BPH-971009MI)—Roy E. Henderson (P.O. Box 948, Houston, Tex. 77001-0948) for FM at 95.9 mhz, 6 kw, ant. 100 m., County Hwy 567, e mi SE of Fife Lake. *Oct. 9*

Harrisville, Mich. (BPED-970828MO)—

Northland Community Broadcasters (Dale A. and Karen Mazzoline, owners, 2628 Howard Road, Petoskey, Mich. 29770) for noncommercial FM at 89.7 mhz, 100 kw, ant. 408 m. *Oct. 17*

Deerfield, Mo. (BPH-971010ME)—Galen O. Gilbert (P.O. Box 492, Sulphur Springs, Tex. 75483) for FM at 100.7 mhz, 25 kw, ant. 100 m., 1.2 km S of Garland, Kan., owns KSWM(AM) Aurora, Mo and 51.66% of KWHW (AM)-KRKZ(FM) Altus, KTJS(AM)-KOTZ(FM) Hobart, Okla. *Oct. 10*

Lewistown, Mont. (BPED-971006MA)—Big Country Christian Radio Inst. (Charles Howard and June Vong McDonald, owners, P.O. Box 1672, Bozeman, Mont. 59771) for noncommercial fm at 91.1 mhz, 5 kw, ant. 573 m., 8.16 km NNW of the Lewistown Post Office on South Moccasin Mountains electronic site. *Oct. 6*

Hastings, Neb. (BPED-971008MA)—American Family Assoc. (Donald E. Wildmon, president, P.O. Drawer 2440, Tupelo, Miss. 38803) for noncommercial FM at 91.7 mhz, .5 kw, ant. 43 m., 6503 Osborne Dr. *Oct. 20*

Las Vegas, Nev. (BPED-971010MC)—Southern Nevada Educational Broadcasters (Carl J. Auel, 33.3% owner, 1601 Belvedere Road, 204 E. West Palm Beach, Fla. 33406) for noncommercial FM at 91.1 mhz, 3.2 kw, ant. 519 m., 2.1 km N of I-15, 2.5 km NW of Mauntain Pass, Calif. *Oct. 10*

Smith, Nev. (BPH-960930MB)—Donegal Enterprises (Patrick A. Mulreany, president/52% owner, P.O. Box 123, Smith Nevada 89430) for FM at 92.3 mhz, .49 kw, ant. 632 m., Lobdell communications site, 17.8 km SE of Smith. *Oct. 17*

Cape May Courthouse, N.J. (BPED-971010MD)—Pensacola Christian College Inc. (Arlin R. Horton, president, P.O. Box 18000, Pensacola, Fla. 32523) for noncommercial FM at 88.1 mhz, .55 kw, ant. 65 m. *Oct. 10*

—Compiled by Sara Brown

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,812
Commercial FM	5,488
Educational FM	1,899
Total Radio	12,199
VHF LPTV	558
UHF LPTV	1,456
Total LPTV	2,014
FM translators & boosters	2,815
VHF translators	2,273
UHF translators	2,725
Total Translators	7,813

Service	Total
Commercial VHF TV	558
Commercial UHF TV	638
Educational VHF TV	124
Educational UHF TV	241
Total TV	1,561

CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	66.1%

*Based on TV household universe of 98 million
Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

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Local digital radio gets closer to reality

Continued from page 46

audio coding), which has been incorporated into the current system. Suren Pai, Lucent director of business development, says PAC is an audio compression technology that eliminates audio frequencies that the human ear cannot readily perceive. It then compresses the essential audio that remains. PAC was not part of the first IBOC efforts a few years ago.

Jeff Jury, vice president at Westinghouse Wireless Solutions, says the ongoing research in Baltimore (as well as in Cincinnati and New Jersey) is rapidly leading engineers toward the final—and crucial—stage of real-world field testing: “We were faced with correcting the ‘first adjacent-channel’ interference problem and the multipath distortion [from earlier IBOC schemes] caused by tunnels and trees and other objects. By the second quarter [of 1998], we should be out in the field [and testing] this new system.”

Jury says the IBOC team in Baltimore already has worked through a “theoretical design” of a newly revised DAB solution and is into the “detailed design,” which eventually will include lab simulations and other tests. Preliminary talks with the FCC could begin in a few months. He predicts that within three years or less “you’ll begin to see a real aggressive push” toward bringing DAB to the industry and consumers.

Lucent’s Pai says this latest IBOC scheme will cause only a minimum amount of disruption to the basic structure of the radio industry: “Frequencies will stay the same, although we don’t know how much power will be required yet. Basically you need less digital power for the same signal strength as analog. Most transmission sites can remain the same, too,” Westinghouse’s Jury adds that local broadcasters still will need to purchase new digital exciter (“probably under \$20,000”) and likely will have to retune their transmitters. Other start-up costs are expected, but nowhere near the digital costs on the television side.

In the current IBOC project, Pai says, “for the first time we have a

To convert to IBOC, broadcasters will need to make a small incremental investment in transmission equipment

Component	Description
Transmitter	• Of those converting, most FM and about half the AM stations will need one • Power level will depend on the class of station
Studio-to-Transmitter Link (STL)	• Every converting AM and FM station will need it • Driven by new mode of getting audio from studio to transmitter
Exciter	• Every converting AM and FM station will need one, many typically will get a second as a backup
Antenna Diplexer	• Needed by about 100 U.S. FM stations

Source: USA Digital Radio

world-class team that understands what [local broadcasters need], and we’re using a much more practical and realistic approach” to convergence. The sole radio broadcaster directly involved in the effort is the CBS Radio Group. Its director of engineering, Glynn Walden, is a seven-year veteran of past IBOC wars and the only broadcast engineer involved in the project.

