

\$4.95

The Newsweekly of Television and Radio

Vol. 127 No. 46 67th Year 1997 A Canner's Publication



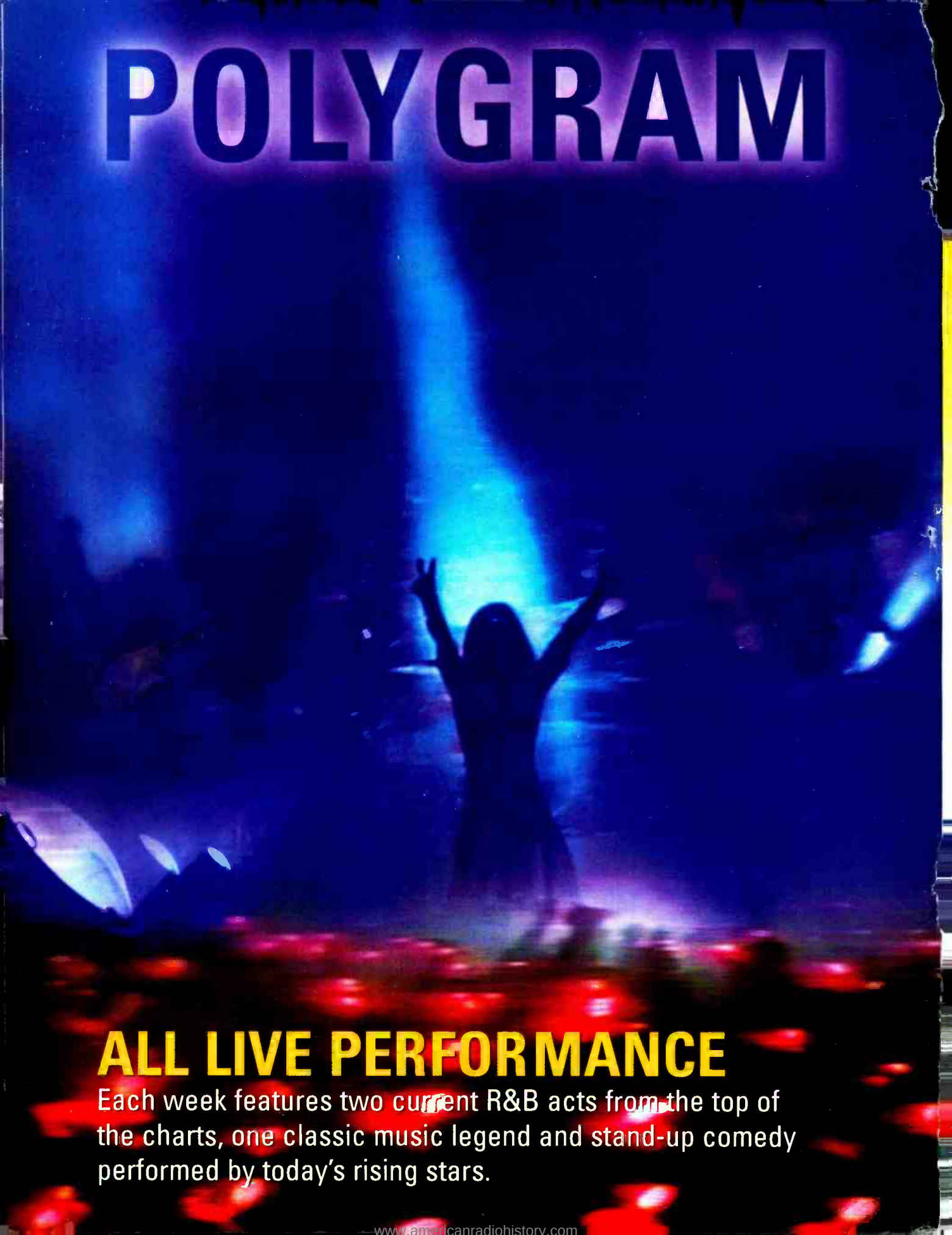
Analog Champ Takes on Digital

Justice Seeks Cap on Radio Mergers

BILLINGS, MT 59102-7755



POLYGRAM



ALL LIVE PERFORMANCE

Each week features two current R&B acts from the top of the charts, one classic music legend and stand-up comedy performed by today's rising stars.

TELEVISION

PRESENTS

MOTOWN LIVE

The Most Powerful
Music Franchise In
Entertainment History
Comes to Television

Fall 1998

One Hour Weekly
26 Original Episodes
All Barter


POLYGRAM TELEVISION
A PolyGram Company

Fast Track

Must Reading from

**Broadcasting
& Cable**

November 10, 1997

TOP OF THE WEEK / 6

Here come the judges In the wake of the recent success of Big Ticket Entertainment's *Judge Judy* and Warner Bros.' returning *The People's Court*, Hollywood syndicators have opened their arms to the courtroom reality show. Three new examples of the genre have been announced for fall 1998. / **6**

Paxson picks up 'Touched by an Angel,' 'Dr. Quinn' Paxson Communications reportedly has sealed deals for *Touched by an Angel*, *Promised Land*, *Dave's World*, *Dr. Quinn*, *Medicine Woman* and *Christy*. / **10**



NBC's crown jewel, 'ER,' could be the subject of a bidding war, threatening NBC's long hold on Thursday nights. / **14**

Cable says no to Gates again Bill Gates failed in a second push to convince cable operators to adopt Microsoft Corp.'s proprietary operating system, with cable operators publicly affirming their stance for open standards. / **12**

Justice seeks cap on radio mergers A New York court will be reviewing the Justice Department's analysis of radio deals now that the department has filed a lawsuit seeking to stop Chancellor Media's \$54 million acquisition of four Long Island radio stations from SFX. / **16**



B&C's Seventh Annual Hall of Fame

Tonight in New York, BROADCASTING & CABLE inducts its latest class of active and past leaders of the Fifth Estate. / **Special section follows page 50**

BROADCASTING / 39

ABC rides Cinderella's coach to ratings

Cinderella's fabled broom helped ABC's November sweeps, along with a strong performance from *Oprah Winfrey Presents*. / **39**



Connie Chung will join ABC News. / **42**

NABET-CWA calls one-day walkout

Union grievances over ABC's disciplining of an employee who belittled Disney's Michael Eisner and ABC's Bob Iger led to a one-day walkout that effectively canceled third-round coverage of the PGA Tour Championship. / **46**

CABLE / 59

Adelphia plans digital blitz While most cable operators are rolling out digital incrementally, Adelphia is launching its digital cable in front of more than two-thirds of its subscribers. / **59**

TVN pushes for digital PPV

As technical tests near completion, TVN Entertainment's Digital Cable Television subsidiary projects hundreds of thousands of digital subscriptions in 1998. / **60**



Larry Jones and Diane Robina are taking over at TV Land. / **62**

Congress could act on cable competition, rates

After airing complaints over exclusive deals between cable programmers and cable operators, Congress could take steps to aid cable's competitors to spur competition as a way to bring down cable rates. / **64**

COVER STORY

Sony takes on digital

Sony leader Nobuyuki Idei explains how Sony will make the transition from an analog-dominated company to a digital-destined one. / **32**

Cover photo by Tom Sobolik/Black Star



TECHNOLOGY / 71

DTV problems could delay launch Broadcasters say they will need help from the FCC to meet promises of DTV-readiness by fall 1998. / **72**

Motorola, Sarnoff join for DTV effort Motorola and Sarnoff Corp. have formed a joint initiative to develop silicon chipsets for digital receivers and converter boxes. / **72**

Telemedia / 75

SonicNet takes surfers to Streamland SonicNet this week debuts Streamland, the first site to offer full-length music videos. / **75**

Microsoft, AT&T break into 'Net music scene

Heavy hitters Microsoft and AT&T have joined the World Wide Web music scene, Microsoft linking with Liquid Audio and Verve Pipe aiding AT&T's efforts. / **76**

Broadcast Ratings	...52	Closed Circuit	18	Fifth Estate	93
Cable Ratings	68	Datebook	92	For the Record	89
Changing Hands	55	Editorials	98	In Brief	96
Classified	78	Fates & Fortunes	94	Open Mike	90

Dear TV Programmer Guy,

My name is Rick, but everyone calls me "the Rick."
I know what you're thinking. You're thinking



this is just ordinary rosin.
Wrong. This is rosin from the
rosin bag used by Diego Segui
when he pitched against the Red Sox
in June of '70. At this point you
probably know where I'm heading.
So let me cut to the chase.

ROSIN = ESPN NEWS

I think that would be a fair trade. Not only because
he struck out 14 guys in that game, but because this is
rosin from the real bag, and **ESPN NEWS** is 24 hours
of sports news and highlights from the real bag, **ESPN.**

Thanks,
the Rick

P.S.: Once again, **ROSIN = ESPN NEWS**

You can help the Rick get **ESPN NEWS**
1-800-RICK-654 (742-5654)

Top of the Week

Here come the judges

Syndicators look to 'bench' strength to court viewers

By Joe Schlosser

All rise for the new batch of syndicated jurists.

In the wake of the recent success of Big Ticket Entertainment's *Judge Judy* and Warner Bros.' returning *The People's Court*, the courtroom reality show is experiencing a revival.

Just this past week, three new court shows were unveiled for fall 1998, including another from Big Ticket.

"There is absolutely no question about it: If *Judge Judy* were not back for another year and [were] not more successful [this year] than the last, court shows would be off the docket," says Bill Carroll, vice president/director of programming at Katz



'The People's Court' is once again in session.

Media. "Her success and the early positive signs of *The People's Court* said 'let's follow the leader.' If *Judge Judy* had failed, we would have been talking about the new trend in game shows or something else."

Roger Ottenbach, general manager of KCPQ-TV Seattle, put *Judge Judy* on the air this season. "It is probably the best performing new show of the season and it does a really nice job for us," he says. "We're talking about double running it and a possible upgrade.... I can't blame everybody for trying to find the next [*Judge Judy*]."

The producers and distributors (Worldvision) of *Judge Judy* want the American public

'Judge Judy' gets favorable ruling

Don't give me a lot of baloney. I've been in this business a lot longer than you have. Don't give me that baloney. You're wasting our time."

That was the response of Judge Judy Sheindlin after hearing a plaintiff's lawyer grasp at straws during a taping of Big Ticket Entertainment's syndicated courtroom show.

If Sheindlin isn't busy telling a defendant to park her gum or spitting out a Ross Perot-like analogy ("The tail has to fit on the right part of the donkey"), she is probably telling her bailiff that she's always right.

And it is with that approach that the 5-foot-1, in-your-face judge from New York has taken Hollywood by storm. In fact, according to Nielsen Media Research, the show averaged a 3.8 rating/7 share on KCAL(TV) Los Angeles over a seven-week period (and a 5.2/14 on WCBS-TV New York over the same span).

Judge Judy, a month and a half into

its second season, is going through civil court cases about as fast as it is gaining upgrades in some of the nation's top markets. *Judge Judy* came out of the October syndication sweeps with a 2.8 rating/8 share. According to Nielsen Media Research, that's a 60% gain from a year earlier. Big Ticket and Worldvision are adding an extra four weeks' worth of shows to *Judy's* run.

In many cases, the show is scoring a 4 rating or higher—spawning a whole new batch of court shows (see page 6). The Big Ticket production is distributed by Worldvision Entertainment.

"Last year I had a dressing room half the size of this one," Sheindlin says, walking around her makeshift chambers/dressing room on her Los Angeles set. "It was dirty. It didn't have a bathroom. I had to go out to this porta-potty in a trailer. Now I have my own bathroom. You know you've made it when you get your own porta-potty."

Sheindlin began her judicial career in New York State's Family Court in 1972, prosecuting juvenile delinquency cases. Her no-nonsense attitude quickly brought her acclaim within New York judicial circles.

In 1982, Sheindlin was appointed a judge in New York City's Family Court, by then-New York City Mayor Ed Koch, who now presides over his own television courtroom on Warner Bros.' *The People's Court*. Four years later she was appointed supervising judge in Manhattan and since then has heard more than 20,000 cases.

"I think the American public is tired of seeing justice that doesn't seem to get to the point," says the 55-year-old grandmother of four. "I think they want to see something that looks right, smells right, feels right, because they are used to seeing a lot of cases that don't end up that way. The public is paying for this judicial system; they shouldn't get

to warm up to another judge in 1998—Memphis Judge Joe Brown. Brown is said to have the same no-nonsense style as Judge Judy Sheindlin.

"We believe Big Ticket has done it again; they have found a very, very compelling personality," says Worldvision President John Ryan. "We were not looking to do another show in the court genre, but Judge Joe Brown is so compelling and so charismatic that we feel stations will want to get involved with this show."

Any plans for the program to be a companion show to *Judge Judy* are being nixed by Worldvision executives, who say *Judge Judy* will be doing double duty in most markets next season. Ryan says stations want a full hour of *Judge Judy* because she is her own best lead-in. The show is in double runs in 62 markets nationally, including 23 of the top 35 markets. Brown's show will likely be distributed in 1998 as a stand-alone, according to Ryan.

Rysler Entertainment has introduced its long-rumored judge, boxing referee Mills Lane. Lane, who is nationally known as the official in the Mike Tyson-Evander Holyfield bitefight, will preside over his own half-hour daily series in 1998. Lane is a



Holding court in the genre's latest wave are Joe Brown (above) and Vincent Bugliosi.

former prosecutor and current district court judge in Reno, where he is fondly known as "Maximum Mills."

And to the surprise of many in the syndication business, Twentieth Television has unveiled a half-hour court show with prosecutor Vincent Bugliosi. Bugliosi gained fame for

convicting Charles Manson in the 1969 Tate/LaBianca murders and more recently provided analysis of the O.J. Simpson trial.

Although the Bugliosi series is still in development, Twentieth executives say that it will not be in the same mold as the current courtroom shows. Instead, it will feature Bugliosi cross-examining both plaintiff and defendant, then serving as judge. "One thing that is clear is that this genre



works," says Twentieth Television President Rick Jacobson, "but I think that what we have different here is one of the most credible personalities you can bring to the table, who is knowledgeable about his field. He is already branded. People know who he is."

But how much room is there for court series?

"How should I know? I'm a judge; ask my producers," Sheindlin says. "Actually, they don't know. If anybody knew anything, there wouldn't be a 95 percent failure rate among syndicated shows." ■



Judge Judy's performance during October was 60% better than last year.

ripped off."

After a *Los Angeles Times* article and a lengthy segment on CBS's *60 Minutes*, Sheindlin approached Big Ticket executives about taking her courtroom to television. In October 1995, Big Ticket President Larry Lyttle and producer Peter

Brennan met with Sheindlin in New York and quickly settled on a TV gig. "They brought her in with the *60 Minutes* tape. They had gone to all the majors and everybody had shown some interest. I looked at her and told her 'It is 4:30 in the afternoon. I guarantee I'll do a pilot and I guarantee I'll bring it to NATPE. You've got till 9 tomorrow morning to say yes.' At 10 of 9, she said yes," Lyttle says.

Sheindlin went from hearing 50 cases a day in New York to taping 10 segments on each of four consecutive days every other week. She says that she has seen and heard almost everything imaginable in a courtroom. Sheindlin even wrote a book about her experiences as a New York jurist, "Don't Pee on My Leg and Tell Me It's Raining."

"I have had a really wonderful career [during] my 25 years in family court in New York. This to me is life's dessert," Sheindlin says. "When you are used to dealing with 50 cases a day, from robbery to sexual abuse of an 18-month-old baby, this is nothing."

But Judge Judy doesn't take her television jurist job lightly. The show is taped

on a Hollywood television lot, but the cases are real and so are the verdicts Sheindlin hands down. Judge Judy presides over a series of family court cases during each half-hour episode. Cases range from phone bill disputes to marital spats—each case seemingly leading into a lecture from Sheindlin in the end.

"I am not an actress. I may have an actor's personality, but I'm no actress," she says. "We think we are making interesting and educational television. In order to be successful the show has to [be] both. I want to show people that they have to take responsibility for their actions."

Sheindlin attributes her tough attitude to her New York upbringing. A native of Sheep's Head Bay, Brooklyn, she is still getting used to the lifestyle in Los Angeles, where she spends every other week taping the show.

"Nobody uses their horns out here. Nobody honks in this town," Sheindlin says. "That is not true in New York. [Honking] is the first thing you do when you step into your car back home."

—Joe Schlosser

#1 NEW SHOW



IN SYNDICATION

HIGHEST RATED OFF-NET DEBUT IN 9 YEARS

#1 HOUR IN SYNDICATION

10.6 HHRtg.

X²
THE FILES

Source: NSS Ranking wk. of 10/20/97, GAA HH Rtg., (includes 3 runs):
Cosby = 10.7 GAA HH Rtg. wk. of 10/3/98



Paxson in a family way

Picks up five shows, including 'Dr. Quinn' and 'Touched by an Angel,' for its new network

By Steve McClellan and
Joe Schlosser

Paxson Communications added to its arsenal of family programming last week, reportedly sealing deals for *Dr. Quinn*, *Medicine Woman* and *Christy* (from Twentieth Television) and *Touched by an Angel*, *Promised Land* and *Dave's World* (from Westinghouse-owned Eyemark Entertainment).

Paxson wasn't talking, and none of the sellers would confirm on the record that the deals were done. But sources say Paxson will pay a combined license fee of more than \$1 million an episode for *Touched by an Angel*, *Promised Land* and *Dave's World*. The *Dr. Quinn* rights will cost Paxson about \$300,000 an episode, sources say, and will kick in after current runs in syndication and on The Family Channel expire in fall 1998. *Christy* is for weekend play.

Paxson appeared to lose out on at least one well-received family drama the company had hoped to get—*7th Heaven*, produced by Spelling for The WB (see box). Syndicator Worldvision last week agreed to sell the off-network



Paxson is building its new network lineup with family shows such as 'Touched by an Angel.'

rights to Tribune Broadcasting, a partner with Time Warner in the WB. The show isn't available until 2000.

Meanwhile, Paxson said it is throwing a big party (sans press) in West Palm Beach on Nov. 18 to announce the details of its new network to advertisers and the investment community. "It's

about entertainment; it's about drama; it's about family; it's about life," gushed the invitation, sent to 500 industry luminaries in gold foil boxes.

Last week Paxson was making the rounds in New York, calling on advertising agencies and spreading the word that it intended to announce at the gala some sort of strategic link with a major studio. Paxson wasn't saying which studio, and agency sources had the impression that Paxson was still trying to finalize an agreement.

Rumors over the past few weeks have had Paxson close to a deal with Sony Pictures Entertainment, the largest major studio without a national network TV distribution link. But studio sources continued to insist last week that no talks were going on with Paxson about partnering on the new network. There have been talks about Sony-owned Columbia TriStar Television providing some programming to Paxson, sources say.

In the meantime, ad agency executives have a wait-and-see attitude. Any purchases they make will depend on the programming and audience profile that the new Paxson network delivers, executives say. And with the exception of four shows, those are still unknown.

Allen Banks, Saatchi & Saatchi's executive director, media, North America, says he would expect ad support for the network to be "very tepid to begin with. Advertisers will take a long wait. [Paxson Chairman Bud Paxson] has to demonstrate that he will be able to air programming that people want to watch and that he can attract viewers to the programming with effective promotion."

"The key is the programming," says Chris Geraci, BBDO's senior vice president and associate media director. "Family programming is a good concept," but it's harder to execute than some might think. "I'd be surprised if *Touched by an Angel* draws many kids, and what we don't need is another older-skewing network."

Promotion could prove the biggest challenge, says Banks, because Paxson's lineup consists mostly of UHF stations that are relatively unknown in their markets and are trying to make the transition from infomercials to mainstream programming. ■

Tribune in '7th Heaven'



Just when it appeared that Lowell "Bud" Paxson was going to snatch up every family-oriented off-network series (see story, page 10), Tribune Broadcasting Co. has grabbed Worldvision's *7th Heaven*.

Tribune last week bought The WB's top-rated drama for 15 of its stations to air beginning in 2000. The deal clears *7th Heaven* in seven of the top 10 markets and gives it 33% national coverage right from the start.

Stations getting the show include WPIX(TV) New York, KTLA(TV) Los Angeles and WGN-TV Chicago. *7th Heaven*, in its second season on The

WB, is the network's top-rated show, averaging a 3.7 rating/6 share, according to Nielsen Media Research. Last year at this time, the one-hour family drama was averaging a 2.2/4.

Worldvision officials would not say whether Paxson made an offer for the series, which is being sold in syndication as a strip. Paxson officials had no comment. Sources say Paxson was interested in *7th Heaven*, but decided against acquiring the show because it was not available until 2000. Sources also say *7th Heaven* was sold on a straight barter basis.

—Joe Schlosser

Get with the program!



The #1 sitcom on UPN

Cleared in the top markets

New York • Chicago • Houston

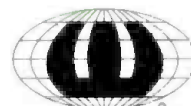
Philadelphia • Dallas • Boston

Washington • Detroit • Atlanta

Tampa • Miami • Denver



© 1997 Big Ticket Television, Inc. All rights reserved.



WORLDVISION ENTERPRISES, INC.
A SUBSIDIARY OF
SPELLING ENTERTAINMENT GROUP INC.

© 1997 Worldvision Enterprises, Inc. All rights reserved.

Source NFI: B-T-D through 10/14/97

Cable says no to Gates again

CableLabs group reaffirms desire for open operating system for digital boxes

By John M. Higgins

Bill Gates has failed in a second push to convince cable operators to adopt Microsoft Corp.'s proprietary operating system. Cable operators have ignored the billions of dollars the software titan keeps dangling and publicly affirmed their support for standards that will be open to other software companies.

While ostensibly for open standards, Microsoft Chairman Gates and his executives have continued to quietly lobby operators to reverse course, industry executives say. Microsoft wants operators to adopt its Windows CE operating system to drive their advanced digital set-top boxes.

That would let Gates set the standards for the millions of computerlike digital boxes that operators plan to deploy over the next few years, thwarting such other



Microsoft's Gates has not convinced cable operators to support his Windows CE operating system.

entrants as Oracle Corp. and IBM.

"They're trying to do everything they can to have open cable not be opened," said one participant in a CableLabs meeting last Wednesday in New York. That includes offering up to \$1 billion to get an operator's business.

Talks to provide that amount of equipment financing to Tele-Communications Inc. are stalling because Microsoft and chip

manufacturing partner Intel Corp. can't provide a converter at less than \$400 apiece. (They have been saying for weeks that they could.) The *New York Times* has reported that Microsoft was making a \$1 billion offer to US West Media Group. Executives familiar with talks between the two companies minimize the report, saying that the two companies are talking about equipment, not equity investments.

At last week's meeting, CableLabs'

executive committee—including TCI Chairman John Malone, Cox Communications Chairman James Robbins and Time Warner Cable Chairman Joseph Collins—affirmed their commitment to the industry research group's "Open-Cable." That project is drafting a set of technical standards that would allow many vendors to develop operating systems and other software products and services to run on the box.

CableLabs issued a statement affirming its support for open standards. The statement noted that multiple vendors "will, in turn, lead to competitive pricing," the operators' main concern.

Cable operators know the dangers of monopoly, being near-monopolies themselves. But the rollout of digital TV already has been delayed more than two years by nearly sole reliance on General Instrument, which has had trouble developing a workable, affordable digital converter.

"The one concession we made was to drop [a sentence] that we really want [the box] to run Java," said a meeting participant. That's the Sun Microsystems computer language that some see as a threat to Windows.

TW considers taking swing at HITS

Time Warner Cable may enter the wholesale digital cable transport business, possibly challenging Tele-Communications Inc.'s HITS service with a programming package other operators can offer to their customers.

The Time Warner service will be part of its Pegasus digital cable project launching in the first half of 1998. It will—at least initially—distribute conventional cable networks plus expanded pay-per-view movie channels in a single satellite feed to its own systems.

Subscribers won't readily notice how their cable system is delivering digital cable. But the issue is important to operators because getting a single digital satellite package is much easier for each system than pulling dozens of new network digital signals off several satellites and combining them at the headend.

Other cable operators are hoping for an alternative to HITS. MSOs with even 3 million or 4 million subscribers are too small to economically distribute a custom digital satellite package on their own. But they're uncomfortable with the idea of relying on TCI as the industry's primary wholesaler, for two reasons: TCI would have

enough leverage to charge high prices, and TCI has a history of cat fights with networks. "We'd be happy to have Time Warner in this business," says a senior executive of one large MSO.

The final programming lineup for the Time Warner service hasn't been determined, and the digital transmission service still has to be tested.

Time Warner sees its digital feed as an alternative and add-on to HITS, which was designed primarily for TCI, says Time Warner spokesman Mike Luftman. HITS carries programming that Time Warner has in the analog universe and saw no need to duplicate.

The digital feed isn't at this point intended to compete with HITS, but the programming it will carry won't be limited to Time Warner products. "We're looking to add new things," Luftman says. "If we eventually sell it [to other cable operators], we have to have a lot of new, attractive programming services on it."

The main thrust will be plenty of PPV movies with frequent start times, multiplex pay feeds, minipays and some new program networks in digital format.