“We continue to make little breakthroughs every week,” Walden says. “Some of the discoveries were originally methods and approaches we had devised for other situations. That’s one of the big advantages of having a track record on IBOC research.” Another advantage, he believes, is having a team that is specifically attuned to conducting product-development projects.

Incorporated into the current IBOC system will be the potential for LCD-type displays on new receivers for a variety of possible data—weather forecasts, sports scores, product information (ideally popping up on the LCD as a specific advertising spot is being aired)—and other enhancements for the consumer. Off-air “data broadcasting” to niche customers also remains a future possibility and another potential source of station revenue.

Any new digital standard will have to be teamed with the current analog standard as part of a still-undetermined transition period. “This is a complicated problem to solve,” says NAB’s Marino, “and a lot of compromise is in-

involved to keep the current analog system viable while adding digital and creating a receiver that will allow both.” Lucent’s Pai also maintains that getting both analog and digital on new receivers is “a business issue. It’s the chicken-or-egg thing. Manufacturers have to know that consumers can actually pick up digital signals before they can proceed to build and sell the new receivers.”

Once a new IBOC system goes forward into the marketplace, the auto industry may need four to five years to introduce DAB into new car models. Pai points out, however, that nonvehicular receivers—as well as aftermarket car radios—could be on store shelves within a couple of years after final approval.

And when DAB eventually reaches the American consumer, what will IBOC digital really sound like? Westinghouse’s Jury says the FM signal will take on “near-CD quality,” while digital AM will sound “closer” to today’s analog FM.

Pai stresses that although not all terrestrial radio stations will be able to convert to digital at the same time, eventual conversion will be inevitable—“digital itself is inevitable. You see that in every aspect of life, and radio is no exception.” A transition period, no doubt, will span several years, perhaps similar to the conversion timetable mandated for digital television.

“The world is going digital,” Pai says. “There is no going back.” ■

Datebook

THIS WEEK

Oct. 27—Women in Cable & Telecommunications 13th annual gala, honoring John Hendricks. Sheraton Washington. Washington. Contact: (703) 821-2030.

Oct. 27-28—"Telecommunications Law and Regulations Fundamentals," course presented by **Government Institutes**. Washington National Airport Hilton. Arlington, Va. Contact: Jesus Ferro. (301) 921-2345.

Oct. 27-Nov. 7—The Museum of Television & Radio Third Annual Radio Festival. MT&R. New York City. Contact: Chris Catanese. (212) 621-6735.

Oct. 28—11th annual DTV Update, presented by **Association for Maximum Service Television (MSTV)**. ANA Hotel. Washington. Contact: (202) 861-0344.

Oct. 29—12th annual John Bayliss Media Roast honoring Scott Ginsburg, presented by **The John Bayliss Broadcast Foundation**. Waldorf-Astoria Hotel. New York City. Contact: Kit Hunter Franke. (408) 624-1536.

Oct. 29—11th annual Achievement in Media Awards recognizing excellence in Washington-area radio, presented by **The March of Dimes**. Renaissance Mayflower Hotel. Washington. Contact: Cynthia Byers. (703) 824-0111.

Oct. 29-30—"Regulation of Wireless Communications Systems," course presented by **Government Institutes**. Washington National Airport Hilton. Arlington, Va. Contact: Jesus Ferro. (301) 921-2345.

Oct. 29-31—Texas Association of Broadcasters/Society of Broadcast Engineers 44th annual convention and trade show. Camino Real Hotel. El Paso. Contact: (512) 322-9944.

Oct. 30—Presentation of the Peter Hackes Memorial Award from the Washington, D.C., chapter of **Radio-Television News Directors Association** to Bob Ryan. George Washington University Club. Washington. Contact: Walter Gold. (301) 881-8810.

Oct. 30-Nov. 2—First annual International Teleproduction Society financial institute for executives and operational managers. Sheraton Crescent Hotel. Phoenix. Contact: (703) 641-8776.

Nov. 2-4—North Carolina Association of Broadcasters 50th anniversary annual convention. North Raleigh Hilton. Raleigh, N.C. Contact: (919) 821-7300.

Nov. 2-5—National Educational Telecommunications Association '97 conference. Austin Marriott at the Capitol. Austin, Tex. Contact: Norma Gay. (803) 799-5517.

NOVEMBER

Nov. 4-5—"Broadband Insights '97," nontechnical cable technology advancement seminar presented by **Society of Cable Telecommunications Engineers and NextLevel Broadband Network Group**. Tampa Convention Center. Tampa, Fla. Contact: Howard Whitman. (610) 363-6888.

Nov. 4-7—Asia CommuniTech '97, telecommunications, mobile communications and wireless technology show and conference. Hong Kong Convention & Exhibition Center. Hong Kong. Contact: Virginia Jensen. (210) 652-7070.

Nov. 5—"The Business of Advertising," luncheon presented by the New York chapter of **American Women in Radio & Television**. The Yale Club. New York City. Contact: (212) 481-3038.

Nov. 5-7—Strategic Research Institute third annual forum on competition in local cable and telco markets. Georgetown University Conference Center and Guest House. Washington. Contact: (800) 599-4950.

Nov. 9-11—Community Broadcasters Association annual convention and LPTV trade show. Excalibur Hotel. Las Vegas. Contact: Mike Sullivan. (320) 656-5942.

Nov. 10—BROADCASTING & CABLE 1997 Hall of Fame Dinner. Marriott Marquis Hotel. New York City. Con-

tact: Circle Special Events. (212) 213-5266.

Nov. 12—International Radio & Television Society Foundation newsmaker luncheon featuring Michael Bloomberg. Waldorf-Astoria. New York City. Contact: Marilyn Ellis. (212) 867-6650.

Nov. 12-16—National Association of Farm Broadcasters 53rd annual convention. Westin Hotel. Kansas City, Mo. Contact: Deanne Gearhart. (612) 224-0508.

Nov. 14—Non-televised CableACE Awards, presented by the **National Cable Television Association**. Wilshire Ebell Theatre. Los Angeles. Contact: (202) 775-3611.

Nov. 15—19th annual CableACE Awards telecast and gala, presented by the **National Cable Television Association**. Wilshire Theatre. Los Angeles. Contact: (202) 775-3611.

Nov. 19—Federal Communications Bar Association luncheon featuring America Online Chairman Steve Case. Capital Hilton Hotel. Washington. Contact: Paula Friedman. (202) 736-8640.

Nov. 19-20—"Consumer Demand: The Battle for the Entertainment Dollar," presented by **The Yankee Group**. Radisson Miyako Hotel. San Francisco. Contact: (617) 956-5000.

Nov. 20—Federal Communications Bar Association 8th Annual Charity Auction to benefit the D.C. Children's Advocacy Center. Grand Hyatt Hotel. Washington. Contact: Paula Friedman. (202) 736-8640.

Nov. 21-24—Society of Motion Picture and Television Engineers 139th technical conference. Marriott Marquis Hotel. New York City. Contact: (914) 761-1100.

Nov. 24—3rd Worldwide Television Summit Conference, presented by the **International Council of the National Academy of Television Arts and Sciences and Variety**. New York Hilton. New York City. Contact: Linda Alexander. (212) 489-6969.

Nov. 24—25th annual International Emmy Awards Gala, presented by the **International Council of the National Academy of Television Arts and Sciences**. New York Hilton. New York City. Contact: Linda Alexander. (212) 489-6969.

DECEMBER

Dec. 3-5—NIMA International Asian Conference. Four Seasons Hotel. Tokyo. Contact: Jennifer Harding. (202) 289-6462.

Dec. 4-6—MIP Asia '97, international film and program market for TV, video, cable and satellite, presented by the **Reed Midem Organization**. Hong Kong Convention and Exhibition Center. Hong Kong. Contact: Steve Orlick. (203) 840-5402.

Dec. 5-7—Association for Education in Journalism & Mass Communication Association of Schools of Journalism & Mass Communication winter meeting. Hyatt Regency. New Orleans. Contact: (803) 777-2005.

Dec. 8-9—"High Definition & Digital Television," conference presented by **IBC USA Conferences Inc.** Caesars Palace. Las Vegas. Contact: (702) 731-7110.

Dec. 9—"DBS 98: Executive Briefing," seminar sponsored by **DBS Digest**. Hyatt Regency/Alicante Hotel. Anaheim, Calif. Contact: (719) 545-1210.

Dec. 9-12—The Western Show, presented by **California Cable Television Association**. Anaheim Convention Center. Anaheim, Calif. Contact: (510) 428-2225.

Dec. 11—Federal Communications Bar Association 11th annual FCC Chairman's Dinner. Grand Hyatt Hotel. Washington. Contact: Paula Friedman. (202) 736-8640.

Dec. 11—Hollywood Radio and Television Society Holiday Party Benefit. Beverly Hilton Hotel. Beverly Hills, Calif. Contact: Neith Stickells. (818) 789-1182.

Dec. 11-12—15th annual Telecommunications Policy and Regulation Conference, sponsored by the **Federal Communications Bar Association** and the **Practising Law Institute**. Grand Hyatt Hotel. Washington. Contact: Paula Friedman. (202) 736-8640.

Dec. 11-12—"Using Customer Opinions to Drive Corporate Profitability," conference presented by the **Strategic Research Institute**. Crowne Plaza New Orleans. New Orleans. Contact: Janet Wigfield. (800) 599-4950.

Dec. 16—Nashville Achievement in Radio Awards recognizing excellence in Nashville-area radio, presented by **The March of Dimes**. Nashville. Contact: Brendan Hurley. (914) 997-4588.

Dec. 17—International Radio & Television Society Foundation Christmas benefit. Waldorf-Astoria. New York City. Contact: Marilyn Ellis. (212) 867-6650.

JANUARY 1998

Jan. 8-11—International CES: The Source for Consumer Technologies, consumer electronics exposition presented by the **Consumer Electronics Manufacturing Association**. LVCC. Sands. Hilton and Alexis Park. Las Vegas. Contact: (703) 907-7674.

Jan. 11—The Caucus for Producers, Writers & Directors 15th annual awards dinner. Regent Beverly Wilshire Hotel. Beverly Hills. Contact: David Levy. (818) 843-7572.

Jan. 15—International Radio & Television Society Foundation newsmaker luncheon. Waldorf-Astoria. New York City. Contact: Marilyn Ellis. (212) 867-6650.

Jan. 16—40th New York Festivals International TV Programming & Promotion Awards and International Non-Broadcast Awards gala. Marriott Marquis. New York City. Contact: (914) 238-4481.

Jan. 19-22—National Association of Television Programming Executives 34th annual program conference and exhibition. Ernest Morial Convention Center. New Orleans. Contact: (310) 453-4440.

Jan. 19-22—25th annual Association of Local Television Stations convention. Ernest Morial Convention Center. New Orleans. Contact: Angela Giroux. (202) 887-1970.

Jan. 23—40th New York Festivals International TV & Cinema Advertising Awards gala. Marriott Marquis. New York City. Contact: (914) 238-4481.

Jan. 28-30—Society of Cable Telecommunications Engineers annual convention. San Antonio, Tex. Contact: (610) 363-6888.