—Price Colman



One Philadelphia suburb is safer thanks to Sherry Apelt *and her wireless phone.*

In a rough suburb of Philadelphia, a grandmother patrols the streets each night armed with only two things—her strong conviction that people have a right to safe neighborhoods, and her wireless phone. Ever since Sherry Apelt founded the Neighborhood Watch program in her area, she's used her wireless phone to call in dozens of attempted burglaries, car break-ins and assaults. The streets are more peaceful, and Sherry and her neighbors have much more peace of mind. Each year, people with wireless phones make millions of calls that help to make their communities and all of us a little safer—whether it's to stop crime, save lives, summon help when a car breaks down or just to call ahead to say they're running late. Who'd have thought a phone so small could do so much? *For a free safety brochure, call 1.888.901.SAFE or visit our website at www.wow-com.com.*



Brought to you by the Cellular Telecommunications Industry Association.

©1997 CTIA



NBC spends \$1.2 million per episode for its Thursday anchor. That price may rise if there's a bidding war for 'ER.'

'ER' looking for a new home?

Although there's talk that hit might be up for bids, many doubt it will leave NBC

By Lynette Rice

Is it time to holler "stat" over the future of *ER* on NBC?

The answer is a resounding yes if you're a rival network looking to out-bid NBC for the crown jewel of prime time. And that kind of alarmist attitude doesn't hurt Warner Bros. Television—eager to generate a lucrative renewal for a show that now costs NBC some \$1.2 million per episode.

Yet NBC's Thursday likely will remain stable, observers predict, despite speculation that a bidding war could be brewing. For starters, the network needs *ER* to provide a tent pole on Thursdays,

lest "Must See TV" become "Who Cares? Not Me." Freshman sitcoms also rely on the drama's strength; new sitcoms grow best when they're lodged between two hits like *ER* and *Seinfeld*.

"Every network strives to do the same thing," says Western Media's Bill Croasdale. "ABC's trying to do it with *Home Improvement* and *NYPD Blue* on Tuesdays and has been moderately successful with *Spin City*. *Hiller and Diller*, however, just wasn't strong enough to make it. That hammock is critical to a network launching new shows."

What's more, any defection by a major show could scar network television—much the way that free agency



BVT developing Ulrich talker

Sources say Buena Vista Television is the syndicator working on a daytime talk show featuring actor Robert Ulrich. Buena Vista officials had no comment. Sources say Ulrich and Buena Vista will tape a pilot later this month, and that the show will be a Merv Griffin-style talk show. Ulrich, who is recovering from cancer diagnosed last August, has starred in *Vega\$, Spencer for Hire, Lazarus Man* and most recently *Vital Signs*, a midseason replacement series briefly on A3C. —Joe Scholsser

damaged baseball. Jumping ship not only confuses viewers but also damages the program and the stations. Even Jamie Kellner, the CEO of The WB—which could arguably make a play for *ER* in the name of company synergy—has said that shows should remain partnerships between the studios and the networks.

Other Warner Bros. shows on NBC could pay a high price if the drama defects and leaves a reeling network in its wake. The studio needs NBC to continue nurturing such fragile shows as *Veronica's Closet* and *Suddenly Susan*. Warner Bros. TV also is depending on NBC to pick up its comedy *You Send Me* for the midseason lineup.

Without a doubt, Warner Bros. TV has gained some leverage via talk of a possible defection: Media speculation already has *ER* bringing in nearly \$10 million per episode when official talks begin in February.

But the studio can hardly ignore NBC's initial shot across the bow, should the renegotiation sour. NBC's Bob Wright told the *New York Times* last week: "If things get very nasty, it would undoubtedly color our relationship with them as a supplier." ■

'Love'/'Heart' greenlighted

Telepictures Distribution is going forward with its one-hour programming block of *Love Connection* and companion show *Change of Heart*, sources say. An announcement is expected as early as today (Nov. 10) that Telepictures has picked up clearances in several major markets, including the top three. A Telepictures Distribution spokesperson declined comment.

The remake of *Love Connection* likely will be produced by Eric Lieber Productions with Telepictures. Pat Bullard will be the host. *Change of Heart* is a half-hour game in which couples go on dates and the viewer finds out if the couple's relationship is successful. Sources say the block is being sold as a strip and was cleared for early fringe time periods. —Joe Scholsser

UPGRADED!
WWOR-NEW YORK
Thurs. 8 P.M. • Sat. 5P.M.

CONAN: THE HIT!



Witness The Six Week Growth!

New York	WWOR	+89%	Los Angeles	KCOP	+24%
Chicago	WCIU	+20%	San Francisco	KBHK	+39%
Houston	KHTV	+21%	San Diego	XETV	+28%
Milwaukee	WVTV	+33%	Memphis	WLMT	+20%

Source: NSI metered market overnights
w/o 9/22/97 vs w/o 10/27/97.

CAMELOT
ENTERTAINMENT SALES, INC.

Western International Syndication
8544 Sunset Boulevard, Los Angeles, CA 90069 • 310-854-3261

www.americanradiohistory.com

SEILER
ENTERTAINMENT
GROUP, INC.

Justice puts brakes on SFX, Chancellor

Files suit saying New York radio deal will lead to domination of market, higher ad rates

By Chris McConnell

A New York court may get a chance to set some rules on radio mergers.

The U.S. District Court for the Eastern District of New York will be reviewing the Justice Department's analysis of radio deals now that the department has filed a lawsuit seeking to stop Chancellor Media's \$54 million acquisition of four Long Island, N.Y., radio stations from SFX Broadcasting.

The department filed the suit—its first aimed at blocking a radio deal—after determining that the common ownership of WALK-FM Patchogue, WBLI(FM) Patchogue and WBAB-FM Babylon would lead to higher radio advertising rates in Suffolk County, N.Y.

"The combination will harm many local businesses that rely on Suffolk County radio as an efficient and effective way to tell their customers about their products and services," the department said in its lawsuit.

Chancellor disagrees. And other broadcasters say the lawsuit could give the industry a chance to make its case against the government's enforcement of antitrust laws in the radio business.

"This is the set of facts everyone wanted to take to court," one industry source says of the lawsuit.

The key facts concern the Justice Department's definition of the advertising market in Suffolk County. The government says it consists of the radio stations on Long Island. The Justice Department's lawsuit says the Chancellor/SFX deal would give Chancellor control of 63% of that market.

Chancellor says the advertising market actually is much broader and includes New York City radio stations that reach Long Island, plus an assortment of newspapers, TV stations and cable channels that reach the area.

"We have a fundamental disagreement," says Ted Henneberry, a Washington lawyer representing Chancellor.



"These stations have been locked in a daily competitive battle. This deal will end that battle and consumers will lose."

Assistant Attorney General Joel Klein

"We operate in an intensely competitive environment where radio listeners freely switch channels among over 40 stations, and advertisers choose among advertising options," Bill Edwards, vice president/general manager of Chancellor's Long Island stations, said after the department's action.

The Justice Department says the other media, such as television and newspapers, do not represent effective alternatives to the Long Island radio stations. "People can listen to radio anywhere, especially in places and situations where other media are not present, such as in a car," the lawsuit says.

And the government does not count New York stations reaching Long Island as part of the area's advertising market either. Charles Biggio, senior counsel to Assistant Attorney General Joel Klein, says that Long Island advertisers looking to reach Suffolk County listeners might have to pay

twice the price to advertise on one of the New York City stations.

"These advertisers do not want to 'waste' their advertising dollars on listeners in other parts of the New York tri-state metropolitan area," the government says in its lawsuit.

Advertisers say they like the analysis. "The media buyers are convinced Justice is right," says John Kamp, senior vice president of the American Association of Advertising Agencies.

"I can't take my 30-second radio commercial and go put it in the *New York Times*," adds Alec Gerster, executive vice president, media, with Grey Advertising.

Broadcasters long have objected to such definitions of advertising markets. Several say they are eager to have a court settle the issue. "If we get an answer to that, it would be very helpful," says one industry source.

American Radio Systems Chairman Steve Dodge agrees that many broadcasters differ with the government's theory of defining advertising markets and would like to test it. Dodge, however, also says that he thinks the Justice Department has set some clear guidelines on radio mergers.

Attorney Henneberry acknowledges that the case could give the industry new guidelines for future deals. But he says that is not Chancellor's goal.

"This isn't meant to be some test case," Henneberry says, maintaining that Chancellor is primarily interested in boosting its presence on Long Island. The Justice Department's Biggio adds that Chancellor and SFX had been unwilling to restructure their deal in a way that would prevent one company from owning WALK-FM, WBLI and WBAB-FM. "That's the key element," Biggio says of the three stations.

Biggio also says that the Long Island lawsuit will not affect the government's review of Hicks Muse's bid to acquire all of SFX. "We're looking at that transaction as a separate deal," Biggio says of the \$2.1 billion merger. ■

The most
rewarding television drama
of the season
wasn't on TV.



The client needed to repurchase shares of the company held by a group of institutional investors. Key's team structured and placed a complete financing package,

Recapitalization	
Civic Communications Inc.	
\$25,000,000	
New Issue	
Convertible Preferred Stock	
\$70,000,000	
Senior Debt	
Funds Provided by KeyBank	
Media & Telecom. Finance	
Financial Advisor and Placement Agent	
CARLETON, MCCREARY, HOLMES & CO.	
a division of Key Capital Markets, Inc.	

leveraging its investment and corporate banking capabilities. As a result, Civic met its sixty-day recapitalization goal and optimized its balance sheet. Perhaps we can help you too. Call Key at 1-800-600-2680.

Key Capital Markets, Inc. (member NASD/SIPC) is a subsidiary of KeyCorp.



Key. For business.™

Stewart, Jones await FCC fate

By Chris McConnell

FCC Chairman William Kennard filled top agency posts last week but said nothing about who will be the FCC's top broadcast and cable regulators.

Officials in Kennard's office were not commenting on whether Roy Stewart will stay on as chief of the Mass Media Bureau or whether Meredith Jones will continue to lead the Cable Services Bureau.

Jones would not comment on her status. Stewart said he has met with the new chairman and has no reason to think he's leaving: "As far as I know, I'm staying on."

To many communications lawyers, Stewart is "bureau chief for life." In fact, he has been in the top job for just eight years—since 1989, when then-FCC Chairman Alfred Sikes appointed him. Stewart joined the agency in 1965.

When Reed Hundt took over in 1993, he kept Stewart on—but never made him a part of the inner circle. Hundt also chipped away at Stewart's authority by appointing his own man, Saul Shapiro, to handle what Hundt considered the bureau's most important initiative, digital TV.

Kennard could be taking a similar approach. Last week he named Karen Kornbluh deputy bureau chief and said she will be handling digital TV issues. Kornbluh, brought into the commission by Hundt in 1994, worked on the FCC's children's educational programming rulemaking before moving to other jobs in the FCC.

Moving to the post of acting deputy chief is the Mass Media Bureau's Robert Ratcliffe, who has worked at the commission since 1975.

While leaving leadership of the cable and mass media shops an open issue, Kennard named Christopher Wright FCC general counsel and appointed Richard Metzger to the post of Common Carrier Bureau chief. Metzger had been serving as acting chief.

Additionally, the commission said Mass Media Bureau Deputy Chief Renee Licht will be expanding her job to include advising the FCC on "strategic planning and organizational issues." ■

Closed Circuit

NEW YORK

Paxson wants 'Diagnosis,' eyes movies

Paxson Communications is negotiating with Paramount to acquire the rights to *Diagnosis Murder* for its new network (see story, page 10). Rights are currently held by The Family Channel, but with its plans to load up heavily on kids shows, Family apparently wants out. Paxson is also talking to major studios about buying movie packages. Sources say Lowell "Bud" Paxson wants to develop original talk show programming for the network, which he reportedly wanted to be a talk show network until programmers convinced him it wouldn't work.

ABC absent at digital powwow

Since their misstep over multicasting last August, ABC executives have been keeping their heads low, declining to speak in public about their digital TV plans. Now they're even ducking in private. Last week, cable and broadcast bigwigs assembled in New York to hash out—but not resolve—some of the issues surrounding broadcasters' move to digital. On hand were TCI's John Malone, Comcast's Brian Roberts, Time Warner's Joe Collins, NBC's Bob Wright, CBS's Michael Jordan and Fox's Chase Carey. Noticeably absent: ABC's anybody.

They discussed questions like the must-carry status of an HDTV feed or four or five extra multicasting channels. Operators want to put those on tiers, rather than have them soak up precious basic cable capacity. Broadcasters want assurances that all cable systems will be able to pass through a digital broadcast feed without trashing the quality. "It's part of a continuing dialogue," said one participant.

Westinghouse may deal off industrial

The long-anticipated spin-off of Westinghouse's industrial assets from the CBS media holdings may not happen after all, analysts said

last week. The company postponed issuing third-quarter results as negotiations continued on its sale of most of the industrial assets to a European concern, sources said. If that sale goes through, the need to split the company in two would be moot. The result would be the same, with CBS becoming a pure play media company once again.

WASHINGTON

FCC puts priority on licenses

Pending radio and TV license applications are high on the new FCC's agenda. A proposal to implement the FCC's new authority for handing out analog broadcast licenses is scheduled for the commission's Nov. 25 meeting. This past summer, Congress gave the FCC authority to auction analog licenses and took away its authority to assign the licenses through lotteries. Officials say the commission also plans to invite comments on whether it should adopt a new set of comparative criteria for selecting license winners.

LONDON

Turner vs. Murdoch

Frication between Time Warner Vice Chairman Ted Turner and News Corp. Chairman Rupert Murdoch has heated up again, according to London's *Guardian* newspaper. Turner last week compared Murdoch to Hitler and challenged him to a fight. Turner told a lunch hosted by CNN in London Thursday that he'd still like to get Murdoch in the ring, conceding he "might land a lucky punch." Turner applauded BBC's launch of a 24-hour news channel aimed at British audiences and said, "Anything that reduces the power of Murdoch in England is good news." The war of words between the two executives stems from Time Warner's refusal to air News Corp.'s fledgling Fox News Service earlier this year. News Corp. sued and eventually won carriage of Fox News on Time Warner's New York cable systems.

Kennard wants debate on liquor ads

New FCC chairman guided by 'competition, community and common sense'

By Chris McConnell

The new FCC chairman isn't wasting any time resurrecting Reed Hundt's failed effort to launch a commission inquiry into broadcast hard-liquor advertising.

"I believe we ought to have this debate," Kennard said shortly after taking his oath of office last Monday. "Let's have this agency serve as a forum for hearing people out."

Kennard discussed the broadcast distilled-spirits ads along with a range of communications issues as he and his three new colleagues took their places at the overhauled FCC. While Kennard moved into the chairman's office, commissioners Michael Powell, Gloria Tristani and Harold Furchtgott-Roth also moved into the FCC and named staff members.

Hundt, the former FCC chairman, swore in Kennard in a closed ceremony Monday morning. Kennard then administered the oath of office to Furchtgott-Roth. Commissioner Susan Ness—the lone holdover from the Hundt FCC—swore in Tristani and Powell.

After the ceremony, Kennard said his top priority as chairman will be "to serve the American people in the best way that I can." Kennard said his three guiding principles will be "competition, community and common sense."

"We should only regulate when necessary," Kennard added.

Answering questions about the distilled-liquor issue, Kennard said he has talked with people on all sides of the issue. While acknowledging First Amendment and legal issues, he also favors creating a public record of views on the subject.

"Not one person has told me that more distilled-liquor advertising is a good thing for the country," Kennard added.

Last summer, Hundt pushed hard for

launching an FCC inquiry into the subject. But when commissioners voted on the issue, he was unable to muster the necessary three votes. Kennard will have three new commissioners to look to for support, plus Ness, who voted in favor of the alcohol inquiry last summer.

Kennard said he plans to consult on the issue with the other commissioners during the next few weeks.

Other priorities Kennard cited included implementation of the World Trade Organization agreement on telecommunications services and creation of new criteria for selecting radio and TV license winners from among competing applications.

FCC officials have been without such "comparative criteria" since 1993, when a court threw out the FCC's criteria. The comparative criteria issue (and its impact on one North Carolina radio broadcaster) last month had threatened to stall Kennard's Senate confirmation.

Kennard also said he wants to move quickly to lift the "cloud of uncertain-

ty" surrounding local marketing agreements, in which one station in a market effectively controls another.

Last year, the FCC proposed subjecting the deals to FCC ownership restrictions. The commission's proposal would cover existing deals once they expire.

Kennard did not specify when he wants to act on the issue or on other pending proposals to loosen TV ownership restrictions. But he voiced concern about the pace of broadcast industry consolidation.

Kennard said he fears the pace of radio consolidation is changing the medium's "fundamental character" and limiting ownership opportunities for small businesses, particularly minority-owned firms.

"I'm distressed by the decline in minority-owned stations," Kennard said. "I'm looking for creative and constitutional ways to remedy that problem."

He added that wrapping up remaining digital TV rules will constitute a

SUPPORT STAFFERS



Chairman William Kennard

Chief of Staff: John Nakahata

Senior Legal Adviser (mass media): Susan Fox

Legal Adviser (international/wireless): Ari Fitzgerald

Legal Adviser (common carrier/cable): Thomas Power

Commissioner Michael Powell

Senior Legal Adviser (mass media/cable): Jane Mago

Legal Adviser (international/wireless): Peter Tenhula

Interim Legal Adviser (common carrier): Kathleen Franco



Commissioner Gloria Tristani

Senior Legal Adviser (mass media/cable): Rick Chessen

Legal Adviser (wireless/international): Karen Gulick

Legal Adviser (common carrier): Paul Gallant



Commissioner Harold Furchtgott-Roth

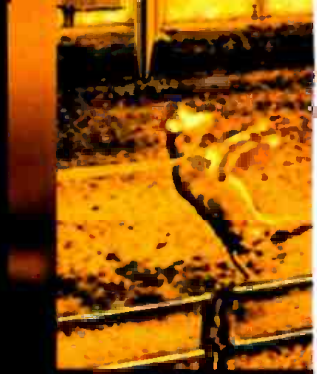
Interim Senior Legal Adviser (mass media/wireless):

Steve Kaminer

Interim Legal Adviser (international/common carrier): Katie King

Interim Legal Adviser (cable/common carrier): Melissa Waksman





While others refuse to speak,
one television show goes undercover

A LIE IN SILENCE

to videotape systematic torture
of animals on the rodeo circuit.





VEEDS CE.





While others look away, one television
show speaks up for a comatose child,

A LIE IN SECRE

helping to reverse an insurance
company's decision to stop coverage.

姓名: _____
 学号: _____
 班级: _____
 日期: _____

2000

[illegible]

1. The Board is a non-profit corporation and is not organized for the private inurement of any individual. The Board is organized for the purpose of promoting the general welfare of the community and for the advancement of the public interest.

NEEDS ECY.



HARD ***Truth Needs***



©1997 Paramount Pictures. All rights reserved.



COPY

A Champion

Already renewed through 2000.



large part of the FCC's agenda. Commissioners still must decide how the must-carry law requiring cable carriage of local broadcast signals will apply to the new digital TV signals broadcasters will be transmitting.

Kennard also cited the issue of broadcast public interest obligations in the digital age. Hundt last summer unsuccessfully attempted to launch an FCC inquiry into the subject. Kennard said he is in a "listening mode" as to what the industry's public interest obligations should be.

"Most broadcasters want to be good

public servants and serve their communities," Kennard said. He added that he feels the industry's responsibility to the public will be heightened by the "dramatic" changes approaching in broadcasting.

Broadcasters voiced few concerns about the early glimpse at the new FCC. "A lot of it is not just the issues, but how they're pursued," says James Hedlund, president of the Association of Local Television Stations.

"We're looking forward to working with the new chairman," adds NAB spokesman Dennis Wharton. ■

House moving to drop TV-radio coverage restriction

Broadcast journalists last week were lauding a House panel's decision to toss out a rule allowing restrictions on cameras and microphones.

In a 7-2 vote, the House Rules Committee decided to repeal a provision that permits subpoenaed witnesses to request that cameras and microphones be removed from public hearings. At press time the move to repeal the rule was pending action by the full House.

"This is a tremendous victory for radio and television journalists who have been trying to get this rule changed since its adoption in 1970," said Barbara Cochran, president of the Radio-Television News Directors Association.

Cochran's group cited recent uses of the rule by witnesses testifying in hearings on campaign finance reform and the White House Travel Office. "Over the years, numerous witnesses have invoked [the provision] to prohibit electronic coverage of their testimony and minimize exposure to the public," Cochran said.

The committee vote followed by one week another legislative victory by the broadcast news group. In a voice vote late last month, the House Telecommunications Subcommittee killed a provision that could have outlawed monitoring of police, fire and emergency scanners by news crews.

The clause was part of a bill aimed at curbing electronic eavesdropping on conversations. The original version would have outlawed the monitoring of channels allocated to commercial mobile radio services and used by police and fire departments.

The revised version will apply only to the cellular and personal communications service spectrum. The bill was revised by an amendment offered by Telcom-subcom Chairman Billy Tauzin (R-La.). —Chris McConnell

The Lender of Choice for the Communications Industry

FINOVA. It stands for financial innovators—

innovators who deliver unique financing solutions

tailored to the needs of your advertising or

subscriber-supported business. With \$8 billion in

assets and a long-term industry commitment that

you can count on, FINOVA continues to win

recognition as 'The Lender of Choice'

for communications companies nationwide. Call us

today to find out how your business can benefit from

our responsiveness, industry expertise, creativity

and long-term commitment.

FINOVA Capital Corporation
Communications Finance

Bill Kline 312-322-7225
Dave Alexander 312-322-7225
Mike Miller 312-322-7225

© 1998 The FINOVA Group, Inc. FINOVA is a NYSE-listed company.
800-777-FINOVA or www.finoa.com

FINOVA
FINANCIAL INNOVATORS

With Sinbad In The House...



A full-body photograph of Sinbad, a man with a beard and short hair, wearing a dark pinstripe suit jacket over a yellow shirt. He is smiling broadly, showing his teeth, and pointing his right index finger towards the viewer. In his left hand, he holds a large, ornate brass bell. The background is a solid dark blue. To the left of Sinbad, there are three large, stylized letters: a blue 'G' at the top, an orange 'M' in the middle, and a green 'N' at the bottom. Each letter is outlined with a thick, glowing border of the same color. The word 'Ameri' is written in a bold, yellow, sans-serif font in the top right corner.

Ameri

**Host
Sinbad**

**Executive Producers
Quincy Jones &
David Salzman**

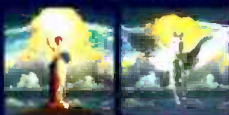
ca Is Feeling A Much **Bigger VIBE!**

+50%

2.4
HH Rtg.

1.6
HH Rtg.

COLUMBIA TRISTAR



TELEVISION DISTRIBUTION
TELEVISION ADVERTISER SALES
a SONY PICTURES ENTERTAINMENT, INC. company

The Leader In Young Adult Programming.™

©1997 Columbia TriStar Television Distribution. All Rights Reserved.

Source: NSI Overnight Markets Week of 10/20/97 vs 10/27/97

The revolution will be televised

Looks like Reed Hundt really is going to write that book about communications. Last week the Aspen Institute Communications and Society Program said the former FCC chairman will be researching and writing the book from the program's Washington office. Hundt, whose title will be chair of the program's Forum on Communications and Society, will be working from the organization's office for the next three months. Previously, he had said he wanted to write a book titled "You Say You Want a Revolution: How Communications Can Change the World."

More time to watch TV

Longtime FCC Commissioner James Quello was shedding no tears as the new commissioners took their places last week. After Monday's private swearing-in ceremony, the 23-year commission veteran was heard to utter, "Free at last!"

The high price of selling toys in Ohio

Federal enforcement of commercial limits during children's programming continued during last week's

Washington Watch

Edited by Chris McConnell and Paige Albinak

changeover in FCC leadership. The commission's Mass Media Bureau issued a pair of \$10,000 fines to two Ohio stations that had exceeded the limits. The stations receiving a "notice of apparent liability": WOIO(TV) Shaker Heights and WTTE(TV) Columbus.

Overcharges

The Reed Hundt FCC resolved one more batch of cable rate complaints before disbanding late last month. The action covered 280 rate complaints against Century Communications Corp. systems operating in and around Los Angeles. The resolution requires Century to adjust its rates and to pay \$4.6 million in refunds.

Easing up on the arm-twisting

New FCC Chairman Bill Kennard last week showed no interest in using the commission's license renewal process to push NBC toward adopting a more content-specific ratings system. During Senate confirmation hearings, Senate Commerce Committee Chairman John McCain (R-Ariz.) had asked the nominees whether a station's refusal to air the content tags might prompt a more intensive review at license renewal time. Commissioners Harold Furcht-gott-Roth, Gloria Tristani and Michael Powell had answered either yes or maybe. But Kennard would rather address the issue through the FCC's review of whether the industry's ratings are acceptable. "I believe Congress put a process in place," Kennard said last week. "That process is ongoing."

Creative differences

Somewhat after the fact, the 200 members of the Caucus for Producers, Writers and Directors ran an ad last month in two Hollywood trade magazines objecting to the revised television ratings system, which officially started Oct. 1. "We object to the new government-recommended V-chip ratings system. It bothers us a lot," the group wrote in the advertisement. "When shows are labeled for viewing not only

by age but now by content as well, things have gone much too far ..." The caucus also took a thinly veiled swipe at Senate Commerce Committee Chairman John McCain (R-Ariz.): "We are appalled by the politically motivated tactics of legislators urging the FCC to reject the license renewals of television stations not using the new ratings system." McCain first floated that idea, which since has been widely criticized, during a hearing in September on broadcasters' plans for high-definition television.

Hatch swings at Gates

Washington is taking the Justice Department's latest investigation of software heavy-hitter Microsoft as an opportunity to beat up on the Redmond, Wash.-based company. Senate Judiciary Committee Chairman Orrin Hatch (R-Utah) last week said he has "serious concerns about Microsoft's recent efforts to exercise its monopoly power." His comments came during a full Justice committee hearing about competition on the Internet. The hearing was not supposed to focus on Microsoft, but no one else came up with much else to talk about. The Justice Department last month opened an investigation into whether Microsoft is violating antitrust laws by bundling its Internet browser software with Microsoft's operating system. Hatch said he "may well hold hearings down the road" on the company's business practices.

A tax on space

The Senate Commerce Committee voted 14-5 to send to the floor a bill that would keep state and local governments from taxing Internet commerce until January 1, 2004. Lawmakers want more time to study how best to tax the Internet, if at all. "The potential of the Internet is at risk if the costs of complying with the tax collection and remittance demands of thousands of taxing jurisdictions make the Internet uneconomical," said Senate Commerce Committee Chairman John McCain (R-Ariz.). The legislation is likely to run into problems on the floor because state and local governments want the revenue they would gain from taxing the Internet.

Call for Entries

The American Legion
1998 Fourth Estate
Award Competition

"For Excellence In Journalism"

Any work published or broadcast during 1997 which covers an issue of national interest and which contributes to excellence in journalism is eligible.

Entry deadline is January 30, 1998

Award to be presented at the
1998 National Convention, New Orleans, Louisiana

Submit entries to:
The American Legion
Public Relations Division
700 N. Pennsylvania St.
Indianapolis, IN 46204

For more information
call: (317) 630-1253

Visit our web page
at www.legion.org



THERE'S ONLY ROOM FOR YOU. YOUR FAMILY. AND HOWDY DOODY.

Almost every night for six whole months, you could hear your Dad digging in the backyard. No one knew what he was doing. Only that it was your only hope against something called "The Big One." Then, at dinner one night, between gulps of Ovaltine and meat oaf, he burst into the house. It was finished. Ch, it was swell. Bunk beds. Hi-Fi record player. And, golly! A brand-new ten-inch

television set! Well, whatever "The Big One" was, you just hoped it would come soon. Hey, you were going to be the only kid on the block to watch Howdy Doody from the top bunk of your very own underground fort.

Over 100,000 bomb shelters were made during the 1950s. Fortunately, none of them were ever used. Experience it as it happened on David Halberstam's *The Fifties*—a world-premiere series. Only on The History Channel. It's the kind of compelling programming that connects your customers to the past. Are you to your customers.

The FIFTIES

Premieres Sunday, Nov. 30 at 9PM ET/ 10PM PT



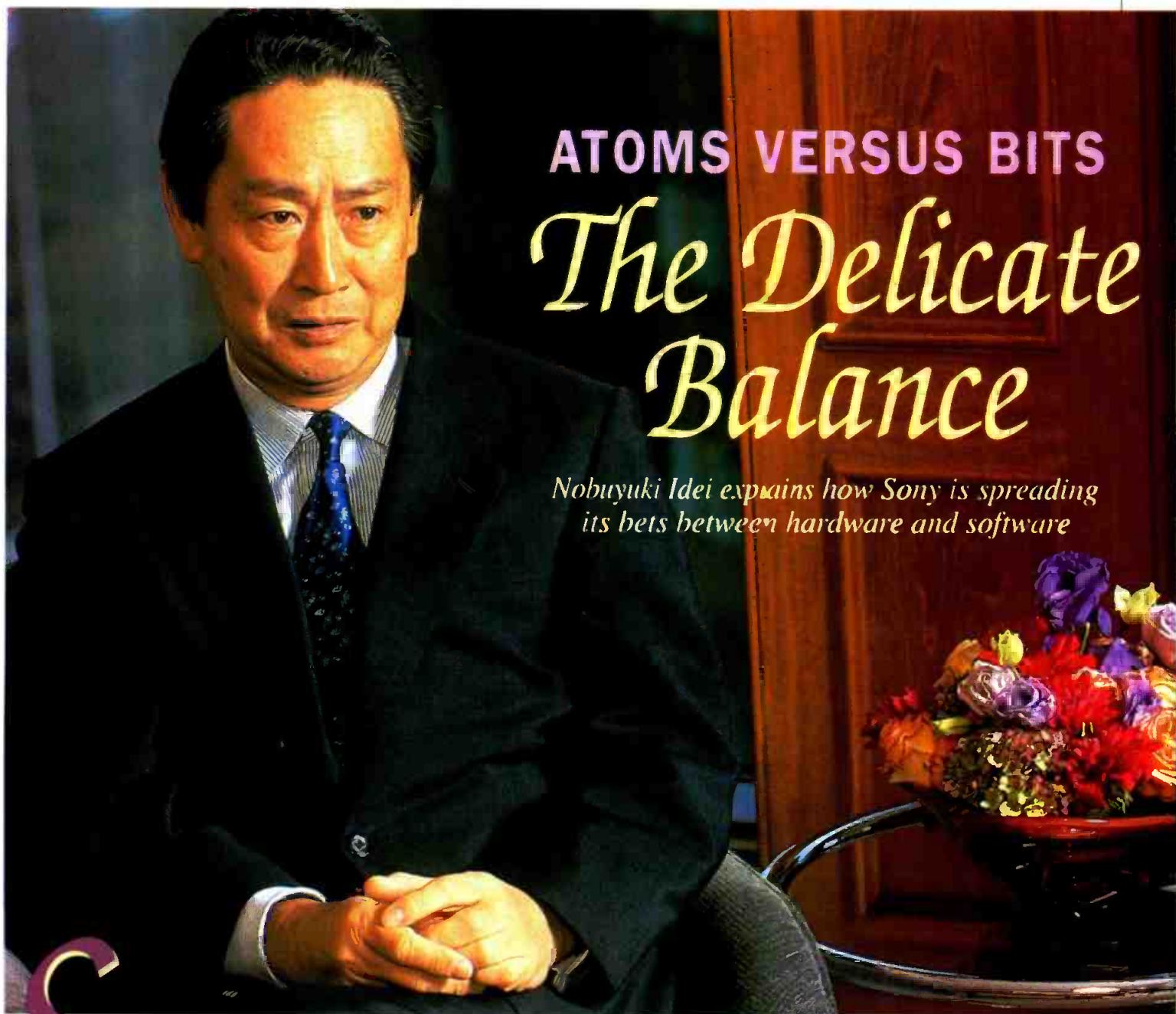
THE HISTORY CHANNEL
WHERE THE PAST COMES ALIVE

Cruise back to the 1950s at
www.historychannel.com/fifties

© 1997 The History Channel. A&E Television Networks. All Rights Reserved.

If you don't have The History Channel, call your local cable or satellite company today.

www.americanradiohistory.com



ATOMS VERSUS BITS

The Delicate Balance

Nobuyuki Idei explains how Sony is spreading its bets between hardware and software

Sony Corp. has made a major mark on the United States and its broadcasting/cable establishment. Its consumer products—from the Trinitron to the Walkman—are standards of American culture, and its professional products are prominent in broadcast centers and cable headends everywhere. Sony has been equally influential behind the scenes.

From Akio Morita, one of its legendary founders, to Masahiko Morizono, who headed the early developmental efforts of high-definition television, and now to Nobuyuki Idei, the second-generation president of Sony, the company's touch has been felt around the world.

In this interview with Don West, *BROADCASTING & CABLE*'s editor at large, Idei traces Sony's and the electronic world's transition from an analog-dominated, "atom" (hardware)-oriented company to a digital-destined "bit" (software) course. He plots a path that many others will follow in the new millennium. The Sony president was in the United States to accept for Morita the *BROADCASTING & CABLE* Hall of Fame award, the first given to an international figure.

*"I think
broadcasters can
decide on any
[HDTV] format,
and that's the reason
Reed Hundt made
the choice of
formats. We are
flexible too."*

What is at the core of Sony's philosophy in design and marketing?

The core of Sony is its culture. Our company celebrated its 50th anniversary last year. That means it is synchronized to the end of World War II. Mr. Ibuka and Mr. Morita, two great engineering businessmen, made this company. At the end of the war, almost all Japanese companies engaged in the manufacturing of military things, or the collective way of life. Sony Corporation was kind of opposite to the war. Our company, our people, were totally independent. Individual thinking and personal freedom were really important for us, in contrast to many other companies in Japan.

As you know, many Japanese companies have their morning assembly to shout for the company. That's their culture. At

Sony there's a freedom and respect for the spirit of the individual. This activity is a very important thing. Our product had nothing to do with productivity. So entertainment and electronics are, I think, the core of our products and the culture of the company.

But the Sony products themselves always seemed to be something apart. They seem to have a certain spirit.

It is a way to entertain. We give a kind of pleasure in owning a Sony product—feeling the touch. Therefore, the design of the product is very important for entertainment. This too is our culture.

The Sony company prospered on a wave of technological innovation. Is that what will dictate your future?

If you see the history of Sony, we are not always leading in technology. For example, in television we were a rather late comer to the market, but we introduced a different technology like Trinitron. And we were not the first company that

made the radio by using transistors. We were not the first in transistor, maybe the second after an American company. But very close. And the first small micro television. This was 1960-70. In 1980 we introduced the compact disc and the Walkman, which are lifestyle products. So we are gradually changing the company from technology driven. At that time our corporate motto was "Research makes the difference." We stopped using that in the late '70s and then introduced "It's a Sony." That conveys that Sony is a lifestyle company. At the end of the 1980s we acquired Sony Music. We had a joint venture with CBS Records in Japan more than 20 years before acquiring Sony Music. So I think Sony is gradually becoming an entertainment company.

How successful has it been in that transition?

It usually takes more than 10 years anywhere we go into new fields. We are so successful in the electronic business. But the motion picture industry is different. We bought Sony Pictures Entertainment in 1989 and it's now 1997; more than seven years have passed. The past six years we were doing poorly. But now distribution is changing with digital satellite transmission, and now in this country we will have high-definition television and cable. This kind of evolution in distribution makes a real, actual synergy between SPE and electronics.

Will entertainment and software be the larger component of your future?

No, I don't think so. Today we are around a \$50 billion company, but 70 percent is still electronics and 7 or 8 percent is the videogame business. Music and pictures together are around 18 to 19 percent. By far, electronics is most important by size of the business.

Do you feel invested in the high-definition television technology?

We have made a lot of efforts for the production system of high definition in Japan for more than 10 years. So I think American society can take full advantage of our past efforts of making cameras or tape recorders or recording systems—everything we have done for the Japanese market. In my view, industry made a kind of incubation period for American high-definition television or digital television.

Because of the early decisions of Japanese companies, we started early to produce equipment for high-definition production. That means prices dropped. And also for the receiver side, we developed and invested huge amounts for high-definition television products. That's the reason Americans can start digital high definition or digital interactive at a very affordable price from the beginning.

Does your experience in Japan give you confidence that consumers will accept high-definition technology?

People won't pay more money for a receiver to get only a high quality of picture. But the higher-quality picture is a natural requirement for the people, and the difference in quality alone is not the issue. Content is more important, and also services. So I think the broadcaster can add more services to the user for the television. For example, you can transmit data, or you can make interactive service much easier than in the past. So this is a fundamental change.

The great hope in the United States is that there will begin to be a high-definition system by Christmas 1998. Will you

Photos by Tom Sobol/Black Star



have HDTV sets in the U.S. by then?

Definitely, implementing the 16-by-9 big-size screen and more than 32 or 34 inches. In high definition the size of the picture is very important.

Are you making a big commitment to that market in anticipation of a lot of sales, or will you come in cautiously and see what happens?

For us, this is a kind of incremental business to Japan. We have our equipment already in all the factories. Everything is ready, so we have just to put the design in America and manufacture in America—that's all.

Do you then favor multicasting as opposed to purely high-definition television?

What is your definition of multicasting?

If you use all 6 mhz for a single 1,080 interlace signal, it's going to be high definition. But if you break that up into four or five discrete channels, all below 1,080, it becomes multicasting.

The computer industry started from VGA, but now people aren't satisfied with the VGA. Then SVGA is now XGA, now UXGA. So the resolution of the computer is getting

higher and higher. That's the story of the higher quality of the picture when they have to view the text. So I think high definition, higher quality of the picture, is essential to the needs of human beings. But this is the business of the broadcaster to decide what's the best performance and what's going on. We will adopt whatever they decide. People talk about interlace versus progressive, and it's a non-sense discussion. We can solve the receiver side either way. In these total technologies we would be very flexible. So if it's progressive we would make a progressive television also. This is a digital magic. It's not necessary to make an effort to make digital production, transmission and receiving the same system. We can treat them totally independently. I think broadcasters can decide on any [HDTV] format, and that's the reason Reed Hundt made the choice of formats. We are flexible too.

In the final analysis, do you believe the high-definition picture will become the standard of all television sets?

High-definition picture-receiving quality is essential. I think in Japan almost all the sets we are selling are high-definition quality or, in the case of our lower-priced product, it's a downconvert from high-definition quality to the standard definition. So either way, it depends on the broadcaster's decision.

When you assumed command at Sony, the business results had not been very good. You turned them around almost in the first year.

This is a kind of seasonal thing, as you have four seasons in one year—winter, spring, summer and fall. When I was appointed in 1995, I thought I was lucky, since 1980 to '85 was a recession, 1985 to '90 was good, 1990 to '95 was bad. So 1995 to 2000 will be good. This is cyclical.

But how did you put your own mark on the company in that time?

Sony is a champion of audio and video electronics. This is our core, and it is based on transistor electronic technology. But we started first transistor radio, first transistor television, first transistor tape recorder, and then the television receiver and VCR—all analog devices. For the past 50 years, Sony's success depended on a stable analog media infrastructure. So in a way, Sony is a champion of analog electronics.

But when I became president two years ago, I sensed a need for urgent change in our corporate culture and corporate direction to a more digital and network society. I started a campaign toward regeneration. We should regenerate our company to be the champion of the next generation, which is the digital and computer network. I created the theme "Digital Dream Kids." The "Digital Dream" is a kind of technology base, and "Dream Kids" are our future customers or ourselves. And then I promoted the idea of audio/video and information technology combined. In the past three years my total efforts have been devoted to the change of direction

of the company to be more digital. And I think this has made a tremendous success in the past three years.

Is everything going to go digital?

Japan is a country with traditions. We don't throw the old tradition out so easily. So in the Japanese lifestyle, in our offices and our work we are digital, but when we go home we go back to the traditional Japanese style. Therefore our company won't throw audio video analog technology out. Instead, we will add digital technology on top of the success of the analog, which will remain long in our life even in the future. Listening is analog, so we human beings are analog by nature.

When you make your business projections for technology, how far down the road are you planning to build analog television sets?

Our market share of television sets worldwide is more than 10 percent. That means in a developed country, like Japan, America, Germany or European countries, also in cities like Hong Kong and Singapore, they are going to go digital quickly. But the rest of the world remains non-digital. So I think it will take a long time to convert our analog transmission to digital, maybe more than 10 or 15 years. There are still a lot of people using long-playing records.

I don't know anybody who uses a long-playing record, but I'm with you on the analog television sets. They don't die anymore.

This is a difference between the consumer product and the computer. The computer industry every three months brings a new product with higher performance. But in the television industry when you buy a television, you use it at least 10 years, so there's no need to change it.

And there are more than 200 million in the United States.

Yes, that's installed base. Therefore, the digital goal is to reach the lifestyle industry first. The computer has not penetrated 100 percent into the household, but the television and radio have gone that far.

Will there be a significant convergence between the computer and the television set?

I think so, in the future. I use a computer in my office. I use a computer in my home, but this is mainly for the productivity use—writing letters, word processing, reading e-mail. But we are a company that is selling continuous media for the television—television programs, or movies. If you have an interactive movie, that's the time to get one. Most of the people like passive TV, not an interactive one. So I think television will long remain as passive equipment. But of course we'll add interactivity, and I think these two things will go side by side.

But the computer industry, in the United States, has high hopes that digital will propel the use of computers into a

greater number of homes receiving digital television.

I think so.

And it plans to put a TV chip into computers for that purpose.

I have no objection about it. We are also working for that. But what is the benefit of integrating these two different things into one? We, as a manufacturer, prefer to sell two different types to the home. By their nature, families use television for collective viewing, and computer is one to one. So *Wheel of Fortune*, *Jeopardy*, *Seinfeld* are for people with family. Interactivity is a personal activity. So I think we need two different types of products in the home. One is a computer, to be interactive. If you have the interest to search

for something, I think the computer will be a great tool to get you a lot of communication. On the other hand, broadcasting is a kind of family entertainment. So passive entertainment and interactive entertainment go side by side. Maybe there's a product that has both functions, but a product that is totally different.

So how vigorous are you going to be in the computer industry?

We have 10 internal divisions. One is devoted to the personal computer. We find this is a big business worldwide, so we are fully committed to develop new products for the personal computer. But our main business is entertainment electronics, so I encourage the use of computer technology in our entertainment electronics, such as televisions or radios.

As you look at the entire electronic universe, what do you see as the most exciting area for development? Is it wire, wireless, cellular?

I think there are definitely two areas where technology is changing rapidly. One is wireless society—which, by the way, in the U.S. is somewhat not so fantastic compared to Europe or Japan because you have a long-standing analog-based system. I don't understand why American people are using such a system.

It's like the Japanese holding on to analog.

That's right. You are the foreigner of analog technology. I think that wireless or mobile electronics is the area which is really developing fast. This is one of the most exciting areas; this is a communication area. I think Motorola has the plan for this. There is also television hand camera for the future. For that reason we bought Digital Map Co. in San Francisco. The other one is digital communication technology. I don't know which is the winning horse—cable or telephone or fibers or digital transmission. So there will be a lot of evolution of digital technology, especially in television.

Do you have any feeling about how the broadcasting and cable and satellite technologies will either converge or compete in the future? Do you think that terrestrial may fall back?

"In the past three years my total efforts have been devoted to the change of direction of the company to be more digital."

KCTS
SEATTLE, WA

KCNC
(NBC)
DENVER, CO

WNET
THIRTEEN
(PBS)
NEW YORK

BEAR,
STEARNS

LEO BURNE
U.S.A.

ITR
(BC)
FIELD, OR

RUTT VIDEO
NEW YORK

C-SPAN

NBC

MADISON
SQUARE
GARDEN

JEN
CON

look who's

At NAB '97 12,000 DVCPRO™ units had been delivered worldwide. Less than half a year later, there are almost twice as many DVCPROs sold...23,000 around the world to customers including the BBC, Reuters, ITN, Televisa and countless others. Television networks, news stations, production facilities, universities,

OW
(BC)
ON, WI

WCSC
(CBS)
CHARLESTON, SC

WWBT
(NBC)
RICHMOND, VA

WUHF
(FOX)
ROCHESTER, NY

STATEN
ISLAND
CABLE

SA

TALKING
TURKEY
PRODUCTIONS

WBTV
(CBS)
CHARLOTTE, NC

KDKA
(CBS)
PITTSBURGH, PA

KGTV
(ABC)
SAN DIEGO, CA

WFXT
(FOX)
BOSTON, MA

IT
NE, IN

WVTM
(NBC)
BIRMINGHAM, AL

WXXA
(FOX)
ALBANY, NY

WYZZ
(FOX)
PEORIA, IL

BENEDEK
BROADCASTING

NAS

© 1997 Matsushita Electric Corporation of America

DVCPRO

For more information call: 1-800-528-8601 (Upon request enter product code 17)
Visit us at our web site at <http://www.panasonic.com/dvcpro>

DVCPRO is a trademark of Matsushita Corporation of America. Other logos and products are registered trademarks of their respective companies.

**SINCLAIR
COMMUNICATIONS**

**THE
ACKERLEY
GROUP**

**NY-1
NEWS**

**KYW-3
(CBS)
PHILADELPHIA, PA**

**WBRL
(FOX)
BIRMINGHAM**

**PERSON-PILOT
COMMUNICATIONS**

CBS

**GREEN BAY
PACKERS**

**RAYCOM
MEDIA**

**WFMZ
ALLENTOWN, PA**

pro DVCPRO

governments, businesses...they all recognized the need to transition to digital, and after weighing the alternatives, realized just how easily and seamlessly DVCPRO integrates into their operations. DVCPRO: in the evolution to digital television, it's clear that the Pro's have it.

**WSAV
(ABC)
ANNAPOLIS, MD**

**LOXLEY HALL
PRODUCTIONS**

**KSPS
(PBS)
SPOKANE, WA**

**BRICK STREET
PRODUCTIONS**

**CISCO
SYSTEMS**

**SHOCKLEY
COMMUNICATIONS
CORPORATION**

CBC

**WZTV
(FOX)
KNOXVILLE, TN**

**KPWB
SACRAMENTO, CA**



*AJ-LT75
LAPTOP EDITOR*

Panasonic
Broadcast & Digital Systems Company

This is a complicated thing. This is regional in character. In this country cable is the most popular. Viewing of three or more network stations is going down gradually. Still it's one of the most effective media ways of distributing broadcasting. But cable is going digital. Satellite is very slow in this country. In Japan the cable industry doesn't exist. Maybe only 4 percent of the total homes in Japan are cable versus terrestrial and satellite transmission. In Europe, cable and satellite are a good combination.

And now you are involved in satellite as a distribution system?

Yes. We became a partner of JSkyB in Japan, which is a communication satellite platform, but the purpose has a lot



"The 'Digital Dream' is how we combine the atom and bit intelligently. This is our challenge for Sony."

of different meaning. We want to create a world brand name like "Music Television" using assets of Sony Music. Our music company and picture company also care a great deal about world brands like HBO. For Sony Pictures Entertainment this is a kind of experimental platform for branding of programming on the satellite. Oh, I have no intention of going into the infrastructure itself.

How are you organized worldwide?

Sony consists of three different major portions. One is our Tokyo-based electronics company. Another is the New York-based music company. The other is our Los Angeles-based motion picture company. These are three different types of business. This building consists of Sony music people, who use 80 percent of it. But these two floors are Sony Corporation of America, which is kind of the head in Ameri-

ca to discuss and study the future strategy of Sony in America. America is a country which is leading the communication of digital technology. So the importance of Sony Corporation of America is as a kind of strategic business unit and strategic research unit based in New York. Because a lot of changes start from America, Sony Corporation of America is an essential element for Sony for the future.

Do you have similar headquarters in London and other places in the world?

We are building a big headquarters in Berlin that will open in 1999. Our European headquarters is probably bigger than this building. Tokyo headquarters is probably smallest. You would be surprised visiting my office in Tokyo. It is a small office. But the size of our business in Japan is only 28 percent. Probably America is around 30 percent, Europe is 25 percent. Our other headquarters is Singapore. Singapore is our operational headquarters for Asia.

If we were to go to Japan and tour your headquarters or your plant there, what do you have on the drawing board that would amaze us?

I think nothing special.

Is that circumspection, or do you really not have anything special?

What do you mean by special?

Something as dramatic as the Walkman, which made such a difference to society as well as to technology.

I think you still remember the early stage of consumer electronics in 1960s or 1950s, and are aware that hardware is very important. So in that period until the '80s, we had so-called product meetings in Tokyo. People got together in Tokyo and we had a products lineup: "Look at this new product, you'll be amazed that this is the way we are doing it." But now the software solution is so common nobody is surprised about hardware. So who is taking most of the profit? It's Microsoft. You don't see Microsoft products by Microsoft, but Microsoft can be seen in your computer. Microsoft is not unique by hardware. The visible hardware, like Professor Negroponte [of the MIT Media Laboratory] described, is moving from atom to bit conversion. So Sony is the champion of the atom age. This is atom tape recorder and the tape is atom, but the bit is a kind of computer data itself. There are a lot of other things that you can convert into bits.

For example, the CD is hardware. It is atom. But the content of the atom can be distributed by the network. The music can be converted into the bit, but you cannot convert this glass into the bit. So when I met the president of Nestle, we really enjoyed talking about it. Nestle is a company of food and water. Evian water is owned by Nestle. Nestle is doing business that just cannot be converted into the bit. So this is atom. But all other things can be converted into the computer technology. So our area is just in between Nestle and Microsoft. We have to position our company very carefully. For example, a movie can be changed into the bit and music can be changed into the bit.

Is this all the "Digital Dream"?

Well, if we stop at this, only the computer companies will win. But after all, we need a new atom. So combination of the bit and atom is very important for us. The "Digital Dream" is how we combine the atom and bit intelligently. This is our challenge for Sony. ■

Broadcasting

November 10, 1997

Glass slipper kicks competition

ABC rides to early sweeps lead on strength of 'Cinderella,' 'Oprah Winfrey Presents'

By Lynette Rice

So far, ABC has had a fine time at the ball this November sweeps, thanks to winning performances by an Oprah Winfrey movie and her neglected-stepchild-turned-princess lead-in.

The network's broadcast of *Cinderella* and *Oprah Winfrey Presents: Before Women Had Wings* on Nov. 2—the most competitive night so far of this sweeps—helped the alphabet network earn a whopping 18.6/27. The performances of the two movies, says ABC Entertainment President Jamie Tarses, “are testaments to the fact that if you deliver original, quality events, viewers will tune in.”