Jan. 29—New York Achievement in Radio Awards recognizing excellence in New York-area radio, presented by **The March of Dimes**. The Supper Club. New York City. Contact: Brendan Hurley. (914) 997-4588.

Jan. 29-31—Eckstein, Summers & Company annual conference on new business development for the television industry. Don CeSar Beach Resort. St. Pete Beach, Fla. Contact: Roland Eckstein. (732) 530-1996.

Jan. 31-Feb. 3—55th annual National Religious Broadcasters convention and exposition. Sheraton Washington. Washington. Contact: (703) 330-7000.

FEBRUARY 1998

Feb. 3-4—"The Five Burning Questions," DBS conference presented by **The Carmel Group**. Sheraton Gateway Hotel. Los Angeles. Contact: Françoise McAvinchey. (408) 626-6222.

Feb. 3-4—Arizona Cable Telecommunications Association annual meeting. Airport Hilton Hotel. Phoenix. Contact: (602) 955-4122.

APRIL 1998

April 6-9—National Association of Broadcasters annual convention. Las Vegas Convention Center. Las Vegas. Contact: (202) 429-5300.

MAY 1998

May 17-20—38th annual Broadcast Cable Financial Management Association conference. Hyatt Regency Hotel. New Orleans. Contact: Mary Teister. (847) 296-0200.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

Attack of the killer specials

Here was the pitch: a Fox special on the *World's Most Embarrassing Throw-Up Moments*, complete with footage—live or re-created—of a typical vomiting American.

OK, so it wasn't the best idea Mike Darnell has heard during his tenure as senior vice president, specials and alternative programming, at Fox.

But it represented a milestone, nonetheless: pitches for edgy specials—fascinating or just plain out-of-the-question—were starting to come out of the walls. Hollywood was starting to understand what the house of Darnell—home of the controversial *When Animals Attack* franchise—was trying to accomplish for Fox.

"The history of this company is do things that are a little edgy and a little bawdy at first, like *Married...With Children* and *The Simpsons*," Darnell says. "All have had some controversy surrounding them, but they have become accepted."

"What's been happening is that we're [the specials division] becoming more and more a part of cult pop culture. Jay Leno and *Seinfeld* parodied us."

Darnell has always found something special about TV. As a youth in Philadelphia, he studied the Nielsen ratings and made predictions on hits or misses by using *TV Guide's* fall preview issue.

Performing also was in Darnell's blood. While attending school, Darnell was finding regular gigs on such shows as *Welcome Back Kotter*, *James at 16*, *Kojak*, *Sanford and Son* and *Knot's Landing*.

By 20, however, Darnell knew acting would not be his future: "At an audition, I met another actor in his mid-40s. I asked him what he did when he wasn't acting and he said, 'I'm a waiter.' I then saw myself in 20 years and it scared the crap out of me. At that moment I started to take college seriously."

While studying communications at California State University, Darnell nabbed an internship at KTTV, the Fox affiliate in Los Angeles. Darnell saw the value in working free at the station and learning about the business and production. Within a few years, he had landed a job as a field and news producer.

That's when he discovered what TV "specials" really mean. To help promote KTTV's syndicated strip *Beverly Hillbillies*, Darnell produced a parody that alleged Aaron Spelling "stole" the idea for *Beverly*



"What's been happening is that we're becoming more and more a part of cult pop culture. Jay Leno and Seinfeld parodied us."

Michael Harris Darnell

Senior vice president, specials and alternative programming, Fox Broadcasting Co., Los Angeles; b. May 18, 1962, Philadelphia; BS, speech communications, California State University, Northridge, Ca., 1986; television actor, Los Angeles, 1972-84; news intern, KTTV, Los Angeles, 1986-87; Production assistant, news, KTTV, 1987-88; Field and news producer, KTTV, 1988-91; executive producer of specials, Fox owned-and-operated stations, 1992-94, Los Angeles; director of specials, Fox, 1994-96, Los Angeles; vice president of specials, Fox, 1996-97, Los Angeles; current position since April; m. Carolyn Oberman, June 18, 1994

Hills, 90210 from the Buddy Ebsen series.

Such projects got Darnell noticed by the Fox Television Stations, which recruited him to do specials for its O&O group. He produced his share of parades and pre-Emmy shows, but Darnell had the best time creating specials like the one that followed the casts of *Martin*, *Roc* and *Married...With Children*—all Fox shows—around for one day.

"There seemed to be room to try new things so you can pop a number real quick rather than having to create a series that can take months to get some word of mouth," Darnell said. "With a special, you can attract viewers right away."

Darnell was ultimately hired by the Fox network, which didn't have traditional pageants or many awards shows to boost viewership. He needed a breakthrough idea.

Footage of an alleged alien autopsy was the way to go. "It was risky for everybody," Darnell says. "It was new and different. Is it real or not real? That's how we approached it. We went to experts and it was very credible." *Alien Autopsy: Fact or Fiction?* first aired in August 1995.

When Animals Attack came next—a plan to capitalize on the success of some National Geographic specials that feature animals at their most dangerous. "People like it when nature is at its scariest," Darnell says.

The special, which first aired April 28, 1996, was a success on several fronts. The show not only performed better when it repeated a week later—a first in the history of specials at the network—but it has spawned four more specials of the same name.

Still, Darnell doesn't want his department to be known as simply the birthplace of *When Animals Attack*. "We did 53 specials last year and only 20 of them had edgy material," he says. "We did the *World's Most Incredible Animal Rescues*. These were adorable, sweet, with emotion. All we're trying to do is touch an emotion, whether it's fear or a reaction like 'Oh my God.'"

Darnell, who will roll out such November sweeps specials as *Video Justice II: Crimes Caught on Tape*, and *Cheating Death: Catastrophes Caught on Tape*, says it's important for him not to take his job so seriously. You have to maintain a sense of humor.

"You need to have a good instinct for what works on TV," Darnell says. "I enjoy it all. Maybe it won't win the Emmy, but it's still enjoyable." —Lynette Rice

BROADCAST TV



Chase

Joan Chase, COO/CFO, Cottonwood Communications, joins Gocom Communications LLC as VP/GM, KMID(TV) Midland/Odessa, Tex.

Joe Coscia, news director, WLNE(TV) New

Bedford, Mass., joins WRGB(TV) Schenectady, N.Y., in same capacity.

Susana Schuler, news director, WTWO(TV) Terre Haute, Ind. (Nexstar ABC affiliate), assumes additional responsibilities as corporate news director, Nexstar Broadcasting Group.

Appointments at KFOX-TV El Paso: **David Bennallack**, managing editor, WSB-TV Atlanta, joins as news director; **Kristi Carson**, chief meteorologist, KGWN-TV Cheyenne, Wyo., joins as meteorologist; **Tyler Sieswerda**, weekday anchor, KICT(TV) Grand Junction, Colo., joins in same capacity; **Noreen Jaramillo**, weekend anchor, KVIA-TV El Paso, joins as anchor; **Joe Mazur** joins as sports director.

Michelle Kaiser, assistant director/commercial production associate, WKBW-TV Buffalo, N.Y., named producer/director.

Don Boswell, executive VP/COO, KERA-TV/KDIN(TV) Dallas/Fort Worth/Denton, Tex., joins Western New York Public Broadcasting, Buffalo, N.Y., as president/CEO.

Kerry Connolly, weekend morning anchor/reporter, WBBH-TV Fort Myers, Fla., joins WFSB(TV) Hartford, Conn., as weekend morning anchor/health beat reporter.

Appointments at WBZ-TV Boston: **Howard Zeiden**, director, sales and marketing, WCPX-TV Orlando, Fla., joins as director, sales; **Pam Bergeron**, director, sales, named director, client marketing.

John Kenealy, national/regional sales manager, WBAL-TV Baltimore, joins WJZ-TV there as local sales manager.

John Satterfield, local sales manager, WPSG(TV) Philadelphia, named general sales manager.

Jennifer Bucheit, producer, on-air promotions, WKRC-TV Cincinnati, named director.

Ted Textor, meteorologist, CNN, Atlanta, joins KTNV(TV) Las Vegas as chief meteorologist.

John Sadler, manager, news sales, Central and Western divisions, ABC Television Network Group, named VP, network sales, Western division, Los Angeles.



Byrnes

Micki Byrnes, corporate marketing director, WCPX-TV Orlando, Fla., joins WKYC-TV Cleveland as director, marketing and promotion.

Jesus Bulnes, nightside assignment editor,

WSVN(TV) Miami, joins WFOR-TV there as news assignment manager.

Brad Dancer, research director, WLFL(TV)/WRDC(TV) Raleigh/Durham, N.C., joins WTTG(TV) Washington as director, research.

Tim Scanlan, coordinating producer, Major League Baseball, ESPN, Bristol, Conn., joins WGN-TV Chicago as director, production.

PROGRAMMING



Anderson

James Anderson, VP, public relations, Carsey-Werner Co., Studio City, Calif., named senior VP, publicity and public relations.

Appointments at Buena Vista Home Entertainment, Burbank,

Calif.: **Greg Probert**, senior VP/managing director, Asia, named executive VP, Buena Vista Home Entertainment Worldwide, Burbank; **Robyn Miller**, senior VP, international, named senior VP, worldwide marketing.

Ken Werner, senior VP, strategic planning and business development, CBS Inc., joins Warner Bros., Burbank, Calif., as executive VP, network distribution.



Faris

Bill Faris, VP, operations, Innervision Studios, St. Louis, named president.

Ronald Garfield, senior VP, network distribution, Fox Broadcasting Co., Los Angeles, assumes additional responsibilities

for national affiliate relations and network distribution.

Victoria Quoss, senior VP, network distribution, Fox Broadcasting Co., named senior VP, program planning and affiliate relations, Fox Sports.

RADIO

Dave Martin, founder/president, The Radio Consultants, joins CBS Radio as GM, KOAI(FM), KRBY(FM) and KHVN(AM) Dallas/Fort Worth.

Andy Graham, president/GM, WTOI (AM)/WKDD(FM) Akron, Ohio, joins KKSQ(AM)/KHJY(FM)/KRKQ(FM) Des Moines, Iowa, in same capacity; **John Shea**, sales manager, WSNK-FM Harrisburg, Pa., joins WTOI (AM)/WKDD(FM) Akron as VP/GM.



Talisman

Beth Talisman, senior manager, new business development, Public Radio International, named senior program marketing manager.

James Loftus, GM of Shamrock Communications'

WEIL(AM) Scranton, WBAN(AM)Wilkes-Barre, WEZX(FM) Scranton and WQFM(FM) Nanticoke, all Pa., named VP, East Coast radio operations, responsible for Shamrock's six East Coast stations.

Appointments at WWIX(FM) Baltimore: **Maria Dennis**, midday personality/assistant music director, WXII(FM) Portsmouth, N.H., joins as host, midday program; **Tamara Nelson**, midday host, named news host, *Jolo & Kenny* show; **Carolyn Powell**, utility announcer, WPOC(FM) Baltimore, joins as weekend personality.

Paul Miraldi, director, marketing and promotion, WCBS-FM New York, joins WAXQ(FM) New York as director, marketing.

Jeff Howard, VP/sales manager, Eastman Radio, New York, named VP/Northeast regional manager.