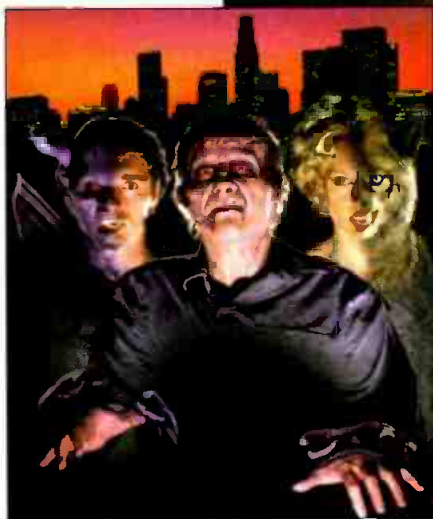
Through the first six days of the sweeps, ABC dominated in households with an 11.0/18, followed by NBC (9.9/16), CBS (9.5/15) and Fox (8.1/13).

In the key 18-49 demo, NBC led the first six nights with a 6.9/18, followed by ABC (6.4/17), Fox (6.3/16) and CBS (3.8/10). In nightly wins, ABC took Oct. 31 (8.4/16), Nov. 2 (18.5/27) and Nov. 3 (13.0/20), while CBS ruled on Nov. 1 (8.6/15) and NBC on Oct. 30 (18.1/28) and Nov. 4 (11.6/18).

Although the first Sunday of the sweeps belonged to ABC, CBS and Fox managed to attract their share of the audience. CBS finished the night with a 13.3/19, with its original *Murder, She Wrote: South by Southwest* earning a 12.8/19. Fox (12.5/18) also had a successful Sunday, thanks to the season debut of *The X-Files* (16.1/22), which also achieved a record high in



Cinderella's carriage rolled over the competition (including NBC's 'House of Frankenstein 1997'), helping carry ABC to its biggest Sunday in more than a decade.



the key 18-49 adult demo.

NBC, in comparison, earned a 7.3/11, including the less than stellar performance of *House of Frankenstein 1997* (8.7/

13). The movie gained some steam the following night, when part two of the horror miniseries generated a 9.8/15.

NBC owned Oct. 30, the first night of the sweeps, but the picture was not all rosy. It was NBC's lowest overall Thursday this season, with all-time lows for *Union Square* (13.0/20) and *Veronica's Closet* (17.5/26). *ER* also earned its lowest rating for an original episode since Dec. 15, 1994; still, other networks could only hope for this kind of trouble: *ER* still finished with a 20.6/33.

NBC used the sweeps to unveil its Thrilligy franchise on Saturday but

failed to scare up winning numbers. The best performer of the night was *The Pretender* 7.6/13, while the new Universal drama *Sleepwalkers* followed at 9 p.m. with a 5.3/10—a 34% drop from *The Pretender's* debut in the time slot a year ago. *Profiler* rounded up the night with a 6.8/13. Overall, NBC (6.7/12) was down 21% from the debut of its Saturday lineup over last year, when it unveiled the night much earlier in the season.

The competition on Tuesday was significant because of the record lows on ABC and some surprising highs on Fox. Meager results for the ABC comedies *Over the Top* and *Hiller & Diller* prompted ABC to rejigger the lineup (see “TV Talk”), while Fox found some success in the key adult demo with its infamous specials. Fox won the night in the key adult demo (8.0/20) with winning performances by *World's Scariest Police Chases III* and *World's Deadliest Swarms*. ■



NEWS. FLASH.

Now you can turn a single lightning bolt into a hundred different stories. In a broadcast second. Fact is, Tektronix® News Solutions can help you produce more news, better news, in less time—with more control. As integrated video solutions they can help you automate all the news gathering, editing and organizing. At the same time, they can streamline your entire news production—from assignments to on-air scheduling. But before you start to feel any gigavolt jolts, know this. Tektronix News Solutions can be integrated with tape systems as easily as a disk. So you can set your own migration pace on the way to disk. They're scalable. So you can grow from newsrooms of 20 people all the way to 200. And, of course, you can rely on Tektronix' long-running support of these "mission critical" applications. Just so you know you'll get maximum impact for every broadcast watt—without the risk of natural disaster. See if you can dream it up. We've got a way to get you there.

For the whole story call
1-888-TEK-VIDEO, ext. 606 or
visit us at www.tek.com/VND

Tektronix®

Chung joins ABC News

Network says she'll focus on stories for news magazines

By Steve McClellan

Connie Chung has joined ABC News as special correspondent. She will be available to report for all of the network's news programs, although ABC News officials say she'll focus on developing stories for *Prime-Time Live* and both editions of *20/20*.

In addition to reporting, Chung may be asked to substitute-anchor for any or all programs and would be a candidate to anchor any new program from the division, according to ABC News Chairman Boone Arledge.

She could get a shot early next year: The news division is developing a new magazine, possibly for Saturday nights (see "TV Talk," page 50).

Arledge said he's been pursuing Chung for years. In a teleconference with reporters last week, Chung said that "about 30 seconds" after the deal with DreamWorks was dissolved earlier this year—in which she and husband Maury Povich were to anchor a syndi-

cated show—Arledge called.

Indeed, Chung and Arledge have been spotted dining in New York several times since then. At one point, she was considered a candidate to co-anchor ABC's new Thursday edition of *20/20* (B&C, Sept. 8), but network higher-ups ultimately decided to have Hugh Downs and Barbara Walters anchor both nights.

When Chung was asked by reporters if any negative viewer fallout remained from her "just between us" interview with Newt Gingrich's mother, Arledge fielded the question, saying he believed the incident was a mismanagement problem created by then higher-ups at CBS News. Chung agreed, as did one source at CBS last week.

Arledge called Chung one of the most distinguished correspondents in the business, saying she is also "qualified to anchor, or co-anchor, anything, should the occasion arise."

Asked how she'll balance raising a two-year-old with the demands of her new job, Chung replied, "the same way



Connie Chung could be in line to anchor a new show early next year.

my husband does."

Chung spent the first half of the 1990s at CBS News, where she anchored three prime time news magazines, the last of which was *Face to Face with Connie Chung*. In 1993, CBS paired Chung with Dan Rather as co-anchor on the *CBS Evening News* in a union that was neither happy nor productive. CBS removed her from the co-anchor seat in 1995, at which point Chung removed herself from the network.

SYNDICATION MARKETPLACE

X-traordinary numbers

Twentieth Television's weekend syndication runs of *The X-Files* have produced some startling numbers.

The sci-fi drama debuted with an 8.8 national rating, according to Nielsen Media Research. It was the highest-rated syndication debut in more than four years, since *Star Trek: Deep Space Nine* scored a 13.4 rating in January 1993. *The X-Files* was the number-one weekly in syndication for the week ended Oct. 26, beating both of Universal's powerful franchises, *Xena* and *Hercules*.

'Live' tops talkers

Buena Vista Television's *Live with Regis & Kathie Lee* came out of the October syndicated sweeps as the highest-rated daytime talk show. *Live* averaged a 4.4 rating/18 share for the October book (Sept. 25–Oct. 22), according to data from Nielsen Media Research. Universal Television's *Jerry Springer* followed with a 3.9 national rating, improving 44% from a year earlier. For the week ended Oct. 26, *Springer* scored an

NSS POCKETPIECE

Top ranked syndicated shows for the week ending Oct. 26, as reported by Nielsen Media Research. Numbers represent average audience/stations/% coverage.

1. Wheel of Fortune	11.3/223/98
2. Jeopardy!	9.4/217/98
3. The X-Files	8.8/241/98
4. Home Improvement	7.9/231/99
5. Oprah Winfrey Show	7.3/237/99
6. Seinfeld	7.3/217/97
7. Entertainment Tonight	5.9/173/95
8. Simpsons	5.5/164/86
9. Hercules, Journeys of	5.0/235/99
9. Xena: Warrior Princess	5.0/231/98
11. Frasier	4.9/176/92
12. Star Trek: Deep Space Nine	4.8/235/97
13. Rosie O'Donnell Show	4.4/235/99
14. Inside Edition	4.2/151/92
14. Live w/Regis and Kathie Lee	4.2/241/99
14. Sally Jessy Raphael	4.2/188/97
14. Wheel of Fortune-wknd	4.2/139/66

all-time-high 4.0 national rating.

Oprah once again

King World talker *The Oprah Winfrey Show* once again was at the head of the pack in early fringe for the month of October. Winfrey's show averaged a 7.6 rating/20 share, according to Nielsen Media Research. Warner Bros.' *Rosie*

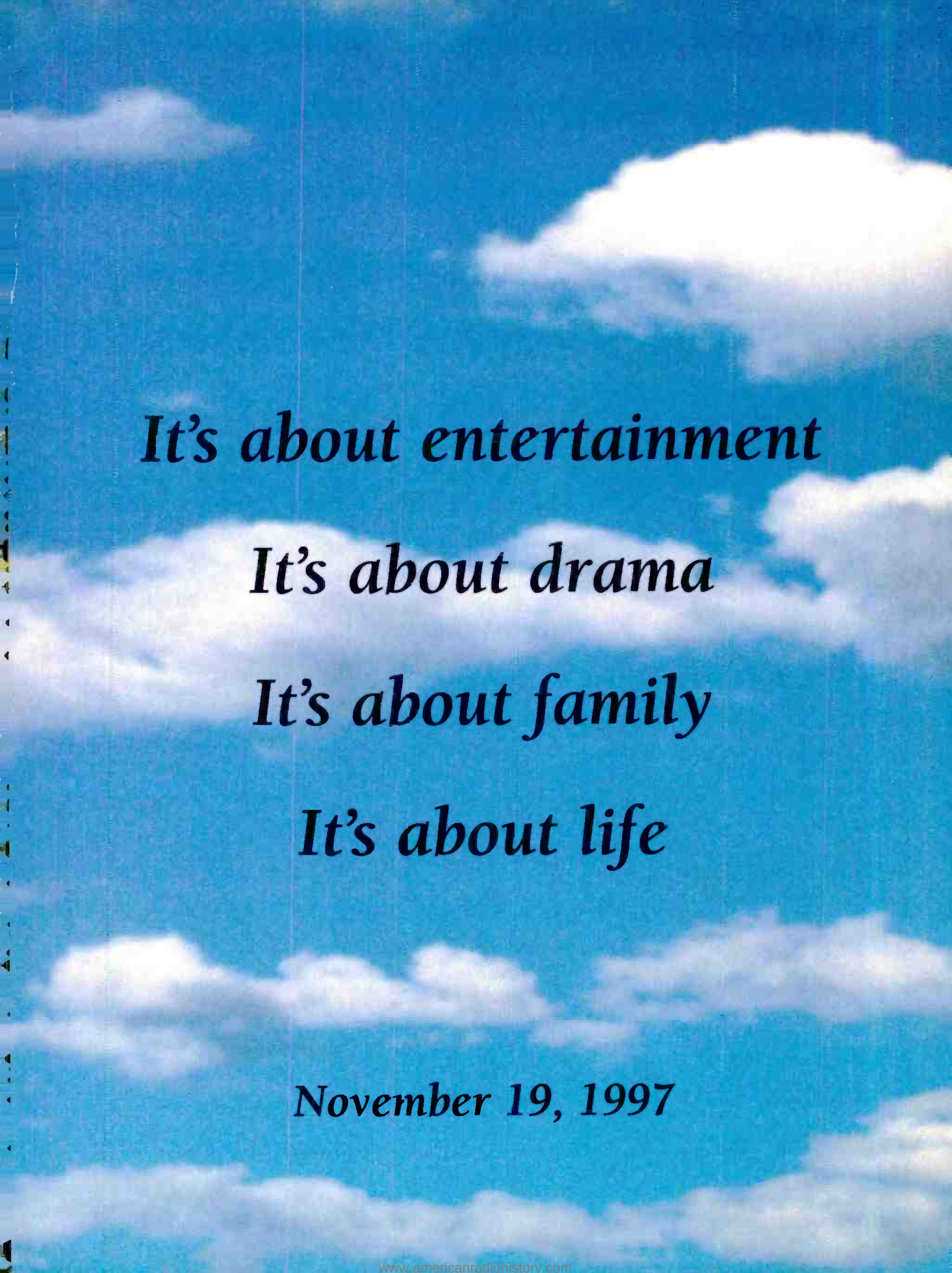
O'Donnell followed in second place with a 4.5/12, and Columbia Tri-Star's *Ricki Lake* received a 2.7/6.

Perin gets 'America's Black Forum'

The weekly half-hour show *America's Black Forum* will be distributed by MG/Perin effective this month. The issue-oriented news show targeted at the African-American community is in its 23rd season. It was formerly distributed by Baruch Entertainment. ■ It's official: *News of the Weird* is coming to syndication. MG/Perin is bringing the half-hour comedy series to television for fall 1998. *News of the Weird* will be produced by High Five Entertainment in a straight news format and will feature documented footage and re-creations of bizarre and unusual stories.

Rosie rolls into L.A.

The *Rosie O'Donnell Show* is coming to Los Angeles for the month of February. The daytime talk show will be taped at Warner Bros.' Burbank studios.—Joe Schlosser

A background image of a bright blue sky filled with soft, white, fluffy clouds. The clouds are scattered across the frame, with some appearing closer and more detailed, while others are further away and more ethereal. The overall tone is peaceful and open.

It's about entertainment

It's about drama

It's about family

It's about life

November 19, 1997

Some of the most
advanced equipment
in the field isn't issued
by the military.

Things are tough enough out there without having to lug around 150 lbs. of editing gear. Now Sony ends the battle with the DNW-A220 Digital Portable Field Editor.

This Betacam SX digital field editing unit is compact, surprisingly lightweight, and extremely portable. Its concise design incorporates two VTRs, two LCD screens and a built-in audio system in a highly durable package that's made to withstand the rigors of field work. Whether it's bouncing alongside you in a truck or being tossed into an overhead compartment on a plane.

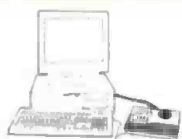
For versatility on international assignments, the DNW-A220 easily switches from 525/60 to 625/50 operation. And, should you need to divide and conquer, its VTRs can be quickly separated to operate independently.

In terms of compatibility, the DNW-A220 can play back analog Betacam, Betacam SP, and Betacam SX.

And it performs frame accurate insert and assemble editing with the superb video quality of Betacam SX and four digital audio tracks. So your final cut will never be compromised.

The new DNW-A220. It's a definite strategic advantage in the field.

1-800-635-SONY, ext.220
www.sony.com/professional



Editing



Recording



Storage

SONY

PolyGram motors into music show

New series, 'Motown Live,' will be targeted to late night

By Joe Schlosser

PolyGram Television is keeping it all in the family with its new syndicated weekly music and variety series, *Motown Live*.

The Dutch music and television conglomerate, which counts Motown as one of its many record labels, is planning to capitalize on that relationship with a live R&B, hip-hop and comedy series. *Motown Live* is set for a fall 1998 launch of a 26 weekly episodes.

"This is one of the ways synergy can work," says new Motown Records President George Jackson. "It just makes good business sense. We can use it as a vehicle to promote our acts, to sell records. In order to get above the noise in the record business today, you have to be competitive and you have to take advantage of all kinds of synergies."

Each live, hour-long show will feature performances by the latest hip-hop acts, as well as by established artists. Two different comedy acts will serve

as transitions between the musical numbers. A host for *Motown Live* will be named soon, says PolyGram President Bob Sanitsky, adding PolyGram is looking for a host who crosses all demographic lines.

"This is going to be the *Ed Sullivan Show* for the next 10 years," Sanitsky says. "Motown is one of the most recognizable names in the country, and we are going to book the show with that in mind. We have a great asset, and hopefully we are going to use it the right way."

Motown Live will likely originate from Los Angeles, which both PolyGram Television and Jackson call home. The show will feature PolyGram and Motown artists, but will be composed primarily of acts "from outside our company," Sanitsky said.

The show is being sold for late night, but PolyGram executives believe there may be room in other time periods.

"There may be some opportunities in prime time for WB and UPN affiliates



who are tired of all the action hours and network shows," Sanitsky says. "Someone might say it is worth taking a shot at it. But the majority of our clearances will likely be in late night."

With *Hard Rock Live*, *Showtime at the Apollo* and other music shows already out there, executives are banking on the Motown name and PolyGram resources to make the show a syndication success.

"The key difference...is that not one of them has Motown behind it," Jackson says. "*Showtime at the Apollo* doesn't do live performances. This is going to feature real acts playing their real music live. The whole visual concept will be fresh. It's going to bring live music back to television."

Logo Tattoos!!!



1000 Temporary Tattoos with your Logo.
Just \$189.00 !!!
or 2000, just \$299.00 !
\$10.00 USA Shipping (CA add 7.25% sales tax)

Customized! Full Color! 2" X 2"
Send your sized, color logo, TM, artwork, etc.
along with a company P.O..
Amex, Visa / MC #, money order or check
(payable in US dollars, drawn on a US bank) to:

Calico: 3050 Alamo Dr., Ste 201 • Vacaville, Ca 95667
Tel 707/448-7072 • Fax 707/446-8273

ABC has strike against it

NABET-CWA calls one-day grievance walkout

By Steve McClellan

The National Association of Broadcast Employees and Technicians-Communications Workers of America called a one-day "grievance strike" against ABC that effectively canceled the network's third-round coverage of the PGA Tour Championship Golf Tournament Nov. 1. ABC instead aired a repeat of the final round of the same tournament from 1995.

NABET-CWA said it called the grievance strike over the network's two-week suspension of ABC employee and union shop steward Mark Johnson for hanging up a cartoon that portrayed Disney CEO Michael Eisner as Scrooge and ABC President Bob Iger as Pinocchio.

But ABC sources say the union was basically trying to "flex its muscles" to illustrate how vulnerable the network would be in the event of a full-blown walkout. It may have been the wrong event in which to show that muscle, however. The overnight ratings

showed that the repeat did a 1.8 rating, just three-tenths of a point lower than last year's third-round coverage of the tournament.

The last contract expired on March 31, and the union and ABC are involved in protracted negotiations for a new four-year contract. Issues include pension funding (the union wants company contributions that exceed levels established by federal regulations); daily hires (the current limit is 14% of the union work force at ABC, 35% at NBC and no limit at CBS), and whether nonunion employees are allowed to operate certain editing systems. Also at issue are pay scales at KGO-TV San Francisco, which the network wants to lower for future employees to get overhead costs more in line with those of competing stations in the market.

If the union thought it was intimidating ABC with the strike, a spokesperson says, it was wrong. If anything, it only "strengthened our resolve" to gain concessions. A union spokesperson didn't return phone calls.



For four days,
these will be
your most
effective tools.

Walk the floor.

NATPE '98 • NEW ORLEANS

J A N U A R Y 1 9 - 2 2



Register Today! 1-800-NATPE-GO

Outside the US, call 1-310-575-5093

or visit our web site: www.natpe.org

2425 OLYMPIC BOULEVARD • SUITE 550E • SANTA MONICA, CA 90404 • PHONE: 310-453-4440 • FAX: 310-453-5258

©1997 NATPE

Of course we can

protect

your information

on the

Internet.



After all, this was one of our test sites.

No one has more experience in Internet security than GTE Internetworking, a newly formed company which joins the forces of GTE and BBN. We've developed highly secure networks for the Department of Defense and the U.S. Treasury. And now our security experience is open to you.

For example, through our partnerships with the government we've learned it's not enough to simply connect a firewall to your existing network. It has to

be rigorously monitored to be truly bullet-proof. GTE Internetworking Site Patrol™ managed security service gives your business 24-hour expert protection, 365 days a year.

Considering the climate of business today, treating your information as anything less than a matter of national security just isn't enough.

To find out more, call us at 800.472.4565, or visit us at www.internetworking.gte.com.



INTERNETWORKING
POWERED BY BBN™



Another record low performance last Tuesday prompted ABC to rethink the night's lineup. As of tomorrow (Nov. 11), the freshman comedy *Over the Top* is off the schedule for good, while *Hiller & Diller* takes a breather until Dec. 2. Repeats and original episodes of existing shows will air Nov. 11 and 18. On Nov. 25 the midseason replacement, *Grace Under Fire*, bows at 8 p.m. and *Soul Man* moves back to its 8:30 p.m. time slot. Beginning Dec. 2, the Tuesday night schedule: 8 p.m., *Grace*; 8:30, *Soul Man*; 9, *Home Improvement*; 9:30, *Hiller & Diller*; 10, *NYPD Blue*. ABC finished last Tuesday with a 9.8/15 in households, worse than the previous week's record low of 9.9/16. *Over the Top*, from Columbia TriStar TV, finished the night with a 6.8/10,

Frank Batten Fellowships

Darden Graduate School of
Business Administration
University of Virginia

For full-time journalists from any medium with at least three years of news-gathering experience to earn an M.B.A. in a full-time, two-year program, and who intend to pursue a career in media management.

Must be U.S. citizens and meet all requirements as an entering M.B.A. student including Graduate Management Admissions Test.

Three Batten Fellowships can be awarded annually. Tuition, fees and stipend for living expenses provided.

For more information:

Director of Financial Aid

The Darden School

University of Virginia

P.O. Box 6550

Charlottesville, VA 22906

1-800-UVA MBA1 or 804-924-4784

darden@virginia.edu

www.darden.edu



while *Hiller & Diller* earned an 8.3/13. The performances by the freshmen team have done little to boost *Home Improvement*'s ratings; the veteran comedy earned an 11.2/17, the lowest numbers on record for the Walt Disney TV show.

Universal signs Alexander

Universal Television has signed a multiyear development deal with actor/director Jason Alexander and his production company, AngelArk Productions. The company (formerly Daeson Entertainment) will produce comedy and drama series for the studio. The deal does not guarantee Alexander's services as an actor in any project the company develops. Alexander, who has played George Costanza on *Seinfeld* for the past nine seasons, has directed episodes of *Seinfeld*, along with the Castle Rock feature "For Better or Worse."

ABC eyes new news hour

ABC News has been asked to produce a one-hour news magazine for the network's lineup, a spokesperson confirmed. Though details have not been released, the hour may constitute an anthology of existing news programs, such as *Turning Point*, or specials from correspondents. Speculation has the show bowing around the first of the year—possibly in the Saturday 9 p.m. time slot occupied by *Total Security*. ABC has opted not to order any more episodes of the Steven Bochco drama, which has averaged a 4.7/9 HH this season. Room also remains in the Monday 8 p.m. time slot now that *Timecop* has been dropped from the schedule, though ABC could fill the hour with an entertainment program.

'Hayes' pickup

CBS has picked up additional episodes of *Michael Hayes*, the second-highest-rated new drama of the season. The Tuesday night drama, from Columbia TriStar TV, has averaged an 8.2/13 this season.

Fox adds 'Eerie'

The Fox Kids Network has rejiggered its weekday lineup to make way for reruns of *Eerie, Indiana*, the old NBC kids series that Fox may be looking to tap for original episodes. The new schedule begins today (Nov. 10): 7 a.m., *Bobby's World* (Monday-Thursday), *C-Bear and Jamal* (Friday); 7:30 a.m., *Casper*; 3 p.m., *Spider-*

Man; 3:30 p.m., *Beetleborgs Metallix*; 4 p.m., *Power Rangers Turbo*; 4:30 p.m., *Eerie, Indiana* (Monday and Wednesday), *Goosebumps* (Tuesday and Thursday), *Ninja Turtles: The Next Mutation* (Friday).



Long live the 'King'

Fox has renewed its sophomore animated hit *King of the Hill* for the entire 1998-99 season.

On Nov. 2, the show, from creators Mike Judge and Greg Daniels, earned a 10.3 Nielsen rating/20 share, its highest rating ever in adults 18-49. *King of the Hill* is a 20th Century Fox TV production.

PBS gets help from pros

Former San Francisco 49ers Joe Montana and Ronnie Lott will executive-produce a children's television series, *Adventures with Kanga Roddy*, for PBS. American Champion Entertainment will produce 13 episodes of the show, which is scheduled to bow in the spring.

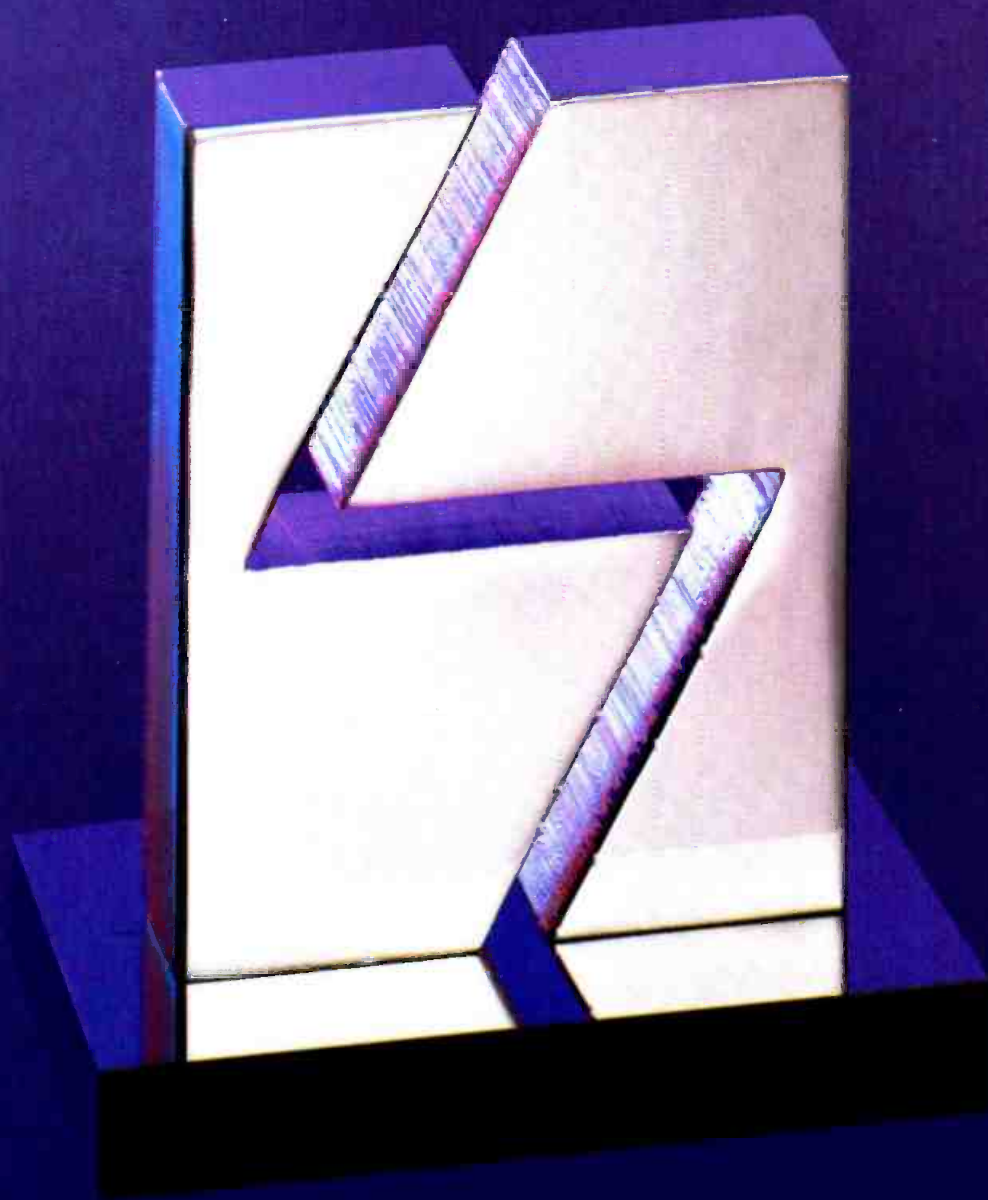
Fox Sports goes collegiate

Fox Sports has secured the rights to the Southwestern Bell Cotton Bowl Classic beginning Jan. 1, 1999. This marks the first time that Fox Sports will broadcast college football. Fox Sports secured the rights from its sister Fox Sports Net, which currently holds the rights as part of a six-year agreement with the Cotton Bowl Athletic Association. Fox Sports Net is the worldwide sports alliance that was formed between News Corp. and Liberty Media. The Cotton Bowl Classic is played each Jan. 1 at the Cotton Bowl in Dallas.

High times for ABC, Fox

ABC's bang-up performance on Nov. 2 helped it take the week of Oct. 27-Nov. 2 in households (11.0/18) and tie NBC for first place in the key adult 18-49 demo (6.6/17). Fox had a good time as well. Thanks to the season premiere of *The X-Files* (15.7/30, a record high for the show in the 18-49 demo), the network posted its highest weekly rating in 37 weeks in the adult demo (5.8/15). Fox came in fourth in households (7.4/12) behind CBS (9.4/15). UPN finished in households with a 3.4/5 and WB, a 2.8/4. —Lynette Rice

The 1997 Broadcasting & Cable HALL OF FAME



HBO Proudly
Congratulates
This Year's
Hall of Fame
Honorees



www.hbo.com ©1997 Home Box Office, a Division of Time Warner Entertainment Company, L.P.
All rights reserved. HBO is a registered service mark of Time Warner Entertainment Company, L.P.

www.americanradiohistory.com

The 1997 Broadcasting & Cable HALL OF FAME



Tom Brokaw

Dan Burke

John Chancellor

William Conrad

Mary Hart

Robert Johnson

Sheldon Leonard

Peter Lund

L. Lowry Mays

Akio Morita

Brandon Tartikoff

Danny Thomas

Marlo Thomas

Hearst-Argyle

TELEVISION, INC.

Salutes the 1997 Inductees of Broadcasting & Cable's Hall of Fame

1997 Honorees

Tom Brokaw

Dan Burke

Mary Hart

Bob Johnson

Peter Lund

Lowry Mays

Arlo Marshall

Mario Thomas

Posthumous Honorees

John Chancellor

William Conrad

Sheldon Leonard

Brendan Bartokoff

Garry Thomas

WCVB TV-Boston • WTVT TV-Tampa • WTAE-TV-Pittsburgh • WBAL TV-Baltimore • WDTN TV-Cincinnati
WISN TV-Milwaukee • KMBC TV-Kansas City • KCMO TV-Kansas City • KOCO TV-Oklahoma City
WPBF TV-West Palm Beach • WYAC TV-Providence • WDTN TV-Dayton • KITV TV-Honolulu
WAPT TV-Jackson, MS • KHBS/KNOG TV-Ft. Smith/Fayetteville, AR.

Welcome to the Seventh Annual Broadcasting & Cable Hall of Fame Honoring Excellence in the Fifth Estate



HERE ARE 13 MORE STARS IN THE HEAVENS TONIGHT, put there by the BROADCASTING & CABLE Hall of Fame. Collectively, theirs is a record of staggering accomplishment, when you consider the years of endeavor and excellence each represents. All together, there are now 164 stars in our Hall of Fame, a pantheon of truly amazing dimensions.

It is such a satisfaction to scroll the roll of honor, and to remember again the likes of Marconi and Sarnoff, Paley and Stanton, Fred Allen and Jack Benny, Lucille Ball, Red Barber, Carsey and Werner, Crosby and Cronkite, Bob Hope, the Hubbards, Koplovitz and Salhany, Tinker and Turner, Seavareid and Levin. To think of how each has honored and enhanced radio and television and cable, and delighted us, and enriched us. It is, in truth, an assemblage of talent that speaks of and to all America, not just the media embraced by the Fifth Estate.

With this year's seventh annual awards ceremony we introduce a new dimension to the Hall of Fame: the world at large. Our first international honoree is Akio Morita, for a half-century the head of Sony and a legend in his own time, who is being represented at the New York event by the present-day president of Sony, Nobuyuki Idei.

It has been our honor, at BROADCASTING & CABLE, to have known them when. This magazine has followed their careers and their accomplishments, not to mention their ups and their downs. Each year for the last seven, the editors have held it their privilege to select among the many stars of our media those who will be added to the Hall of Fame roster. It is a task they undertake not only with pleasure but with great care, armed with years of experience in reporting the media and the players on their stages.

To this year's honorees go our greatest admiration and thanks—on behalf of the television and radio professions and their audiences—for what they've brought to our party. It's been great to know you.

The Program

November 10, 1997

COCKTAIL RECEPTION

Welcome and Introduction by Publisher Peggy Conlon
and Editor At Large Donald V. West

DINNER

Inauguration of BROADCASTING & CABLE Hall of Fame
Class of 1997 by Sam Donaldson, ABC News

Presentation of the Fifth Estate Awards

DANCING

The Ray Cohen Orchestra

ADJOURNMENT

**Co-Chairmen**

Marcy Carsey
Hugh Downs
Mel Karmazin
Brian L. Roberts
Howard Stringer
Tom Werner
Bob Wright

Vice Chairmen

Roone Arledge
Edward Bleier
Neil S. Braun
Thomas F. Burchill
Ave Butensky
Dick Clark
Barbara Cochran
James Dowdle
Jerome R. Feniger
Joseph A. Flaherty
Gary R. Fries
Edward O. Fritts
Michael J. Fuchs
James L. Greenwald
Merv Griffin
Ralph Guild
Paul Harvey
Gordon H. Hastings
Stanley S. Hubbard
Robert A. Iger
Glenn R. Jones
Michael H. Jordan
Michael King
Kay Koplovitz
Brian Lamb
Garry Marshall
Stanley H. Moger
Thomas S. Murphy
Joseph W. Ostrow
Dennis Patrick
Norman Pattiz
Ward L. Quaal
Dan Rather
John Rigas
Ralph J. Roberts
Diane Sawyer
Alfred C. Sikes
Lesley Stahl
Frank Stanton
Derk Zimmerman

R a i n b o w M e d i a

C O N G R A T U L A T E S

BROADCASTING
& CABLE

HALL OF
FAME
HONOREES

AMERICAN MOVIE CLASSICS

BRAVO

BRAVO INTERNATIONAL

EXTRAHELP

THE INDEPENDENT FILM CHANNEL

MADISON SQUARE GARDEN

MUCHMUSIC

NEWS12

RAINBOW SPORTS

ROMANCE CLASSICS

RAINBOW ADVERTISING SALES





With Thanks to Our Corporate Benefactors

ABC, Inc.

ABC Television Network

Adelphia Communications, Inc.

Bell Atlantic

Black Entertainment Television

Bloomberg News

Broadcast Music, Inc.

BT Alex. Brown

CBS

Clear Channel Communications

Daniels & Associates

Discovery Communications, Inc.

Discovery Networks

Fox Broadcasting Co.

Hearst-Argyle Television Inc.

Hubbard Broadcasting Inc.

Interep Radio Store

Katz Television Group

King World Productions

Marlo Thomas & Phil Donahue

MTV Networks

National Association of Broadcasters

National Broadcasting Company, Inc.

NBC News

Nielsen Media Research

Paramount Pictures/Paramount
Television

Petry Media Inc.

Radio Advertising Bureau

Rainbow Media Holdings

RP Companies, Inc.

Salomon Brothers

Service Electric

Sony Corporation of America

Sony Electronics Inc.

Sony Music Entertainment Inc.

Sony Pictures Entertainment

Tribune Broadcasting Co.

Turner Broadcasting System, Inc.

USA Networks

Warner Bros.

Wiley Rein & Fielding

Worldspace

FIRST IN NEWS, FIRST WITH US.

Tom Brokaw's distinguished career spans 30 years at NBC News. We're proud to be the network where he's established himself as the most trusted, most respected and most watched network anchor in America. So we're especially pleased that Tom is being inducted into the Broadcasting & Cable Hall of Fame. From all your friends and colleagues at NBC News, congratulations.



AMERICA'S NEWS LEADER

www.MSNBC.com



Tom Brokaw

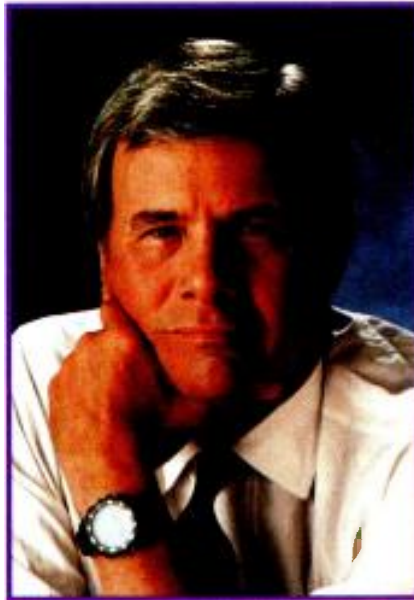
In July, 31-year NBC News veteran Tom Brokaw signed a new contract that will keep him at his post as anchor and managing editor of the *NBC Nightly News* until 2002. In so doing, he rebuffed a \$7 million-a-year offer to join CNN.

Brokaw has been the sole anchor of *Nightly News* since 1983, but the past year has been particularly gratifying. For the broadcast year ended Sept. 21, *Nightly* was the ratings winner for the first time in 10 years.

When he renewed his contract, Brokaw said, "This is an exciting time of unparalleled growth for NBC News, and I am thrilled to be a part of it." That growth includes the expansion of the news division's magazine *Dateline* across four nights in prime time and the launching of cable news network MSNBC. Brokaw makes significant contributions to both.

His tenure at NBC includes an impressive history of firsts. He conducted the first U.S. one-on-one with then-Soviet leader Mikhail Gorbachev, earning Brokaw an Alfred I. duPont-Columbia University Award. Brokaw was the only anchor to report from the scene when the Berlin Wall fell. He was the first American anchor to report on human rights abuses in Tibet and to interview the Dalai Lama. He was also the first network evening news anchor to report from the site of the Oklahoma City bombing and from the scene of the TWA Flight 800 disaster.

Born and raised in South Dakota, Brokaw got his start in the business at KMTV(TV) Omaha in 1962. In 1965 he moved to WSB-TV Atlanta as late news anchor. In 1966 he joined KNBC(TV), moving to the network in 1973 as White House correspondent. From 1976 to 1981 he anchored *Today*. He co-anchored *Nightly* in 1982 with Roger Mudd before taking over as sole anchor in 1983.



"I'm serious about what I do. If TV didn't exist, I would have been a newspaper man."

BMI

Congratulates

The 1997 Broadcasting & Cable Hall of Fame Honorees



**Tom Brokaw
Dan Burke
Mary Hart
Bob Johnson
Peter Lund
Lowry Mays
Akio Morita
Marlo Thomas**



POSTHUMOUSLY HONORING



**John Chancellor
William Conrad
Sheldon Leonard
Brandon Tartikoff
Danny Thomas**



**BMI . . . Bringing the Best Music to Television, Radio
& Cable For More Than 50 Years**



Dan Burke

The only things "minor league" about Dan Burke are the two baseball teams he owns. He spent a career in the media industry big leagues, and is credited with helping to shape the modern-day network television business.

There's no doubt Burke was wildly successful as president of Capital Cities Communications for 22 years, including a four-year stint as CEO of CapCities/ABC, until his retirement in 1994.

Burke was the quintessential company success story at CCC and a triple threat in radio, TV and print. He joined in 1961 as head of its then-flagship station WTEN(TV) Albany, N.Y., and went on to head its largest radio facility at the time, WJR-AM-FM Detroit. Eight years later Burke was running the company's publications division as president, and three years after that, in 1972, he was named president and CEO of the entire company.

CapCities bought ABC in 1986 for \$5 billion. A decade later, Disney bought the entire company for \$19 billion—a testament to the value and performance that Burke and career-long partner CapCities chairman Thomas O. Murphy were able to achieve in that time.

Burke has always had a reputation as a straight-arrow, no-nonsense business executive. At the same time, his career wasn't all-consuming. His first priority has always been his family. A colleague and friend once said of Burke, "He understands that his career is only the means to an end—the welfare and comfort of himself and his family."

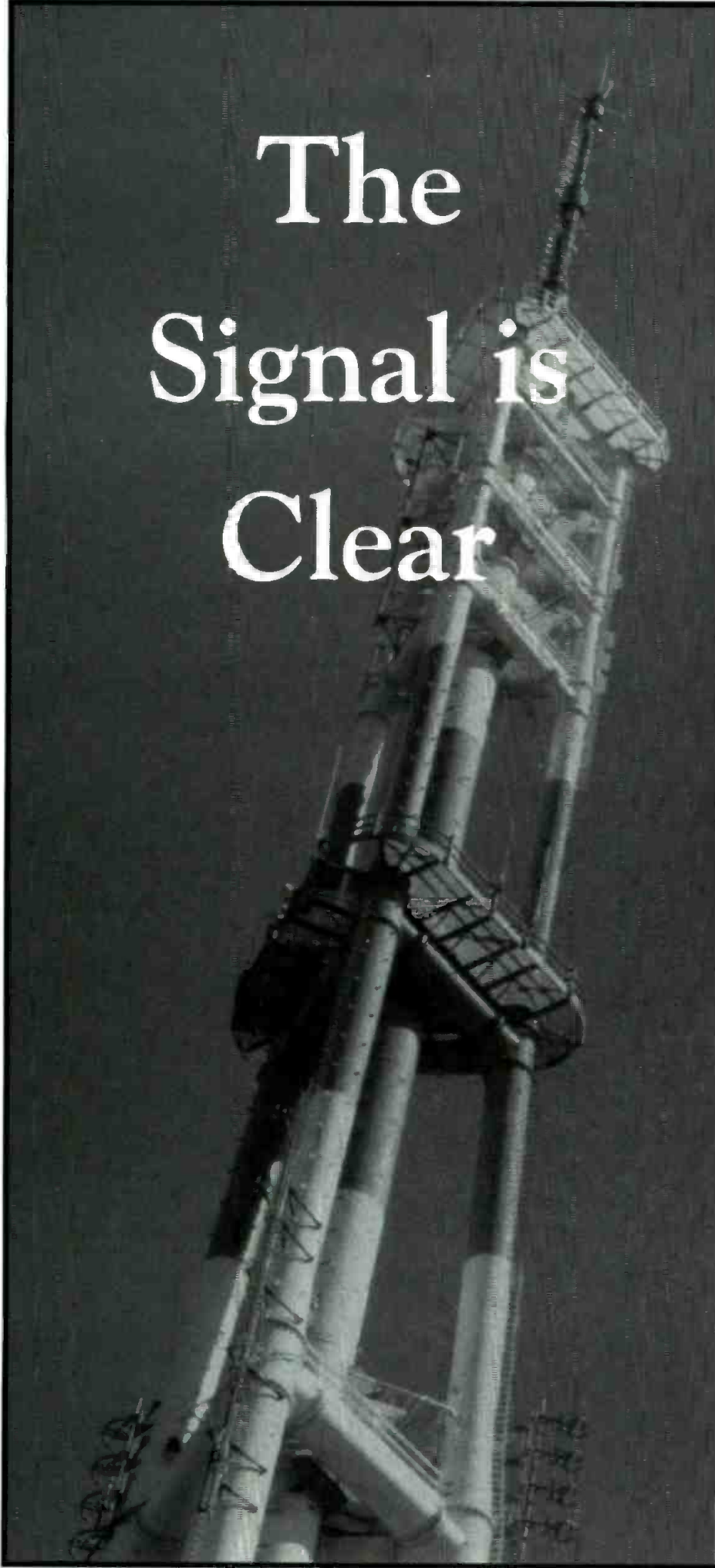
Though retired from ABC, Burke, 68, is still active. He is a director on the boards of seven companies as well as the Partnership for a Drug-Free America.

Media savvy seems to run in the family. Eldest son Steve is president of broadcasting at ABC Inc. Son Bill is president of superstation TBS.

Burke's passion for sports is evidenced by his ownership of minor league baseball teams the Portland (Me.) Seadogs and the Chattanooga (Tenn.) Lookouts.



"If our [CapCities] executives are ever corrupted by anything, it won't be by big salaries and stock options, but by having more autonomy and freedom than they know what to do with."



The Signal is Clear

For radio
broadcast
companies who
want a banker
with industry
experience and
transaction
expertise,
*“the signal
is clear.”*

BT Alex. Brown
congratulates
Lowry Mays.

 **BT Alex. Brown**

© 1997 Bankers Trust New York Corporation
and its affiliated companies.

John Chancellor

When John Chancellor died last year, Tom Brokaw said that his longtime colleague's "great passion about the practice and place of journalism" left an "exacting standard for those of us who followed."

After a decades-long career of public service—as a journalist and as a government official—John Chancellor died on July 12, 1996, just two days short of his 69th birthday. Beginning his long tenure at NBC News in 1950 after a stint at the *Chicago Tribune*, Chancellor was a pioneer in TV news. He recalled that when he began, there were only a handful of reporters at the network. But even as the network and its news staff grew, Chancellor continued to stand out.

His breakthrough story came in 1957, when he covered the desegregation of Central High School in Little Rock, Ark. David Halberstam wrote that, "not just the news shows, but the networks themselves were in the business of building respectability. John Chancellor would go on to one of the most distinguished careers in American journalism and public life, as anchor of the *Today* show, as head of the Voice of America, and finally, as anchorman of the NBC news."

There were other memorable moments: Chancellor was a panelist at the famed Kennedy-Nixon debates in 1960. Four years later he was ejected by guards at the Republican national convention. He signed off his report with: "This is John Chancellor, somewhere in custody."

But individual moments can only provide a glimpse of a career marked by continued excellence. Chancellor was profiled by BROADCASTING & CABLE in 1966, while he was director of the Voice of America. "I used to complain about editors," he mused. "Now I complain about reporters." Still, he knew then that when he left government service he again would join the ranks of journalists. "I've had to think a good deal about communications, where I had not before, and how you communicate and how to translate theory into practice."



"This is John Chancellor, somewhere in custody."



KATZ MEDIA GROUP

IS ESPECIALLY PROUD TO SALUTE

LOWRY MAYS

OUR CLIENT, OUR PARTNER, OUR FRIEND,
ON HIS INDUCTION INTO THE

BROADCASTING & CABLE HALL of FAME.

*We also congratulate the other
Broadcasting & Cable
7th Annual Hall of Fame Honorees.*





William Conrad

William Conrad had a voice to reassure a worried rancher or stop a gunslinger in his tracks, which he did for nine years as Matt Dillon on radio's *Gunsmoke*. But he had more ammunition than just a great set of pipes. He was a quadruple threat as actor/producer/director/announcer, with a host of credits in many media.

Conrad's first radio job was at KMPC(AM) Los Angeles. After service in the Air Force in World War II and armed with a rich, expressive voice, Conrad found steady work behind the mike before landing the role of Matt Dillon. He became one of the medium's most familiar presences, heard on thousands of broadcasts. His credits included *Escape*, *Suspense* and *Lux Radio Theater*. In addition to guest TV roles, he produced theatricals for Warner Bros. and was a TV producer on series that included *77 Sunset Strip*, *Route 66* and *Gunsmoke*.

When Conrad was under contract to Warner Bros. as a producer, he also was making half a million dollars a year with voiceovers. Studio boss Jack Warner, who frowned on employees working elsewhere, asked one day whether it had been Conrad's voice his wife had heard on *Bullwinkle* (it was) and whether it had been Conrad's voice Warner had heard on a Chrysler commercial during the World Series (it was). "Young man, it seems you're doing a lot of moonlighting," Warner said sternly. Conrad's response: "Yes sir, but what you don't understand is that the voiceovers, that's what I do for a living. And what I do for you—that's my moonlighting." Warner never mentioned it again.

Conrad made the transition to TV star with such series as *The D.A.*, *Jake and the Fatman* and *Nero Wolfe*, but it was his role as detective Frank Cannon (1971-76) that became his signature small-screen presence. Some, of course, might argue it was, instead, his narration for the classic *Bullwinkle* cartoons. There was always that undertone of mirth in his over-the-top delivery that suggested he was having as much fun narrating the show as we were watching it.

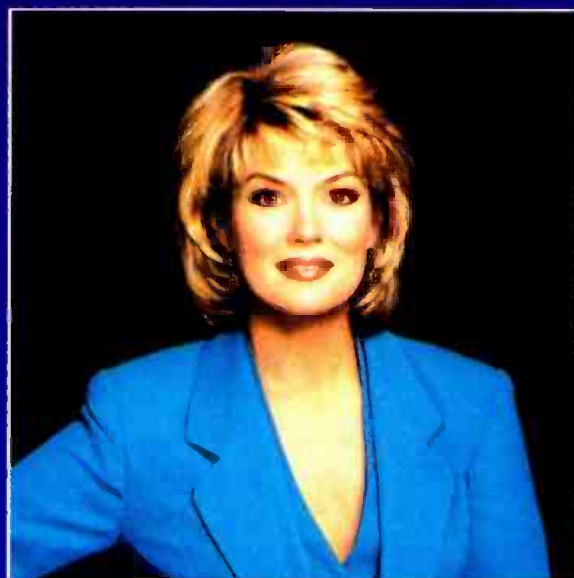
Conrad died of a heart attack Feb. 11, 1994, at age 73.



"While television may be a feast for the eyes, radio nurtures the imagination. In radio, the listener is the casting director."

PARAMOUNT PROUDLY CONGRATULATES

MARY HART



ON HER INDUCTION INTO
BROADCASTING & CABLE'S
HALL OF FAME



Mary Hart

One of TV's most popular and recognizable personalities, Mary Hart has just begun her 15th season co-hosting the nationally syndicated *Entertainment Tonight*. Although her name has become synonymous with the pioneering entertainment magazine, Hart did her homework in local radio, TV and cable in markets large and small.

But if her college speech professor hadn't talked her into a stint on a local news program, Hart might still be teaching high school English in South Dakota.

In 1973, after graduating from Augustana College in her hometown of Sioux Falls, S.D., Hart became an English teacher there. By then, however, she already had had a taste of the spotlight, having captured the title of Miss South Dakota and finished runner-up in the 1971 Miss America pageant.

One day in the early '70s, Hart's college professor stopped by her classroom to ask a favor. Could she fill in for the vacationing professor on a 10-minute daily news segment for KELO-TV Sioux Falls? "I was very shaky that first time," Hart recalled, "but it was something I quickly realized I loved."

The viewers quickly returned the affection, and a year later, when KELO-TV officials added a cable outlet, Hart was given her own talk show. Local radio and TV jobs followed, then a move to Oklahoma City in 1976. There, she co-hosted a noon talk show on the local NBC affiliate and quickly became a household name in the state.

After stints co-hosting *PM Magazine* and *The Regis Philbin Show*, Hart was tapped by Paramount Television officials in 1982 for its fledgling entertainment news magazine, *Entertainment Tonight*. After working as a field reporter for a few weeks, Hart became one of the show's co-hosts—a position she has held for the past 14 seasons.