Appointments at WNYC-AM-FM New York: **David Mehr**, development director, Minnesota Public Radio, joins as manager, corporate underwriting; **Virginia Gold** joins as director, public relations.

Don Kidwell, CEO/COO, Champion Broadcasting, joins Connoisseur Communications, Westport, Conn., as VP.

Eric Neumann, senior VP, finance, Chancellor Broadcasting Co., joins Capstar Broadcasting Partners, Austin, Tex., as senior VP.

CABLE



Lisovicz

Susan Lisovicz, correspondent/anchor, CNBC, joins CNN Financial News, New York, in same capacity.

Appointments at Lifetime Television's advertising sales division, New York: **Katy**

Cross, VP, Central region advertising sales, USA Networks, joins as VP, Midwest region, Chicago; **Dan Thomas**, VP, New York sales, named VP, sales development; **John Matluck**, VP, Eastern region, adds New York and Detroit to his responsibilities; **Michael Tedone**, account executive, national sales, named VP, Eastern region.

Bruce Friend, VP, research and planning, Nickelodeon and Nick at Nite, New York, named VP, worldwide research and planning.

Bill Lee, senior VP, sales and business development, MGM Telecommunications Group, joins USA Networks International, Los Angeles, as VP, Asia.

Appointments at SportsChannel Ohio: **Tom Farmer**, senior producer/director, named executive producer; **Glenn Meyer**, programming manager, named director, programming and operations.

Lee Lazerson, local sales manager, KOAT-TV Albuquerque, N.M., joins Sunshine Network, Orlando, Fla., as national sales manager.

Vickie Shipp, national sales manager, Home & Garden Television, Knoxville, Tenn., joins the Detroit office as regional VP.



Rosengard

Andrew Rosengard, senior VP/controller, Cablevision Systems Corp., Woodbury, N.Y., named executive VP, financial planning, and controller.

Beverly Jean O'Brien, development director and executive director of Leaders, University of Missouri, joins The National Cable Television Center and Museum, Denver, as VP, institutional development.

ADVERTISING/MARKETING PUBLIC RELATIONS



Parsons

Paige Parsons, publicity and production consultant, joins Asbury Communications, Hollywood, as director, live entertainment and special projects.

William Common, VP, business development, Marketing Corporation of America, Westport, Conn., joins 141 USA (subsidiary of Bates World-

wide), New York, as senior VP, business development, the Americas; **Perianne Grignon**, media director, marketing communications, AT&T, Basking Ridge, N.J., joins Bates North America, New York, as executive VP/director, media and new technologies.

DEATHS

Nancy Dickerson, 70, radio and television correspondent, died Oct. 18 of complications of a stroke in New York. Dickerson's passion was to cover politics and world affairs, fields that were then dominated by men. She got her chance in 1954, when CBS News, Washington, hired her to produce *The Leading Question* radio show. She also was an associate producer of *Meet the Press* and in 1960 became CBS's first female correspondent. From 1963 to 1970 Dickerson reported for NBC News. In 1971 she branched out as an independent broadcaster and producer airing *Inside Washington*, a daily news program on network television, and producing documentaries. During the '80s she was a commentator on Fox TV News. Last year she anchored PBS's coverage of the presidential elections. Dickerson is survived by her husband, John Whitehead; five children; a sister, and 11 grandchildren.

Hy Averbach, 76, producer/director, died Oct. 14 following heart surgery. He produced and directed such shows as *Meet Corliss Archer*, *The Gertrude Berg Show*, *The Dick Powell Show*, *The Flying Nun*, *McCloud*, *M*A*S*H* and *F Troop*. Averbach had also worked as an announcer for Bob Hope and Jack Paar at NBC Radio during the '50s. More recently, he helped to launch *The Love Boat* and appeared in the documentary *Jack Paar: As I Was Saying*.

Audra Lindley, 79, actress, died in Los Angeles Oct. 16 of leukemia. Best known for her role as Helen Roper in the '70s sitcom *Three's Company*, Lindley and Norman Fell (who played her husband, Stanley) also starred in the spin-off comedy *The Ropers*. Recently, she had a recurring role in *Cybill* and appeared in *Friends*. In the early '70s she had roles in several soap operas and acted in CBS's *Bridget Loves Bernie*. She is survived by three children.

—Compiled by Denise Smith
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Changes on The Weather Channel Latin America, Miami



Velazquez



Escalona

Alma Velazquez, marketing communications consultant, joins as public relations manager; **Alberto Escalona**, VP, administration and finance, GEMS International Television, joins as controller and head, business affairs.

FCC Chief of Staff Blair Levin is calling it quits

Oct. 30. Levin has served in the position under FCC Chairman Reed Hundt since December 1993, making him the longest-running chief of staff in FCC history. Last week Levin said he plans to pursue a number of private-sector opportunities. One of them is a part-time position with KnowledgeBase Marketing, a North Carolina-based consulting and marketing company. Levin also is writing a fictional account of his Washington life, entitled "Eight Million Ways to Die in D.C." Of Levin's tenure at the commission, Hundt said: "Countless times in the past four years I asked Blair to make the impossible inevitable. He never failed."

The trial of former NBC sportscaster Marv Albert ended last week, with Albert receiving the proverbial slap on the wrist, according to the AP.

Albert will not serve any time in jail, and the charges against him will be dropped as long as he stays out of trouble for one year, State Judge Benjamin N.A. Kendrick said Friday in a sentencing hearing. Albert pleaded guilty to charges of assault and battery last month after two days of embarrassing testimony that painted him as a man who pursued such unconventional sexual practices as transvestism and sadism. The complainant, Vanessa Perhach, accused Albert of sexual assault in February after appearing in a Northern Virginia emergency room to be treated for bite marks on her back and shoulders. Albert told Kendrick: "I've known Ms. Perhach for 10 years. We've had this relationship. As I said a moment ago, I'm

sorry if she felt she was harmed."