In addition to her work on *Entertainment Tonight*, Hart spends many hours doing charity work and speaking to overflow audiences about personal achievement. Since 1983, she has co-hosted the Children's Miracle Network Telethon and also serves on the board of directors of the National Childhood Cancer Foundation.

Hart is married to film producer Burt Sugarman. In 1991 she gave birth to their son, AJ.



"I'm glad I took time first to develop my career and establish myself. Women can have it all, but not necessarily at the same time."

circles

s p e c i a l e v e n t s

proud to produce the seventh annual
Broadcasting & Cable Hall of Fame Awards

CONGRATULATIONS

ALL AROUND

New York City

WILLIAM MORRIS AGENCY

TALENT
AND
LITERARY AGENCY

*We Congratulate
Our Clients*

MARY
HART

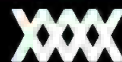
MARLO
THOMAS

SHELDON
LEONARD

DANNY
THOMAS

On their Induction into
**BROADCASTING & CABLE
HALL OF FAME**

November 10, 1997



NEW YORK
BEVERLY HILLS
NASHVILLE
LONDON
SYDNEY
MUNICH

Congratulations

To **ROBERT L. JOHNSON**, Chairman & CEO of BET Holdings Inc., one of this year's Broadcast and Cable Hall of Fame Honorees.

From the Board of Directors, Shareholders and Employees of BET Holdings and its subsidiaries.

BET Cable Network

BET On Jazz

Emerge Magazine

BET Weekend Magazine

BET Soundstage Restaurant

Action Pay Per View

BET International

BET Movies: Starz 3

BET Design Studio

BET Visa





Robert Johnson

You make your friends before you need them." That motto, borrowed from former National Cable Television Association president Bob Schmidt, has helped carry entrepreneur Bob Johnson to his present position as chairman and CEO of the nation's first 24-hour cable network targeted to African-American audiences. Actually there are four networks now, as well as an Internet partnership with Microsoft, a restaurant, a clothing line and even plans for a Las Vegas casino (with a name like BET, the tie-ins are obvious).



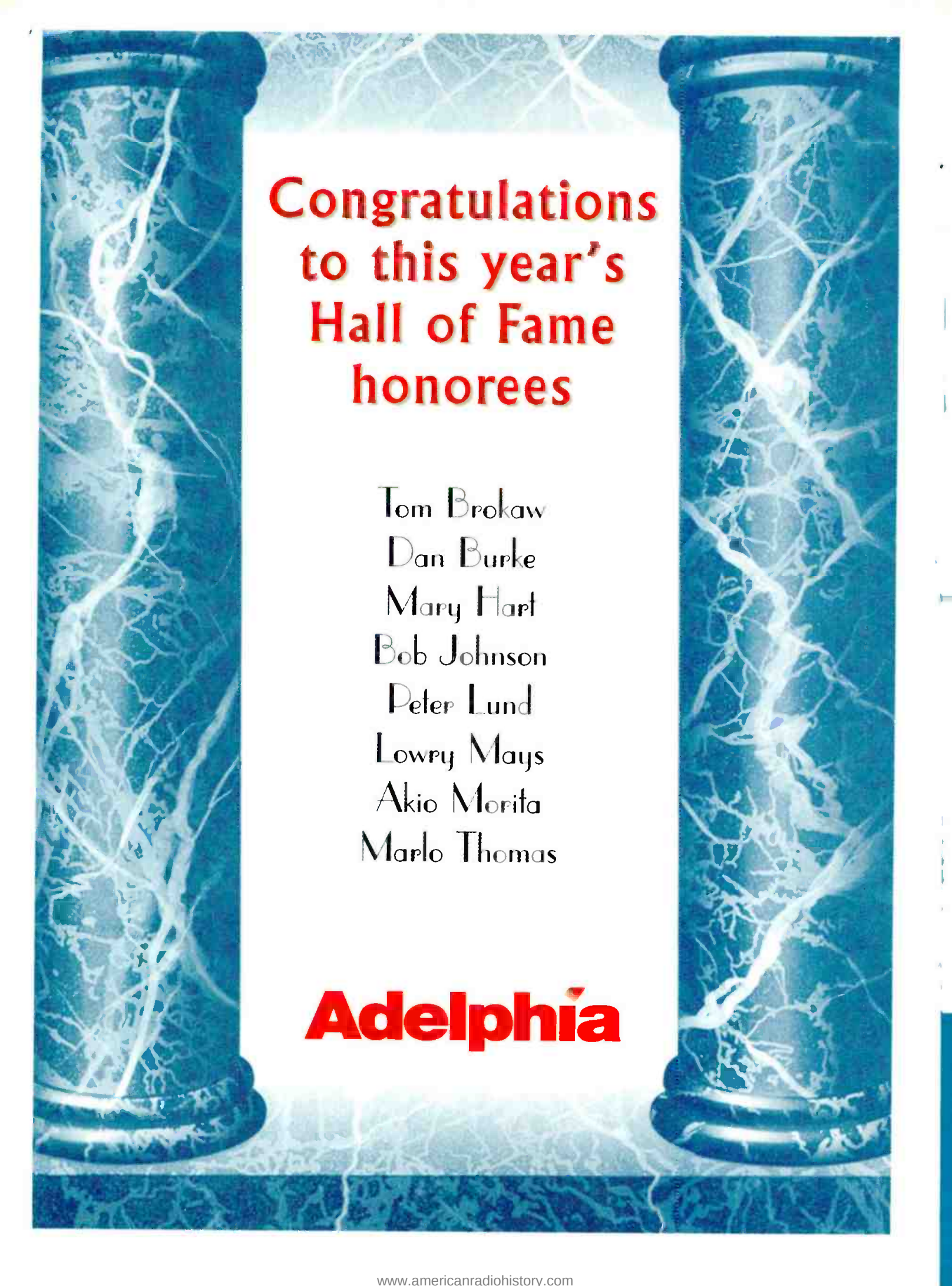
"We have not reinvented the wheel...only painted it black."

Johnson didn't have his sights set on TV. With a bachelor's degree from the University of Illinois and a master's in international affairs from Princeton, he planned on a career in foreign service, with some public service on the Hill as preparation. After making the rounds in Washington, Johnson landed a job as a public affairs officer for the Corporation for Public Broadcasting, followed by a stint in the office of D.C. Delegate Walter Fauntleroy. He met Bob Schmidt at a party and, intrigued by the cable business, joined NCTA in 1976 as vice president, first for pay TV and later government relations.

Among the friends Johnson made at NCTA in the late 1970s were Viacom's Ralph Baruch, HBO's Gerald Levin and USA's Bob Rosencrans. He tapped their brains, and when Rosencrans offered him three hours of spare satellite time, Johnson tapped the pocketbook of then-TCI Chairman John Malone (he also got backing from Taft Broadcasting), and BET was born. He has described the network as "a business with a black consciousness, with the accent on the business."

While his many businesses keep Johnson busy, his political side remains active as well. He has pushed for diversity in ownership in the digital age and has stood with NBC against adopting the content ratings system.

Johnson serves on the boards of Hilton Hotels, the United Negro College Fund, the American Film Institute and the Ad Council, among others. His many honors include the President's Award from the NCTA and a distinguished alumni award from Princeton. He lives in Washington with his wife, Sheila, and two children.

The background of the entire page features two large, classical-style columns on either side of the central text. The columns are dark and have a textured surface. Between and around the columns is a bright, glowing blue and white lightning bolt pattern that resembles a map of the United States. The central text is set against a white rectangular background.

Congratulations to this year's Hall of Fame honorees

Tom Brokaw
Dan Burke
Mary Hart
Bob Johnson
Peter Lund
Lowry Mays
Akio Morita
Marlo Thomas

Adelphia



Sheldon Leonard

Sheldon Leonard's prolific career covered nearly every aspect of the entertainment industry, although he is best known to TV fans for his pioneering work on classic TV sitcoms.

As an actor in Hollywood in the 1940s, Leonard's New York City accent and bravado landed him a host of gangster-era tough-guy roles. He appeared in more than 150 films, including "Guys and Dolls," "The Thin Man" and "Pocketful of Miracles." Perhaps most notably for baby boomers, Leonard played the bartender who has Jimmy Stewart thrown out of his bar in "It's a Wonderful Life."

Leonard later turned his attention to television. He sold his first script in 1950 and began work on his first situation comedy, *Make Room for Daddy*, later retitled *The Danny Thomas Show*. Leonard appeared regularly in the series as Thomas's agent while also directing the show.

The Danny Thomas Show ran from 1953 to 1964 and earned Leonard two Emmys, one in 1957 and the other in 1961. In 1970 he earned a third Emmy producing the short-lived but critically acclaimed *My World and Welcome to It*.

With fellow inductee Danny Thomas, Leonard oversaw *The Andy Griffith Show*, *Gomer Pyle USMC* and the landmark *Dick Van Dyke Show*, one of the best sitcoms ever. Other credits included *My Favorite Martian* and *The Joey Bishop Show*.

Leonard cast a young comedian, Bill Cosby, in the 1965 drama *I Spy*, making him one of the first black actors to star in a major network series. Leonard served as executive producer on the show.

Cosby considered Leonard a friend and mentor, remarking at the time of Leonard's death that he felt as though he were "losing a father." Cosby dedicated an episode of his series earlier this year to both Leonard and Cosby's slain son, Ennis.

Leonard made several appearances in television sitcoms well into the 1980s, including roles on *Cheers* in 1982 and *The Cosby Show* in 1984. He died on Jan. 10 at the age of 89.



Sheldon Leonard "had unbelievable intelligence and still trusted his instincts. He was always impeccably tailored and sartorially elegant."

—DICK VAN DYKE

“There Is No Substitute For Talent.”

—ALDOUS HUXLEY

CBS SALUTES

BROADCASTING & CABLE'S MOST TALENTED
HALL OF FAME HONOREES.

HONORING

Tom Brokaw

Dan Burke

Mary Hart

Bob Johnson

Peter Lund

Lowry Mays

Akio Morita

Marlo Thomas

POSTHUMOUSLY
HONORING

John Chancellor

William Conrad

Sheldon Leonard

Brandon Tartikoff

Danny Thomas





Peter Lund

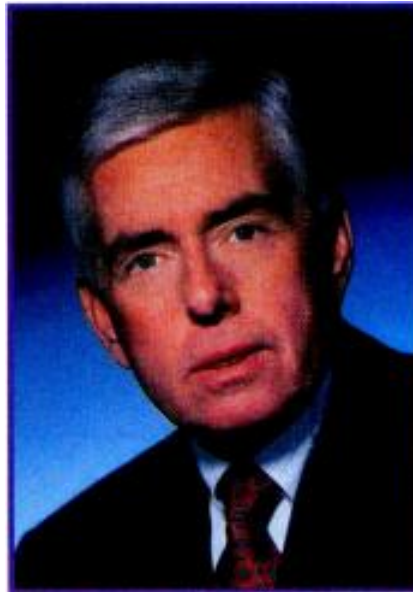
Ask anyone in the business to describe Peter Lund, 56, and they will likely tell you he's a consummate broadcaster who knows the business backward and forward. They are also likely to say he is one heck of a nice guy.

Earlier this year, Lund resigned as president and CEO of the CBS Television and Cable Group. For the last five months, Lund and his wife Theresa have been traveling abroad, doting on their grandchildren and doing a host of other things they never found time for while Lund was guiding CBS for Westinghouse.

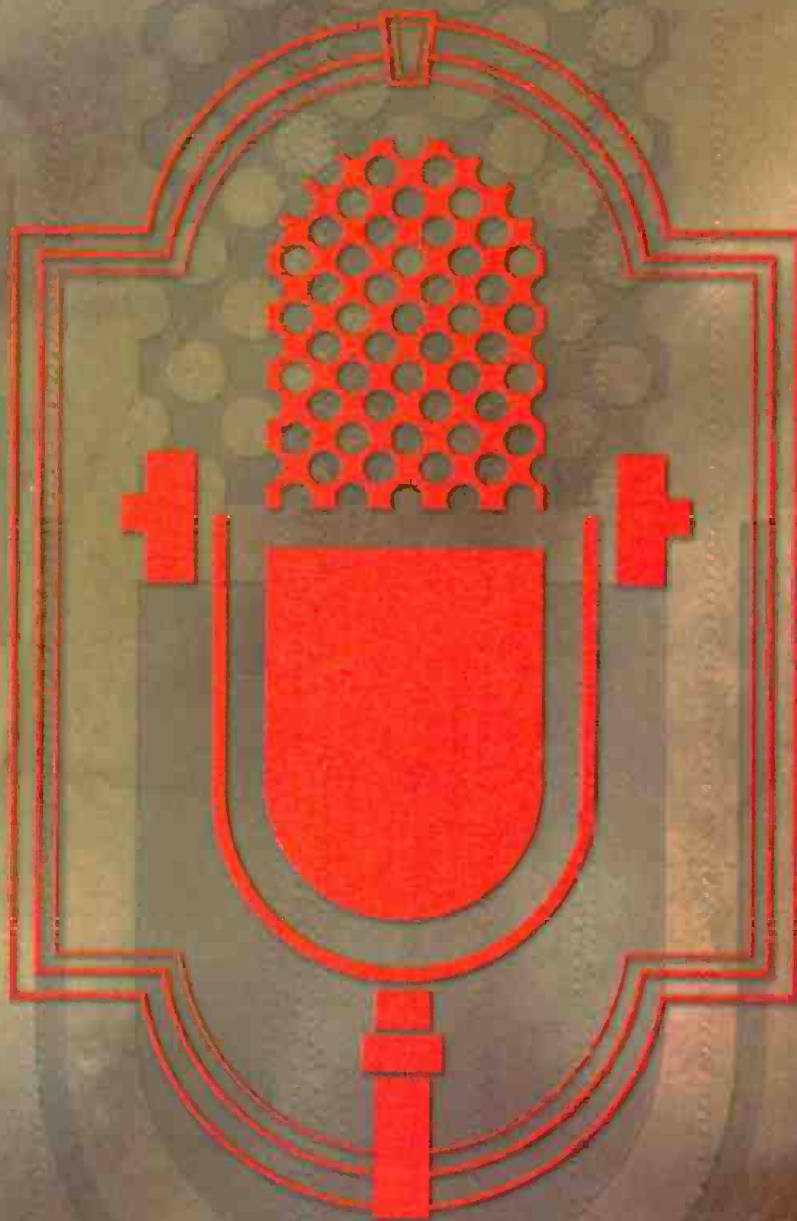
"I've just been having a ball," he said recently after returning from a trip to Spain. Lund says he's also been "skillfully avoiding" much thought about what he wants to do next in terms of career.

"The wonderful thing about my career is I never had a job I didn't like," says Lund. "I was a very lucky guy to have had so many jobs. We moved 13 times for jobs starting in Pierre, S.D., to New York and I loved every one of them. Along the way I was fortunate to know and to be able to work with so many different people. It is such a wonderful industry in terms of the quality of the people and I was blessed to have worked with so many really first-rate people. I was the lucky one in all of this."

Lund's career started at WCCO(AM) Minneapolis as a page while he was still in high school. Subsequent station posts took him to Pierre and Sioux Falls, both South Dakota, Philadelphia and Chicago. He served general manager stints at KSDO(AM) San Diego and WTOP(AM) Washington and was named head of the AM radio group in 1977. In the early '80s, he ran both WBBM-TV Chicago and WCBS-TV New York before being named president CBS Sports in 1984. He ran the owned TV stations group in 1987 and left CBS briefly to run Multimedia Entertainment in 1987. He returned in 1990 as executive vice president, CBS Broadcast Group.



"The wonderful thing about my career is I never had a job I didn't like."



CLEAR CHANNEL COMMUNICATIONS, INC.

*Salutes
our Leader*

LOWRY MAYS



L. Lowry Mays

Lowry Mays may have entered broadcasting by chance, but his company, Clear Channel Communications, is no accident. Mays wound up in the business in 1972 when he guaranteed a debt for a friend who was buying a radio station. The friend defaulted; \$125,000 later, Mays had a radio station. He soon realized that a group of stations would perform better.

Today, San Antonio-based Clear Channel will own (after pending acquisitions) 178 radio stations in 36 markets; 11 agricultural, sports and news radio networks, and 18 TV stations. Clear Channel also owns 32.3% of Heftel Broadcasting Corp., which is the largest Spanish-language radio broadcaster in the U.S. and has broadcasting operations in Australia, New Zealand and the Czech Republic.

Founder Mays started out as a petroleum engineer after getting his degree at Texas A&M in San Antonio and serving in the ROTC. He worked in the energy industry for a year before he was called to active duty in China by the U.S. Air Force.

When he returned from China, Mays realized he needed more education to remain in the petroleum industry. Deciding to change course, he enrolled in Harvard Business School to study finance.

After Harvard, Mays spent 10 years as senior vice president at investment firm Russ & Co.—until that radio station dropped into his hands. They proved capable hands indeed. This year, Clear Channel will be valued at \$7 billion once its \$600 million deal with Paxson Communications closes. That transaction brings it 50 more radio stations and adds 348 billboards to its nearly 50,000.

Today, Mays also is a leader in his community. He has been chairman of the Greater San Antonio Chamber of Commerce and has served on the board of regents at Texas A&M, where the business school bears his name. He is the incoming chairman of the United Way of San Antonio and a former chairman of the National Association of Broadcasters joint board.

But "what you have to like about the guy," says Harry DeMott, broadcast analyst for Credit Suisse First Boston, "is that he has a whole ranch of longhorn cattle down in Texas. He's a real Texan."

While his sons Mark and Randall have taken over much of the business, Mays spends as much time as possible on his ranch: "I'm a cowboy."



"I'm a cowboy."

Akio Morita

From the first tiny transistor
to the digital world of the future,
he has been dedicated to creating
technology and entertainment
that touch people's lives.

We are honored to continue his vision.

*Congratulations to our co-founder and honorary chairman
and to all of the inductees to the Broadcasting & Cable Hall of Fame.*

SONY

Sony Corporation of America, Sony Electronics Inc., Sony Music Entertainment Inc. and Sony Pictures Entertainment Inc.



Akio Morita

In his 51 years at the forefront of Sony Corp., electronics visionary Akio Morita has led Sony's mission of transforming pioneering technology into customer-friendly products. Along the way, the Japanese company has become both a consumer electronics giant and a major force in broadcast TV technology.

Sony was founded in May 1946 as Tokyo Telecommunications Engineering by Morita and Masaru Ibuka in a bombed-out Tokyo department store. The company had \$500 in capital.

The company's first technological achievement was the magnetic tape and tape recorder it introduced to Japan in 1950. In 1955—the first year it introduced a product with the brand name Sony (from the Latin “sonus,” meaning sound)—the company marketed the first all-transistor radio and, three years later, the first AM/FM transistor radio.

Morita became executive vice president of Sony in 1959. The next year, Sony debuted the first transistor TV sets, and in 1963 introduced the first transistorized videotape recorder. Those innovations were followed by Trinitron color television tube technology in 1968.

In 1971, Morita was named president of Sony. The same year, the company launched its U-matic 3/4-inch videocassette player. U-matic would mark Sony's entrance into the broadcast market, as the company extended the format into an ENG package with a portable video camera. Morita became chairman and CEO in 1976, the same year Sony introduced one-inch studio VTRs. One-inch tape was followed by half-inch Betacam in 1982, which became the industry standard for portable TV production.

Sony today is not just an electronics company but a multibillion-dollar conglomerate with subsidiaries in music, movies, TV, insurance and financing. The company is also a pioneer in the digital age with a wealth of digital imaging and storage products, including a line of high-definition television equipment it introduced in 1984. But Morita, now Sony's honorary chairman at 76, has always been forward-thinking.

Consider this remark from 1983: “In the future, I think such a high-definition system should go into the home, because now we have teletext or viewfax information systems. And also many companies already are using satellites to connect the terminal into the master computer. So if they have a good connection through satellite, or optical cable, each home, each office, can get any kind of information.”



“At Sony, we have tried to be unique and to utilize our technology to the utmost to create new products.”

Big hits. Long runs. Few errors.



He was one of television's most valuable players—
and the game won't be the same without him.





Brandon Tartikoff

At 20, Brandon Tartikoff thought nothing of informing his English professor at Yale that D.H. Lawrence could use some help in character development. Tartikoff suggested a story would have been better had a certain character been a girlfriend instead of a sister. The professor's response: "You, young man, should think of a career in television."

On Aug. 27, Tartikoff left behind an industry grateful that he had heeded his teacher's advice.

More than 1,000 people filled a hillside cemetery in Los Angeles to mourn the death of Tartikoff, the youngest head of programming in TV history, but best known for shepherding such hits as *The Cosby Show*, *Cheers* and *Hill Street Blues*.

Within hours of his death at the UCLA Medical Center—where Tartikoff had been undergoing chemotherapy for Hodgkin's disease—a veritable who's who of the TV industry flooded the airwaves with tributes. NBC's Bob Wright dubbed him a broadcasting legend and a dear friend.

The response was clearly overwhelming. Hearing everybody celebrate Brandon made this tragedy all that more tragic," says Tartikoff's widow, Lilly. "There wasn't a person in the room who didn't get Brandon. It wasn't just enough to know Brandon, it was getting him, understanding him, and appreciating his wit, his sarcastic humor and his sweetness."

Tartikoff—a Long Island, N.Y., native who first honed his programming skills at ABC—joined NBC as a director of comedy programming in 1978 before racing through the ranks to become head of programming in 1980. The high point came from June 1988 through October 1989, when NBC enjoyed a record 68 consecutive weeks at the top.

After NBC, he served 15 months at Paramount Pictures before forming his own production company, H. Beale Co., and signing on with America Online to create cyberserials.

Tartikoff was one TV executive who was also an unashamed fan. In an interview with NBC's Stone Phillips, Tartikoff said: "I remember when I was 7 or 8, watching the old *Dennis the Menace* show and complaining to my mother about how they had miscast Dennis with Jay North. And she sort of looked at me a little perplexed, like, 'I've got a strange kid.'" Strange, but wonderful.

Tartikoff is survived by his wife and two daughters.



"I remember when I was 7 or 8, watching the old *Dennis the Menace* show and complaining to my mother about how they had miscast Dennis."

CRYSTAL CLEAR DIGITAL VIDEO WHENEVER, WHEREVER
YOU NEED IT. NO STATIC IN THE SIGNAL. NO STATIC
FROM A BUREAUCRACY. JUST HIGH QUALITY DIGITAL

NO STATIC.

VIDEO TRANSMISSION. FROM ORION - WHO ELSE.

SEE CLEARLY WITH ORION DIGITAL SATELLITE SERVICE

SATELLITE SERVICES FROM

ORION
NETWORK SYSTEMS

USA: 2440 Research Boulevard • Rockville, Maryland 20850 • +1 301 258 3233 • Fax: +1 301 258 3256 EUROPE: The Media Centre
• 131/151 GT Titchfield Street • London W1P 8AE • +44 171 892 3700 • Fax: +44 171 892 3701 • INTERNET: <http://www.OrionNetworks.net>

BRANDON

The One and Only

grant tinker

melanie burke

Radio was a good start...

But a new medium for the global village of the
21st century is about to be launched.

WORLDSPACE:

Broadcasts around the world.

Each of 9 digital audio broadcast beams covers 14 million square kilometers, for a potential listening audience of over 4.6 billion. Global stations will offer programming the world over, creating the first globally seamless delivery system for 'live' formats like jazz, world dance, pop, oldies, news, weather, educational listening and more.

Offers an unprecedented range of the most sought after programming in the world.

The station line-up will read like a who's who of broadcasting, offering listeners an irresistible range of entertainment and information programming, as well as local programming bringing culturally diverse music to a world-wide audience.

Delivers unmatched levels of quality.

Every station will deliver crystal clear audio, with potential for multimedia, to portable digital receivers that listeners can take nearly anywhere — from the office to the beach — or from Singapore to Rio De Janeiro.

**Witness the evolution of radio.
Better yet, be a part of it.**

Contact WorldSpace:

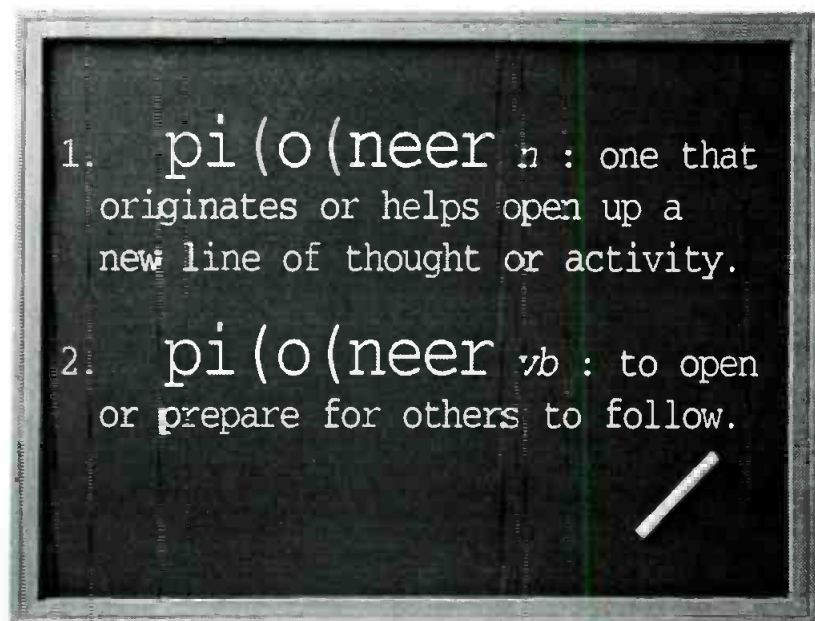
- ◆ Call (202) 884-7800
- ◆ Visit WorldSpace at www.worldspace.com
- ◆ Write WorldSpace at:
11 Dupont Circle, NW, 9th Floor
Washington, DC 20036 USA



WORLDSPACE

DIGITAL SOUND BROADCASTING FOR THE 21ST CENTURY

Yes, we go there.



The Jones Companies salute these inspiring pioneers of entertainment, information, and innovation. You have each forged a path and made a mark that will forever be the measure of success. Congratulations!

JONES INTERCABLE
NC

October 15 1931  November 10 1997

66 26 days

on the beat...and going strong!

**Broadcasting
& Cable**

Marlo,

*I know Dad would be very happy
that you and he are receiving
this honor together.*



I'm very proud of you both.

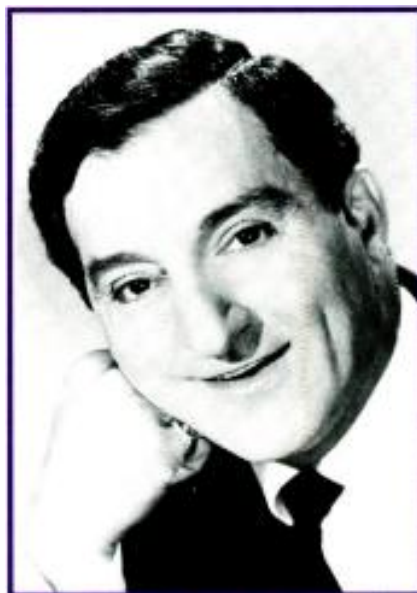
With love,

Tony



Danny Thomas

Singer, actor and comedian Danny Thomas, who died in 1991 at the age of 79, was knighted by two Popes and was given a medal from Congress for his volunteer work on behalf of St. Jude Children's Research Hospital. If it meant raising money for his beloved cause, the five-time Emmy winner would find a way to capitalize on his legendary TV career. He would reminisce about his old shows before asking friends and celebrities for money. Some estimate that Thomas raised more than \$1 billion for the hospital.



"What I want people to see is that I love my business so much, I'll give it everything I can and not worry about what I get in return."

"*Make Room for Daddy* made me a national figure," Thomas said in 1986 before accepting his medal. "But St. Jude Hospital is the greatest accomplishment of my life, something that will live long after the celluloid turns yellow."

Even so, the name of Danny Thomas will remain synonymous with television's golden era. *Make Room For Daddy* (later known as *The Danny Thomas Show*) was one of the longest running TV comedies of the '50s and '60s. The popular sitcom was a reflection of Thomas's own life as an entertainer and the effect of that life on his family.

His grown children prefer to focus on the time he spent giving to the community rather than the time he didn't spend at home. "He truly believed everyone was his neighbor," says daughter and co-honoree Marlo Thomas. She and her siblings have carried on their father's work with St. Jude. "He cared about everyone. I remember him jumping out of our car at a traffic accident, the change jingling in his pocket as he was running to the pay phone to call an ambulance for people he [had] never met but felt he had to help. I think the whole family [has] inherited that from him."

Thomas, born Amos Jacobs, borrowed his professional name from brothers Danny and Thomas. Following success on the radio and in films, he found a second career in TV production, teaming with fellow Hall of Famer Sheldon Leonard to create some of television's classic sitcoms, including *The Dick Van Dyke Show*, *The Andy Griffith Show* and *Gomer Pyle*. A later partnership with Aaron Spelling resulted in *The Mod Squad*, a hip cop drama that ultimately spawned a distinct genre. Thomas took the copycats in stride. "Show business is not a business to me, it's a ministry," Thomas told BROADCASTING & CABLE in 1970. "What I'm preaching is not 'Thou Shalt Not Steal Another's Idea.' What I want people to see is that I love my business so much, I'll give it everything I can and not worry about what I get in return."

*With love and congratulations
to my wife
and my father-in-law*

Phillip

Marlo Thomas

Marlo Thomas knows the ins and outs of television production better than most. The acclaimed actress, producer and social activist was raised in the spotlight, where she continues to shine.

Thomas began working in "the industry" as a runner when she was only a child. Her father, co-inductee Danny Thomas, often would bring Marlo and her brothers to the set of his television projects, which included *The Dick Van Dyke Show*, *The Andy Griffith Show* and, of course, *The Danny Thomas Show*. "I used to watch them put together a show from the ground up," says Thomas, who learned well enough to garner four Emmy Awards herself.

"We saw it as hard work, work that took a commitment," Thomas says. Thomas has brought that commitment to her acting and producing ever since, working in regional theater before landing the lead in Neil Simon's London production of "Barefoot in the Park."

Thomas moved on to star in and produce the hit TV series *That Girl*. She also was producer and co-host of the groundbreaking TV specials *Free To Be...You and Me*, which received an Emmy and the Peabody, Christopher and Maxi awards. For the telefilm *Nobody's Child*, she won her fourth Emmy.

"I really enjoy bringing a project from the conceptual stage to the finish," Thomas says. "I love the acting side, but I always feel like I'm stealing the money if I'm not producing a project."

If she is "stealing" a paycheck as an actress, she gives more back in money and time to a number of causes. She is the founding director of the MS Foundation for Women and a member of the boards of the National Women's Political Caucus and the Museum of Television and Radio. Thomas has just been named outreach director for the St. Jude Children's Research Hospital, the institution her father founded.

"I think the whole family inherited my father's caring and social activism," Thomas says. "It was really ingrained in us."



"I love the acting side, but I always feel like I'm stealing the money if I'm not producing a project."

Honor Roll of the Fifth Estate

This is the honor roll of the Fifth Estate, 164 individuals chosen by the editors of BROADCASTING & CABLE for unparalleled excellence and service to the industry.

Goodman Ace	Lee De Forest	H.V. Kaltenborn	Sumner Redstone
Fred Allen	John DeWitt	Mel Karmazin	J. Leonard Reinsch
Earle Anthony	Barry Diller	Gene Katz	John Rigas
Roone Arledge	Charles Dolan	Larry King	Brian Roberts
Edwin Armstrong	Phil Donahue	Michael King	Ralph Roberts
Gene Autry	Sam Donaldson	Roger King	Gene Roddenberry
Merlin Aylesworth	Jim Dowdle	Robert Kintner	Robert Rosencrans
Lucille Ball	Hugh Downs	John Kluge	Elton Rule
Red Barber	Allen DuMont	Kay Koplovitz	Dick Salant
Julius Barnathan	Jimmy Durante	Ernie Kovacs	Lucie Salhany
Ralph Baruch	John Fetzer	Brian Lamb	David Sarnoff
Robert M. Bennett	Joe Flaherty	Michael Landon	Diane Sawyer
Jack Benny	Michael Fuchs	Geraldine Laybourne	Rod Serling
Edgar Bergen	John Gambling	Norman Lear	Eric Sevareid
Milton Berle	Jackie Gleason	Bill Leonard	Dinah Shore
James Blackburn Sr.	Arthur Godfrey	Sheldon Leonard	Frank Smith
John Blair	Gary David Goldberg	Gerald Levin	Bill Smullin
Martin Block	Leonard Goldenson	Fulton Lewis Jr.	Aaron Spelling
Steven Bochco	Peter Goldmark	Phillips H. Lord	Lesley Stahl
David Brinkley	Mark Goodson	Peter Lund	Susan Stamberg
Tom Brokaw	Merv Griffin	Robert Magness	Frank Stanton
Dean Burch	Ralph Guild	John Malone	George Storer
Dan Burke	Jack Harris	Guglielmo Marconi	Todd Storz
George Burns	Mary Hart	Garry Marshall	Howard Stringer
Raymond Burr	Paul Harvey	Al Masini	Ed Sullivan
Sid Caesar	Carl Haverlin	Lowry Mays	Sol Taishoff
Louis G. Caldwell	John Hendricks	Don McGannon	Brandon Tartikoff
Marcy Carsey	Ragan Henry	Gordon McLendon	Danny Thomas
Johnny Carson	Jim Henson	Akio Morita	Lowell Thomas
John Chancellor	Don Hewitt	Bruce Morrow	Marlo Thomas
Dick Clark	C. E. Hooper	Tom Murphy	Grant Tinker
Imogene Coca	Bob Hope	Edward R. Murrow	Ted Turner
Fred Coe	Amos Hostetter	William S. Paley	John Walson
Frank Conrad	Harold Verne Hough	Dennis Patrick	Barbara Walters
William Conrad	Stanley E. Hubbard	Edward Petry	Pat Weaver
Joan Ganz Cooney	Stanley S. Hubbard	Irna Phillips	Orson Welles
Don Cornelius	Chet Huntley	Ward Quaal	Tom Werner
Howard Cosell	Robert Hyland	James Quello	Paul White
Walter Cronkite	Peter Jennings	Gilda Radner	Richard E. Wiley
Bing Crosby	Bob Johnson	Dan Rather	Robert C. Wright
Bill Daniels	Glenn Jones	Ronald Reagan	Frederic Ziv



KING WORLD

PROUDLY

SALUTES

ALL

1997

HALL OF FAME

HONOREES.





Our congratulations to the
1997 Hall of Fame honorees.



NETWORKS OF DISCOVERY COMMUNICATIONS, INC.

www.americanradiohistory.com



in association with

VARIETY

Presents the Third Annual

Worldwide Television Summit

C O N F E R E N C E

"THE VIEW FROM THE TOP"

WITH A SPECIAL SALLIE TO THE 1997 INTERNATIONAL EMMY AWARDS

Don't miss this important industry event.

Top global TV players will discuss "hot-button" issues facing television management from an international perspective. This unique conference is your perfect forum to network with leaders in the entertainment, media, legal and financial fields.

THE PROGRAM:

PANEL ONE

"THE CUSTODIANS"

Which entities will eventually dominate distribution and gate-keeping internationally — broadcasters, cable/DTH operators or telcos?

PANEL TWO

"NEW OPPORTUNITIES"

How will the emergent technologies and branded cable/DTH channels impact program content, viewer loyalty and distribution patterns globally?

PANEL THREE

"BIG BUSINESS"

How will the international television industry be shaped by alliances, partnerships, mergers and acquisitions over the next decade?

THE PARTICIPANTS:

TO DATE INCLUDE

JOEL CHASEMAN, CEI
JOHN CONNELLY, GE AMERICOM
LOU DOBBS, CNN
JERRY GOODMAN, ADAM SMITH
ELIZABETH GUIDER, VARIETY
BERNARD GUILLOU, CANAL +
KAY KOPLOVITZ, USA NETWORKS
CHENG SU MING, CTV
HALSEY MINOR, C-NET
TIMOTHY PETERS, SOURCE MEDIA
RÉMY SAUTTER, CLT
HARRY EVANS SLOAN, SBS
HELMUT THOMA, RTL
GEORGE VRADENBERG, AOL
DONALD WEAR, DISCOVERY

WITH KEYNOTERS

SENATOR JOHN MCCAIN
EMILIO AZCARRAGA-JEAN,
CHAIRMAN & PRESIDENT, GRUPO TELEvisa

SAVE THE DATE

MONDAY, NOVEMBER 24, 1997
8 AM - 4 PM AT THE NEW YORK HILTON

Detach Here and RSVP via Fax: (212) 489-6557.

Name _____
Company _____
Address _____
Phone _____

Cost of the day is US \$450.00. Reservations required. Fax or mail your reply. A check for payment in full made out to The International Council of NATAS must accompany your reservations. Visa, Amex and MC are accepted. For special group and/or student rates, call (212) 489-6557.

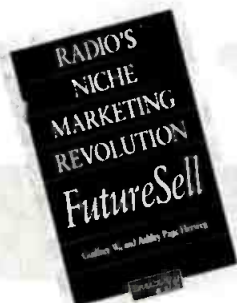
The International Council of NATAS
142 West 57 Street, New York, NY 10015
Tel: (212) 489-6557 Fax: (212) 489-6557
or e-mail us at: info@council@aol.com

Kindly reserve _____ ticket(s).
My check in the amount of \$ _____ is enclosed.
Amex/Visa/Mastercard Credit Card Information:
Card No. _____
Exp. Date _____
Card Name _____
Signature _____

KEY: RANKING/SHOW [PROGRAM RATING/SHARE] • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 98.0 MILLION HOUSEHOLDS; ONE RATINGS POINT=980,000 TV HOMES
YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY

Week 6	abc	CBS	NBC	FOX	U/P/N	WB
	13.3/21	9.0/14	8.6/13	6.7/10	3.1/5	3.6/5
MONDAY	8:00 94. ABC News Sp: Tremors on Wall St. 4.8/8	21. Cosby 11.3/17	46. Frasier 8.4/13	65. Melrose Place 7.4/11	110. In the House 2.9/4	103. 7th Heaven 3.6/5
8:30		30. Ev Loves Raymd 10.2/15	67. Fired Up 7.2/11		105. Mal & Eddie 3.4/5	
9:00	6. NFL Monday Night Football 16.8/32	38. Cybill 9.4/14	62. Caroline in/City 7.7/11	81. Ally McBeal 6.0/9	108. Good News 3.1/5	99. Buffy/Vampire Slayer 3.7/6
9:30		46. George & Leo 8.4/13	57. Suddenly Susan 8.0/12		107. Sparks 3.2/5	
10:00		66. Where Are They Now? 7.3/13	35. Dateline NBC 9.9/17			
10:30						
TUESDAY	9.9/18	8.3/13	12.3/20	5.6/9	3.0/5	
8:00	45. Soul Man 8.6/14	30. JAG 10.2/16	19. Mad About You 11.8/19		108. Clueless 3.1/5	
8:30	63. Over the Top 7.5/12		27. NewsRadio 10.4/16	85. Fox Tuesday Night Movie—Wolf 5.6/9	98. Moesha 3.8/6	
9:00	16. Home Imprvmt 12.3/19	52. Michael Hayes 8.2/13	10. Frasier 14.4/22		111. Hitz 2.7/4	
9:30	46. Hiller & Diller 8.4/13		17. Just Shoot Me 12.2/19		113. Hd Ov Heels 2.1/3	
10:00	22. NYPD Blue 11.2/20	74. Dellaventura 6.4/11	15. Dateline NBC 12.5/22			
10:30						
WEDNESDAY	10.6/17	8.6/14	9.4/15	7.9/13	4.1/7	3.6/6
8:00	36. Spin City 9.6/16	53. Nanny 8.1/13	43. Dateline NBC 8.8/14	61. Beverly Hills 90210 7.8/12	103. The Sentinel 3.6/6	99. Sister, Sist 3.7/6
8:30	30. Dharma & Greg 10.2/16	53. Murphy Brown 8.1/13				99. Smart Guy 3.7/6
9:00	25. Drew Carey 10.9/17	46. Public Eye—Bryant Gumbel 8.4/13	28. 3rd Rock fr/Sun 10.3/16	57. Party of Five 8.0/13	96. Star Trek: Voyager 4.6/7	99. Wayans Bros 3.7/6
9:30	39. Ellen 9.2/15		46. Working 8.4/13			105. Stv Harvey 3.4/5
10:00	18. PrimeTime Live 12.0/21	39. Chicago Hope 9.2/16	30. Law & Order 10.2/18			
10:30						
THURSDAY	7.3/11	10.2/16	18.1/28	5.0/8		
8:00		28. Promised Land 10.3/16	7. Friends 16.3/26	93. Living Single 4.9/8		
8:30	72. ABC Movie Special—Village of the Damned 6.5/10		12. Union Square 13.0/20	96. Between Brothers 4.6/7		
9:00			2. Seinfeld 20.3/31	88. Video Justice: Criminals Caught 5.2/8		
9:30		30. Diagnosis Murder 10.2/16	5. Veronica's Clist 17.5/26			
10:00	41. 20/20 9.0/15		1. ER 20.6/33			
10:30						
FRIDAY	8.4/16	6.5/12	7.0/13	5.4/10		
8:00	60. Sabrina/Witch 7.9/15	78. Great Pumpkin 6.3/12	86. Players 5.5/11	89. The Visitor 5.1/10		
8:30	71. Teen Angel 6.7/13	83. Family Matters 5.8/11				
9:00	68. Boy Meets Wrid 6.8/13	92. Gregory Hines 5.0/9	42. Dateline NBC 8.9/16	84. Millennium 5.7/10		
9:30	74. You Wish 6.4/12	86. Step by Step 5.5/10				
10:00	22. 20/20 11.2/21	53. Nash Bridges 8.1/15	74. Homicide: Life on the Street 6.4/12			
10:30						
SATURDAY	6.5/11	8.6/15	6.8/12	6.4/11		
8:00		57. Dr. Quinn, Medicine Woman 8.0/14	63. Pretender 7.5/13	80. Cops 6.2/11		
8:30				68. Cops 6.8/12		
9:00	72. Anastasia U.S. Figure skating 6.5/11	51. Early Edition 8.3/14	82. Sleepwalkers* 5.9/10	74. America's Most Wanted: AFB 6.5/11		
9:30		36. Walker, Texas Ranger 9.6/18	68. Profiler 6.8/13			
10:00						
10:30						
SUNDAY	18.5/27	13.3/19	7.1/10	12.1/18		1.7/2
7:00	4. Wonderful World of Disney—Rodgers & Hammerstein's Cinderella 18.4/27	14. 60 Minutes 12.7/19	82. Dateline NBC 5.9/9	53. World's Funniest! 8.1/12		117. Nick Freno 1.5/2
7:30						115. Parent'Hood 1.6/2
8:00		9. Touched by an Angel 14.7/21	89. Men Bhvg Badly 5.1/7	26. The Simpsons 10.5/15		115. Jamie Foxx 1.6/2
8:30			89. Jenny 5.1/7	20. King of the Hill 11.4/16		118. Tom Show 1.3/2
9:00	3. ABC Sunday Night Movie—Before Women Had Wings 18.7/27	13. CBS Sunday Movie—Miracle in the Woods 12.8/19	44. NBC Sunday Night Movie—House of Frankenstein 1997 8.7/13	8. The X-Files 16.1/22		112. Unhap Ev Af 2.3/3
9:30						114. Alright Air 1.8/3
10:00						
10:30						
WEEK AVG	11.0/18	9.4/15	9.8/16	7.4/12	3.4/5	2.8/4
STD AVG	9.2/15	9.4/16	11.3/19	7.2/12	3.3/5	2.9/5

The Focal Press Broadcasting and Cable Series



Radio's Niche Marketing Revolution *Futuresell*

by Godfrey W. Herweg
& Ashley Page Herweg

Provides planning and marketing strategies to help ensure long-term profitability. Also gives concrete examples of how niche marketing works.

Coming in July
288pp • Paperback
0-240-80202-0 • \$29.95

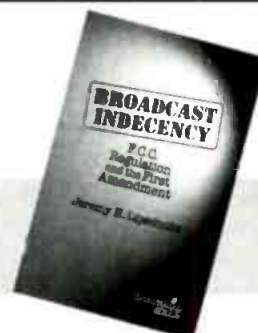


Copyrights and Trademarks for Media Professionals

by Arnold P. Lutsker

For professionals and students working in all areas of media who need to know what the law requires and how they should properly utilize copyrights and trademarks.

194pp • Paperback
0-240-80276-4 • \$22.95

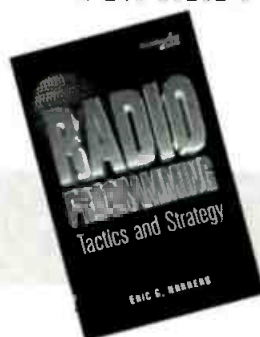


Broadcast Indecency F.C.C. Regulation and the First Amendment

by Jeremy Lipschultz

Discussing such controversial issues as "shock jock" Howard Stern, this book treats broadcast indecency as more than a simple regulatory problem in American Law.

261pp • Paperback
0-240-80208-X • \$29.95



Radio Programming Tactics and Strategies

by Eric G. Norberg

Radio Programming is a handbook for programming directors that focuses on how to program a radio station in today's competitive environment.

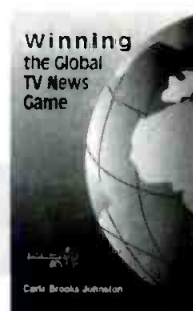
191pp • Paperback
0-240-80234-9 • \$26.95



The Remaking of Radio by Vincent M. Ditingo

Provides a comprehensive overview of the dramatic regulatory changes and important programming shifts that have occurred in commercial radio in the 1980s and 1990s.

160p • Paperback
0-240-80174-1 • \$29.95

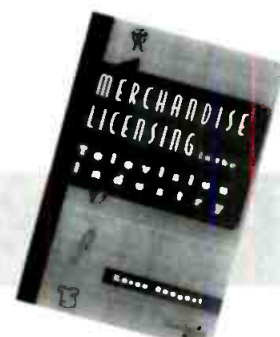


Winning the Global TV News Game

by Carla Brooks Johnston

Offers the first full global perspective of the dramatic changes in television news coverage and the resulting dynamic between industry professionals and consumers.

331pp • Hardback
0-240-80211-X • \$47.95



Merchandise Licensing in the TV Industry

by Karen Raugust

This book provides members of the television industry with concrete, how-to information on launching a merchandise licensing program.

127pp • Paperback
0-240-80210-1 • \$32.95

To place an order call 1-800-366-2665

FOCAL PRESS WEB SITE

<http://www.bh.com/focalpress>

Visit the Focal Press Web Site for up-to-date information on all our latest titles. To subscribe to the Focal Press E-mail mailing list, send an E-mail message to majordomo@world.std.com. Include in message body (not in subject line) subscribe focal-press

Available at Bookstores or

Direct from Focal Press

North America

• Mail: Focal Press, 225 Wildwood Ave., Woburn, MA 01801
• Fax: 1-800-446-6520

Europe: call 1-617-928-2500/ Fax 1-617-933-6333

30 Day Satisfaction Guarantee

FS203

3Q: Record for radio; TV waits for '98

This is one in a series of occasional media commentaries from the Wall Street investment firm of Morgan Stanley that Broadcasting & Cable presents. This installment was written by Frank Bodenchak, broadcasting analyst.

Radio Thriving in 3Q and Into 4th

While we had assumed that radio growth would slow in the second half from its above-trend-line 10% rate in the first half of 1997 toward its 7% historical growth rate, we now believe radio will sustain a 10% growth rate in the third quarter and into the fourth. We base our estimates on forward pacings and our discussions with advertisers and industry personnel. The continued above-trend-line growth should enable most radio companies to beat our revenue and broadcast cash flow estimates for the second half.

The radio industry remains vibrant and continues to benefit from a secular improvement in radio advertising as well as strong advertising trends, particularly at the national level. We believe that radio should continue to benefit from a more consolidated operating structure and more professional and sales-oriented management.

In certain cases, we have already begun to revise estimates upward. We believe that Cox Radio (CXR: \$30, Strong Buy, target \$38) has the highest likelihood of upside surprise.

Overall, we estimate that radio revenues grew 10% in the quarter (9% local, 17% national). Radio revenues grew 11% in July (10% local, 16% national), accelerated to 12% in August (9% local, 22% national), and grew an estimated 9%-10% in September.

Forward pacings appear on track for October, in which we assume revenue growth of 8%, reflecting price increases and incremental non-spot business. Forward pacings as of September are up an impressive 7% for November (60.4% inventory sold versus 56.4% at this point last year), and December (45.6% inventory sold versus 42.1% last year) which could indicate growth in excess of 12%-14% in these months (including price increases).

We believe that radio is benefiting from significant increases in spending from certain categories such as business and consumer services, computers and office equipment and media. We believe that advertisers will continue to dedicate increasing dollars toward radio, given: (1) the greater ease of purchasing radio advertising; (2) greater awareness of its cost-effectiveness, and (3) greater awareness of the medium's ability to target users and affect sales. We find it interesting that while radio advertising typically commands a rate of \$6.50 per thousand listeners, TV (average all day parts and cable) commands a rate of \$12.85 per thousand (and as high as \$14-\$19 for typical prime time TV) and the Internet commands advertising rates ranging from several dollars per thousand "clicks" to several hundred dollars, depending on the end users and the perceived efficacy of the advertising.

TV: 3Q/4Q Comparisons Difficult

We expect third-quarter TV broadcasting revenues to be up a modest 2%, due to difficult post-Olympics and political spending comparisons. Results should vary by network affiliation. NBC sta-

tions face tough comparisons—down an estimated 4% for the quarter due to difficult post-Olympics comparisons. Non-NBC stations face easier comparisons—up an estimated 3%. Overall, we believe that the third quarter should show a 2% increase, with July down 6% (local down 5%, national down 6%) due to the absence of the Olympics, August up 6% (local up 4%, national up 8%) and September up 6% (local up 10%, national up 1%). Excluding political revenues, we estimate that September is up 9%-10% (local up 13%, national up 7%).