Twentieth Television's weekly syndicated series *Student Bodies* is showing signs of improvement after three weeks. The show's ratings have jumped 25% since its debut in late September. The latest Nielsen Media Research numbers give the show a 1.5 household rating. Twentieth officials also say the show's teen demo ratings have risen 23% since its premiere.

The cast and crew of ***Step by Step*** got a nice surprise last Thursday night while celebrating their 150th episode. **CBS has agreed to pick up the Warner Bros. sitcom**—which debuted on ABC before it moved to CBS network this year—for a full season. **CBS also ordered two additional episodes of *Everybody Loves Raymond***, bringing its total order for the sophomore show to 24.

The FCC has been keeping up its effort to crack down on pirate radio stations during the past few weeks. Late last month agents from the commission's San Francisco office seized gear being used by an unlicensed radio operator in Sacramento, Calif. The action followed a legal victory for the FCC. Reviewing a commission decision to shut down an unlicensed operator in Lutz, Fla., a Florida judge upheld the government's decision to seize the unlicensed broadcaster's equipment. And the commission Friday shut down two South Florida stations "that were interfering with safe air traffic control communications at Miami International Airport and West Palm Beach International Airport,"

according to the commission.

Time Warner has asked the FCC to reconsider a Sept. 30 decision not to let the company permanently own a cable system and a TV station in Atlanta. The commission had given the company 12 months to spin off either the cable system or WTBS(TV) Atlanta as part of its approval of the Time Warner/Turner merger. Time Warner in April asked the FCC to extend the waiver permanently or until the FCC completed a review of the TV station/cable crossownership restriction. The company cited the 1996 Telecommunications Act, which lifted the statutory prohibition against common ownership of local TV stations and cable systems. "TWI should at least receive an extension of its existing waiver until the commission completes its upcoming, statutorily mandated review," the company told regulators.

FCC Commissioner Susan Ness says the FCC should not impose traditional telecom regulation on the Internet for now. "It would be easier to lasso Jell-O than to successfully apply traditional regulatory structures to the Internet," she said in a speech to the *Wall Street Journal* Technology Summit in New York this month. Ness also said that the government eventually might want to examine whether Internet access is essential enough to everyday life to be included within the definition of universal telecommunication service. "But in my view, we should not take those steps today," Ness said.

The NAB spent some time at its executive

committee meeting gearing up for next year's big fight—the rewriting of the Satellite Home Viewer Act, which could include such contentious issues as copyright fees and satellite retransmission of local broadcast signals into local markets. One industry source called those issues next year's equivalent of this year's grapple over digital spectrum. Congress starts the long-expected satellite debate next week; it's expected to continue into the next congressional session. House Courts and Intellectual Property Subcommittee Chairman Howard Coble (R-N.C.), who is expected to offer legislation later based on a U.S. Copyright Office report, holds the first hearing this Thursday. A tentative witness list for the first panel includes Bill Roberts and Mary Beth Peters from the U.S. Copyright Office, DIRECTV President Eddy Hartenstein, Satellite Broadcasting and Communication Association President Chuck Hewitt, Rik Hawkins of satellite distributor Starpath, PBS representative Tom Howe and Capitol Broadcasting President James Goodmon. The second panel likely will include Major League Baseball's Tom Alanson, NCTA President Decker Anstrom, MPAA counsel Fritz Attaway and Network Affiliated Stations Association's Wade Hargrove (although Hargrove's attendance is in question, a House staffer said). Senate Judiciary Committee Chairman Orrin Hatch (R-Utah) has put off a scheduled hearing on compulsory licenses, probably until next month, a spokesperson says.

A final ruling is due today (Oct. 27) from the

Library of Congress on whether satellite compulsory license fees will increase to 27 cents per subscriber per month for retransmission of broadcast and superstation signals. Reps. Rick Boucher (D-Va.), Barney Frank (D-Mass.) and Asa Hutchinson (R-Ark.) earlier this week joined 51 other representatives in sending Librarian of Congress James Billington letters opposing the recommendation. If the Librarian approves the panel's recommendations, the Satellite Broadcast Communications Association (SBCA) plans to file a petition about the decision with the copyright office and then appeal it in federal court. SBCA President Chuck Hewitt says satellite broadcasters need help from Congress to rewrite the Satellite Home Viewer Act and revamp the process that determines copyright fees.

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) is holding another hearing in an ongoing series on video competition, focusing on the rising cost of sports programming. Tentatively scheduled as witnesses on Thursday morning are EchoStar CEO Charlie Ergen, Comcast President Brian Roberts, DIRECTV's Larry Chapman, ESPN Executive VP Edwin Durso, the National Rural Telecommunications Cooperative's Bob Phillips, the Small Cable Business Association's Matt Polka and an undetermined witness from the NFL. One source says TCI President

Leo Hindery, star of a recent Senate hearing on program access, also was asked to testify but refused. "Billy has expressed concern in the past that consumers may be forced to buy programming they don't want in order to get sports programming they do want," says Tauzin spokesman Ken Johnson. Tauzin's hearing will compete directly with one planned by the House Subcommittee on Courts and Intellectual Property on satellite and compulsory license fees.

FCC Commissioner James Quello took more shots at FCC Chairman Reed Hundt's First Amendment record last week during a speech at Michigan State University: "I respect Chairman Hundt's drive, litigation expertise and [public relations] spins, but I strongly and respectfully disagree with his subtle over-regulatory approach to First Amendment 'values.'"

Source Media Inc. is issuing \$120 million of stock in two offerings to fund technology purchases and operations. Source, the parent company of the Interactive Channel, will spend \$35.6 million to buy the electronic publishing assets of Brite Voice Systems and \$9 million for those of Voice News Network, a unit of Tribune Media Services. It also will spend \$24.5 million for general purposes, including its interactive TV business. The remaining \$44.6 million is tagged to repay existing debt and fund an interest escrow account.

Intel Corp. and @Home Network will jointly develop and deploy high-speed cable modems designed for easy "plug-and-play" installation. The two companies plan to have specifications ready in the first half of 1998, using the Universal Serial Bus and IEEE 1394 standards. The two also plan to collaborate on Internet protocol telephony, including voice, video, teleconferencing and video conferencing. On the financial front, Intel will receive warrants from @Home enabling it to supplement its earlier investment in the multi-MSO Internet access service.

MediaOne launched its MediaOne Express high-speed Internet service in the Los Angeles area last week. Customers of its Culver City, Calif., system are the first to have access, with MediaOne Express to be introduced in West Los Angeles, Mar Vista, Venice, Marina del Rey, Palms, Rancho Park and Cheviot Hills by year's

end. The monthly fee for unlimited Internet access is \$39.95 to cable subs and \$49.95 for nonsubscribers. Customers also pay a one-time \$99 modem and software installation charge. MediaOne serves some 900,000 cable subs in the area and claims 10,000 subs for MediaOne Express in systems around the country.

The Sci-Fi Channel will do the first national simulcast of a drama on air and online as part of its annual Sci-Fi.Con convention next weekend. Leonard Nimoy and other members of the Alien Voices drama troupe will perform a dramatization of H.G. Wells's "First Men in the Moon" at 8 p.m. on Nov. 2. It will appear live on Sci-Fi and streamed on its Dominion Website (www.sci-fi.com). As part of the four-day bicoastal Sci-Fi confab, three live radio-style dramas will also be streamed online starting at 8 p.m. on Oct. 31, including *Wanted In Surgery*, by Harlan Ellison.



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Incorporating The Fifth Estate TELEVISION Broadcasting

Keep your distance

There's too much Vice (as in president) and Gore (as in Al) in TV these days.

It's at times like this that we wish John Dingell were a Republican. If the tough-minded Michigander were, he would be chairman of the House Commerce Committee (rather than its ranking Democrat) and he would be raising hell about Vice President Gore's apparent intention to run the new FCC from the White House. When Dingell was chairman and Republicans ran the White House and the FCC, he would punish any FCC chairman for taking orders or even serious counsel from the White House. The thought of a Dingell oversight hearing alone was enough to make Fowler, Patrick and Sikes take care to cover any trails between 1919 M Street and 1600 Pennsylvania Avenue.

Gore's influence at the FCC is already well established. He hand-picked Reed Hundt, his old high school buddy, for the chairmanship four years ago and worked closely with him in developing policy and in trying to get it implemented. With Hundt on his way out and Bill Kennard on the way in, the Vice President looks determined to maintain his grip on the agency's policy-making.

Gore's principal apparatus for doing so is the newly minted digital TV advisory committee. The so-called Gore commission is stacked to recommend free airtime for candidates and the other programming goodies that Gore wants. After months of searching, the White House assembled a fine, politically correct group representing every voting demographic. But it was unable to locate a single First Amendment expert likely to suggest that maybe, just maybe, the government's telling broadcasters what to air may be an abridgment of their free speech rights.

It won't be easy for Kennard and the three other freshman commissioners to resist Gore or his shadow commission. After all, Gore is arguably the most powerful Vice

President in history, and he has the extra juice that comes from his credible presidential aspirations. Nonetheless, in the absence of a Republican Dingell, we encourage the newcomers to keep their distance. The last we heard, Gore was to swear in the new commissioners. Bad idea.

Reborn in the USA

Barry Diller is back. Yes, we know, he was never really gone. In between Fox and USA there was Q2 and QVC and HSN and Savoy and Silver King and probably more that escapes memory. But those have all been bits and pieces—some fitting, some not—awaiting a critical mass. That came last week in the form of Diller's surprise deal to snap up Universal Television with its high-profile cable networks and television programs (its *Xena* and *Hercules* first-run hours are among first-run's biggest hits).

As programmer with portfolio—to the tune of \$4 billion-plus—Diller may be looking to become a cable network mogul (USA, Sci-Fi) or founder of yet another network (Citi-Vision) or, more likely, both. It says something about the strength of the cable brand that he chose USA for his umbrella company, and something about broadcasting that he seems to see its strength in a network/station format concept which seems to stress local identity as much as—or more than—a national conduit. This is starting to get interesting.

And a little child shall lead them

Nickelodeon held its "Big Help-a-thon" a week ago. More than 8 million callers pledged 85 million hours of community service in the cable channel's ongoing volunteerism effort—now in its fourth year—to help kids help others. Nickelodeon and kids have proved that little hands can make a big difference. We salute them both.

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presents



The Seventh Annual Hall of Fame



Broadcasting & Cable welcomes thirteen media luminaries into its **Hall of Fame** in recognition of their substantial and lasting contributions to the medium.

The Seventh Annual Hall of Fame inductions will be celebrated with a black-tie dinner on November 10, at the Marriott Marquis in New York City. A special souvenir program will be distributed at the event and will also be included in the November 10 issue of

Broadcasting & Cable, reaching 38,000 readers across the country.



The Hall of Fame will also remember Brandon Tartikoff, whose enthusiasm for television knew no bounds. A special tribute in his honor is planned.

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For table reservations contact Circle Special Events.

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