Frank Bodenchak

We expect fourth-quarter television broadcasting revenue comparisons to be flat in absolute terms, but expect revenues to be up 5%, excluding political advertising. Political spending can account for as much as 3%-4% of annual revenues in big election years (and as high as 5%-6% for network-affiliated groups such as Young Broadcasting (YBTV: \$34, recently initiated as a Strong Buy, target \$45) and only 1% in odd years, with much of political spending occurring in the fourth quarter. We thus expect that TV comparisons could get worse from here before getting better in 1998.

While we consider 4Q television revenue prospects to be unexciting, pacings are nevertheless positive, with October up an estimated 4% (masking an underlying 8% growth rate excluding political revenues) and November estimated to be flat (masking an underlying 10%-12% growth

rate excluding political revenues). Pacings for television in 4Q are typically less reliable, since perhaps as much as 40%-50% of political spending occurs at the last minute and thus is not included in pacings.

Nevertheless, excluding political, the quarter seems to be firming up, helped by continued economic strength, telephone and computer advertising, the burger wars and new pharmaceutical spending.

Company-Specific Adjustments

Cox Radio: Raising Price Target—We believe that on a percentage basis, Cox Radio has the highest probability of upside earnings surprise among broadcasters, given Cox Radio's strong performance in Atlanta (about 18% of revenues) and above-average growth in its sunbelt markets. Given the expected strength throughout the remainder of 1997, and the potential for continued surprise in 1998, we are raising our 1998 year-end price target for Cox Radio from \$35 to \$38, which equates to 13.5 times our current 1999 broadcast cash flow estimate, an estimate likely to be on the conservative side.

Westinghouse: Lowering 3Q Estimates—We are reducing our 3Q media EBITDA estimate for Westinghouse (WX: \$28, Outperform, target \$29) from \$270 million to \$250 million (excluding purchase price accounting benefit of \$10 million). The shortfall is at the network level, for which we have lowered our 3Q EBITDA estimate from \$31 million to \$16 million, and the cable/other EBITDA, which we have lowered from \$15 million to \$7 million.

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 **\$93,250,000** □ 2
Combos **\$33,187,500** □ 7
FMs **\$5,890,250** □ 2
AMs **\$7,707,000** □ 5
Total **\$140,034,750** □ 16

SO FAR IN 1997:

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

SAME PERIOD IN 1996:

TVs **\$10,065,872,145** □ 91
Combos **\$11,434,720,619** □ 302
FMs **\$2,434,436,740** □ 368
AMs **\$185,227,226** □ 219
Total **\$24,120,256,730** □ 980

Source: BROADCASTING & CABLE

TV

WRBW(TV) Orlando, Fla.

Price: \$60.25 million

Buyer: United Television Inc. (BHC Communications Inc., 58.8% owner; Chris Craft Industries Inc. 96% owner of BHC; John C. Siegel, chairman); Chris Craft owns/is buying 9 TVs

Seller: Rainbow Broadcasting Ltd., Orlando (Joseph Rey, principal); no other broadcast interests

Facilities: ch. 65, 5,000 kw visual, ant. 1,525 ft.

Affiliation: UPN

KFBT-TV Las Vegas

Price: \$33 million for stock

Buyer: Acme Television Holdings LLC, St. Louis, Mo. (Jamie Kellner, CEO/40% owner); owns/is buying KWBP(TV) Salem/Portland, Ore.; WINT(TV) Crossville/Knoxville, Tenn.; KPLR-TV St. Louis, CP for KZAR(TV) Salt Lake City, and CP for KAOU(TV) Albuquerque, N.M.

Sellers: Daniel N., Daniel N. II, Mary F. and Kimberly D. Koker and Bradley P. Niergarth and Lawrence G. and Teri J. DePaulis

Facilities: ch. 33, 1,350 kw visual, 500 kw aural, ant. 1,906 ft.

Affiliation: WB

COMBOS

WUNO(AM) San Juan and WFID(FM)

Rio Piedras, P.R.

Price: \$11,537,500

Buyer: Madifide Inc., Caguas, P.R.

(Jesus M. Soto, president/70% owner); Soto owns WPRM(FM) San Juan

Seller: Century-ML Cable Venture, New York (I. Martin Pompadur, president); owns WQAL(FM) Cleveland; WEBE-FM Westport and WICC (AM) Bridgeport, Conn.; KORG(AM)-KEZY(FM) Anaheim, Calif., interest in Bloomberg Communications Inc., owner of WBBR(AM) New York

Facilities: AM: 1320 khz, 5 kw day, 1 kw night; FM: 95.7 mhz, 50 kw, ant. 941 ft.

Formats: AM: news; FM: easy listen-

ing, AC

Broker: Rumbaut & Co.

WDBQ(AM)-KLYV(FM) and KGGY(FM) Dubuque, Iowa, and **WJOD(FM)** Galeana, Ill./Dubuque

Price: \$6 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman; William M. Bungeroth, president); owns/is buying 34 FMs and 13 AMs

Seller: Communication Properties Inc., Dubuque (Phil Kelly, principal [deceased]); no other broadcast properties

Continues on page 89

*The person you describe
is the person we deliver.*



Joe Sullivan & Associates, Inc.

Executive Search & Recruitment

9 Feather Hill, Southold, NY 11971
(516) 765-5050

Broadcasting • Cable • Satellite • Entertainment

C L O S E D

PAXSON COMMUNICATIONS CORPORATION

Lowell "Bud" Paxson, Chairman and CEO

has agreed to acquire

**WEFC-TV, Roanoke, Virginia
for \$5,500,000**

from

VINE & BRANCH, INC.

C. Kenneth Wright, President

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

PATRICK



COMMUNICATIONS

(410) 740-0250

Radio next for public interest scrutiny?

Many concerned that Gore commission findings may not be applied only to television

By John Merli

Right now the key word is "television"—as in the Advisory Committee on Public Interest Obligations of Digital Television Broadcasters: the Gore commission. Yet as the new group begins to explore the public service obligations of tomorrow's digital TV licensees, today's radio operators may be wise to watch closely. As the Vice President's committee explores a list of possible obligations it believes digital TV broadcasters (and perhaps other video providers) should carry as part of their future licensing agreements, radio will not escape Washington's scrutiny for long.

According to The Ad Council, the largest producer and distributor of public service announcements in the country, an estimated \$928 million in media time was donated in 1996 by broadcasters, cable, billboard, newspapers and others. Well over half the donated time—or \$542 million—came from radio stations. That was a 51% jump over the previous year. (And that doesn't take into account most locally produced radio public service campaigns.) Why the dramatic jump from '95 to '96? No one knows for certain. But such figures could come in handy for radio as it follows television into the digital age.

A year from now, digital television programming and new receivers are projected to begin their long-awaited entry into the marketplace. Radio's own digital technology, stalled through much of the decade because of pre-

ture testing and some major technical flaws, nevertheless could become a reality within three years or less (B&C, Oct. 27).

Assuming that an in-band/on-channel (IBOC) transmission system eventually is adopted, the majority of today's terrestrial radio broadcasters likely will be allowed to keep their existing frequencies when they make the transition to digital. Therefore, most of today's radio broadcasters will become tomorrow's digital radio operators. And a year from now, when the Gore commission is expected to recommend new TV public service obligations to lawmakers, digital audio broadcasting (DAB) for radio

could be nearing the end of crucial lab simulations and field testing.

The one issue that TV broadcasters fear most from the commission is a mandate of free airtime for political campaigns. NAB General Counsel Jeff Baumann is concerned with "anything that deals with free time" and says this "certainly has the danger of spilling over into radio." Baumann believes that "you can't have two different regimes"—one for TV and one for radio. Since the Gore group is a committee designed to make recommendations directly to Congress and the FCC with a goal of dealing with future digital licensees, he says, "Congress [will be] free to do with those recommendations what it wants."

Yet industry observers hold differing views on whether free time should raise a red flag for radio too. They cite the fact that the free-time issue is perpetuated largely by proponents who often cite the costliness of TV ads as a logical reason to provide free time. Barbara Cochran, president of the Radio-Television News Directors Association, says that because of this argument, logic would dictate that radio shouldn't have that problem. "Radio ads, of course, work in a different manner. I would be surprised if radio gets hit with free time" mandates, she says. "The whole scheme of radio would be a real problem. What would you do in areas like New York and elsewhere where there are multiple candidates? It's simply impractical to offer free time on radio."

Cochran and the NAB are quick to point out that many candidates already are offered free time by radio and TV stations for debates and other programming and that the candidates often turn down such offers. That, she says, would not change in a digital era. "The bigger point here is that if you give candidates free time, it gives them less of an incentive to participate in those debates or other public affairs programming," she says.

Apart from free time, Gore commission member Harold Crump, vice president for corporate affairs at Hubbard Broadcasting, says that although he was surprised to find out how television-specific the focus of his new group will be, future public service recommendations "obviously will affect radio to a certain degree." However, he does not think that whatever guidelines the commission eventually draws up will necessarily be a blueprint for radio

Thousands of Times a Day

Community Service: The Heart of Broadcasting

NAB BROADCASTERS

Broadcasters are reminding official Washington of the industry's public service record through print ads like this one, which have appeared in several publications, including the Capitol Hill newspaper 'Roll Call.' The ads cite broadcasters in general, and a few stations in particular, for providing valuable public service resources to their local communities year-round.

Boycott in L.A. gets curiouser

An ongoing boycott of sorts against KABC(AM)'s *Larry Elder Show* took another strange turn last week, when a group fighting on behalf of the controversial Libertarian black talk show host began airing a trio of supportive spots on some local cable channels in the Los Angeles area. While defending Elder, the spots criticize the Rev. Jesse Jackson and lawyer Johnnie Cochran.

Elder, the subject of lots of press coverage in Southern California and a *60 Minutes* piece earlier this year, has been under attack from a fringe "group" that does not appear to have anyone who speaks for it. Meanwhile, Elder's supporters—mainly the political fringe group Center for the Study of Popular Culture—call the attempts to boycott his afternoon drive-time show and his advertisers a "vicious attempt to silence" Elder because he does not hold the "typical views" of most African Americans.

Elder's opinions seem to range across the political spectrum: He supports the legalization of drugs and gay marriages but opposes quotas and affirmative action programs. His critics "take for granted the black and Hispanic communities here," says Jewish political activist David Horowitz, who heads the culture center that is running the cable spots (and who is not the California consumer reporter of the same name). "Larry is a dissident voice among blacks," says Horowitz, who believes

that Elder speaks for many conservative, middle-class blacks in several Los Angeles-area communities.

Meanwhile, a KABC spokesperson said the station has stopped commenting on the boycott, the effects of which (if any) no one can seem to pinpoint. Elder supporters charge that some major advertisers have dropped off in recent months as a result of the flare-up, but KABC will neither confirm nor deny that, saying its policy is never to comment on its clients. (Advertisers themselves rarely give reasons for dropping their buys.) A report circulating in August had the show nearing cancellation. However, the afternoon program, which in summer often is preempted for Dodgers games, remains on the air and apparently is not in danger of cancellation, according to KABC.

The "group" given most of the credit for starting the controversy with the Disney station several months ago, the Talking Drum Community Forum, apparently does not have a listed phone number among the myriad area codes in Greater Los Angeles. (A helpful telephone operator made looking for it his personal challenge for more than 15 minutes.) Neither the forum nor Elder could be reached for comment. In fact, KABC has asked Elder not to discuss the issue anymore—simply because the station is sick to death of it. KABC spokesman Bill Lennert says: "We're trying to put the whole thing behind us now." —John Merli

broadcasters. "Despite what we have in common, both media do things so differently as far as programming formats, or in selling advertising."

A pioneer broadcast company, Hubbard owns radio and TV stations, and Crump has worked in both media over a 41-year career. He's known Gore since the Vice President was a newspaper reporter in Tennessee more than 25 years ago. Crump thinks both radio and TV broadcasters "need to do a better job of selling themselves" to the public and Washington on how much they have done, and continue to do, in the public service arena: "We don't toot our own horn enough." Aside from the possible effects on radio, Crump thinks that whatever the Gore commission recommends "could even bleed over into cable [TV]. We don't know. We do know that the ramifications of our actions on the committee will be enormous."

As far as the effects thus far of the recent and rampant radio consolidations on public service priorities, NAB's Baumann says the greater resources afforded to larger groups are translating into "greater local pub-

lic service radio initiatives, not less." Others, notably those who mourn the recent demise of most children's radio programming, cite industry consolidations as a factor that has encouraged stations to drop the kids niche format.

Earlier this year, broadcasters made what former FCC chairman Reed Hundt thought to be unsubstantiated claims about how much airtime and how many resources local and network broadcasters devoted to PSAs and other community service activities (apart from Ad Council material). On the television side, for example, Hundt questioned the legitimacy of the major networks' routine practice of featuring their own series stars in brief public service ads, which he viewed as a self-promotional effort.

Since no detailed, comprehensive records existed to immediately answer Hundt's put-up-or-shut-up challenges, NAB this fall announced plans for a station-by-station compilation of public service activities (both on-air and off). Hundt's recent departure from the FCC has not changed those plans. The formidable task (especially challenging

on the radio side) of compiling and validating public service stats is being undertaken, in part, by broadcast groups on the state level. NAB's Dennis Wharton says his association hopes to have some early results by next spring, perhaps sooner.

Nelkane Benton, KLOS(AM) Los Angeles's director of community affairs for the past 26 years, says that regardless of what, if any, mandates may be in store for digital radio licensees, "public service is imperative and should be part of any radio station's programming mix. Good community service is good business." Benton says she's always had "mandates" to deal with—imposed by Disney and, before that, by CapCities/ABC. Benton also directs separate public service initiatives on KABC(AM) and KTZN(AM) Los Angeles (Radio Disney), with five full-time public service staffers.

"Radio's impact is local," she says. "We have a tremendous responsibility to help nonprofits and others, and we always have." Nothing that Washington does in the digital era, she contends, can change "radio's admirable track record." ■

*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.

Cable Advertising

"Annual Report"

*B*roadcasting & Cable's 1997 annual report on cable advertising — produced in collaboration with the Cabletelevision Advertising Bureau — will provide media and advertising decisionmakers with an update on key developments in programming, technology, promotions, research and new media. If you want to reach top-echelon buyers and sellers of cable advertising, be sure to include your message in this special section of the December 1st (pre-Western Show) issue of *Broadcasting & Cable*. Call your advertising sales representative today, or call Millie Chiavelli at 212.337.6943.

Issue Date: December 1 ♦ Closing Date: November 21

**Broadcasting
& Cable**

ONE MARKETPLACE. ONE MAGAZINE.

Advertising Offices: New York 212.337.7053 Los Angeles 213.549.4113

Western Technology/Cable 317.815.0882 Washington D.C. 202.659.2340

Classified Advertising & Cable Marketplace: 212.337.6941

Adelphia plans digital blitz

Will have service in front of 1.2 million subs by Nov. 15

By Price Colman

Unlike just about every other cable operator, Adelphia Communications is rolling out digital cable in a massive launch to nearly 70% of its subscriber base by the end of this week.

Other than Tele-Communications Inc., which is pinning big hopes on TCI Digital Cable, Adelphia is the only operator thus far that is putting digital cable in front of nearly all its subscribers.

"We definitely wanted to do it across a broad base, because we think it's a product we would eventually roll out anyway," says Michael Rigas, executive vice president of operations at Adelphia. "We want to retard the potential drift to DBS and felt we were better off doing it over a broad base instead of

in a few systems. We're confident in our ability to do it over a broad base."

Adelphia last week announced that it will make digital cable available to 1.2 million of its roughly 1.8 million subscribers by Nov. 15. Getting there was neither cheap nor without challenges.

Adelphia, which is also upgrading many of its systems to 750 megahertz, spent \$1.5 million-\$2 million on headend modifications required to deliver the digital product.

Adelphia is using TCI's Headend in the Sky (HITS) digital signal transport



"The initial generation of boxes won't have everything that's coming out next year, but we wanted to get our toes in the water and compete with DSS."

—Adelphia's Michael Rigas

ADELPHIA
CABLE COMMUNICATIONS

service to deliver 18 channels of pay per view but is relying on digital feeds from programmers themselves to provide 17 premium channels.

The premium offerings include eight

DIGITAL ON A ROLL

An MSO scorecard on where things stand in digital cable:

TCI: TCI Digital Cable in front of 500,000-1 million subscribers using NextLevel DCT-1000 set-top and TCI Headend in the Sky (HITS) digital signal transport. Cost: \$10/month.*

Time Warner: Market trials planned for early 1998 using Scientific-Atlanta Explorer 2000 digital set-top box; not likely to use TCI's HITS. Cost: undetermined.

MediaOne: Launched MediaOne Digital TV trial to employees in Detroit systems in mid-October, using DCT-1000 set-top and both HITS and direct digital feeds from programmers. Cost: undetermined.

Comcast: Launching Comcast Digital TV in Philadelphia area this month. Launched product in Eureka Park, Calif., using DCT-1000 set-top and HITS/direct feeds from programmers. Cost: \$9.95/month.

Cox: Launched Cox Digital TV in parts of Orange County, Calif., systems in late October; intends to roll out to all 275,000 Orange County subscribers by mid-1998 using DCT-1000 set-top and HITS/direct feeds from programmers. Cost: \$5.95-\$10.95/month.

Cablevision Systems: Testing digital product.

Adelphia: Launching Adelphia Digital Cable to 1.2 million subscribers (about 70% of base) in mid-November using DCT-1000 set-tops and HITS/direct feeds from programmers. Cost: \$9.95/month.

Jones Intercable: Testing digital product in Pima County, Ariz., system using HITS/direct feeds from programmers. Cost: undetermined.

Marcus Cable: Developing product under working name Marcus Digital Cable; market tests pending; looking at using HITS/TVN Entertainment/direct feeds from programmers. Cost: undetermined.

Century Communications: Testing Century Sky-Box digital product on 400,000-subscriber headend in Los Angeles; standing order for 100,000 DCT-1000 set-tops; plans to use HITS. Cost: undetermined.

Buford Television: Rolled out digital product to 1,500-subscriber Texas system in mid-1997 using DCT-1000 set-tops and HITS. Cost: \$12.95/month.* Deluxe package: \$69.95/month.

Launches pending: FrontierVision, Fanch Communications, Galaxy Cablevision, Southwest Missouri Cable.

* All costs shown are in addition to monthly analog cable bills.

channels of HBO, four channels of Cinemax, three channels of Showtime and two channels of The Movie Channel. Adelphia Digital Cable also includes 40 channels of digital music from Music Choice and the Prevue interactive programming guide. The initial package doesn't include any basic cable channels, though Rigas says that may come later. The digital product costs \$9.95 per month.

The size and timing of Adelphia's launch are implicit acknowledgments of the impact that direct broadcast satellite services have had on the cable industry.

"Initially, we viewed it as defensive measure [against] DBS," says Rigas. "We wanted to get it out before the Christmas holidays. But surely in the long run we see it as an offensive move as well. We'll be in a position to use the new digital boxes. The initial generation of boxes won't have everything that's coming out next year, but we wanted to get our toes in the water and compete with DSS."

One of the chief hurdles, and a key reason Adelphia Digital Cable didn't launch sooner, was getting a billing system in place that could handle what Adelphia hopes will be a marked uptick in key buy rates.

"Wherever we have capacity to do impulse buying, we see a sharp increase in impulse buying," says Rigas. "We also expect it to have some impact on premium sales. And we think it will help [analog cable] sell-in and retention." There is a close relationship between Adelphia and TCI, but their cable system joint venture earlier this year had no requirement for Adelphia to launch digital using HITS, Rigas said. And unlike TCI, Adelphia is purchasing, not leasing, the NextLevel set-tops.

As aggressive as Adelphia's digital deployment is, the MSO plans to go with a soft marketing approach this year, then gear up the machine to drive penetration next year. Rigas says penetration levels of 15%-20%—in line with other operators' expectations—are what Adelphia is looking for over a longer term.

While digital cable is an important tool, both as a response to DBS and eventually for offering new products and services via advanced digital set-tops, it's not a substitute for upgrades, says Rigas.

"We definitely don't see [digital] as a trade-off," he says. "We plan to go ahead with 750 megahertz fiber upgrades." ■

TVN pushes for digital PPV

With technical tests nearing completion, company projects hundreds of thousands of digital subs in '98

By Price Colman

The past two years have been a challenge for TVN Entertainment. Its Digital Cable Television (DCTV) subsidiary had originally planned a commercial launch of digitally compressed pay-per-view channels in mid-1996. That was pushed to late 1996, then into 1997 and now into first-quarter 1998. A deal two years ago with the German firm Grundig for hybrid analog/digital set-tops failed to materialize.

What TVN has is a track record of supplying pay-per-view programming—Theater Vision—to about 840,000 C-band satellite customers. In addition, NFL Sunday Ticket, ESPN GamePlan and Guthy Renker Television reside on transponders that TVN leases.

And now, with late-stage technical tests at four systems nearly complete, DCTV may be close to coming out of its cocoon as the small cable system's less expensive answer to Tele-Communications Inc.'s Headend in the Sky (HITS) digital transport service.

"We're looking for hundreds of thousands of digital subscribers in 1998, and we'd like to grow beyond that each year," says TVN President Jim Ramo, adding that the company is not making specific projections.

Ramo, the former executive vice president and number-two man at DIRECTV who joined TVN as president in September, is careful not to position DCTV as a HITS wannabe. Instead, he sees the services as complementary.

"Today there are many program-



"We're specifically targeting smaller headends, non-clustered systems of large operators, independents or generally those systems that have found it uneconomical to launch PPV."

—TVN's Jim Ramo

ming services beginning to go digital," he says. "A bunch are on HITS. A bunch are up on their own, such as HBO and Showtime. Now there are TVN pay-per-view movie feeds. The cable operator will be able to aggregate any programming services in DigiCipher II, catch them all in the head-end and we can turn them on and off. We are totally interoperable with HITS, as well as HBO and Showtime."

What DCTV brings to the digital party is subtly but substantially different from HITS. First, DCTV is focusing on what Ramo calls near-video-on-demand: initially, 40 channels of PPV with movies on half-hour start times, live sports and special events such as boxing. The service also features 60 channels of digital music and the Prevue electronic programming guide, although the contract with Prevue parent United Video Satellite Group awaits final sign-off.

"We're specifically targeting smaller headends, non-clustered systems of large operators, independents or generally those systems that have found it uneconomical to launch PPV," says Ramo.

Second, TVN is attempting to break down the barriers to digital cable by providing cable operators with the financing for digital upgrades and digital set-top boxes and for handling all the billing and customer fulfillment for the PPV offerings. TVN's backing comes partly from Nissho Iwai American Corp., a subsidiary of the Japanese trading concern; Princes Gate Investors II LP Investment Fund, a Morgan Stan-

THE FAST WAY TO TRAVEL ASIA PACIFIC. DOING BUSINESS ALL THE WAY.

Whether you live within the region or are travelling from afar, do business Pan Asian. From one location. At one event.

MIP ASIA, The TV Programme Market for Asia and beyond. Far East . Fast Track.

Trade with over a thousand companies from 54 countries. All within walking distance! Widen your horizons, and your contact base, with three days of intensive business. Access the opportunities of this massively expanding marketplace. Be there. Do deals.

MIP ASIA. It's the best way to achieve sales in the East. Buy and sell programming, create co-ventures. Understand the subtleties of the market, in both television and allied industries.

And with lots new for '97, it's great value too.

UK, AUSTRALIA & NEW ZEALAND: PETER RHODES, REED MIDEM ORGANISATION LTD.
TEL: 44 (0) 171 528 0086 FAX 44 (0) 171 895 0949

ASIA PACIFIC: MIRKO WHITFIELD, REED MIDEM ORGANISATION.
TEL: (852) 2965 1818. FAX: (852) 2507 5186

JAPAN: LILI ONO, REED MIDEM ORGANISATION REPRESENTATIVE.
TEL: 81 (3) 3542 3114. FAX: 81 (3) 3542 3115

USA: BARNEY BERNHARD OR JOSEPH MATESEVAC, REED MIDEM ORGANISATION INC.
TEL 1 (212) 689 4229. FAX 1 (212) 689 4348

FRANCE & REST OF WORLD: JACQUES GIBOUT OR MARYLE CAPMAS,
REED MIDEM ORGANISATION.
TEL: 33 (0)1 41 90 45 80. FAX 33 (0)1 41 90 45 70

REED MIDEM ORGANISATION: 16, RUE DU COLONEL PIERRE AWA, 75726 PARIS CEDEX 16, FRANCE



MIP ASIA

**INTERNATIONAL FILM AND PROGRAMME
MARKET FOR TV, VIDEO, CABLE, SATELLITE,
LICENSING AND MERCHANDISING.**

**HONG KONG CONVENTION
AND EXHIBITION CENTRE
4-6 DECEMBER 1997**

**OPENING CONFERENCE SESSION:
3 DECEMBER 1997, AFTERNOON**



NEW

THERE'S **FREE** EXHIBITORS LISTING IN THE
PROGRAMME CATALOGUE DISTRIBUTED TO **ALL**
BUYERS BEFORE & DURING MIP ASIA

NEW

THE NEWLY FINISHED EXTENSION MAKES THIS
VENUE THE MOST **PRESTIGIOUS** TRADE CENTRE IN
SOUTH EAST ASIA.

NEW

A **FREE** LICENSING PACKAGE FOR ALL EXHIBITORS
INCREASES YOUR BUSINESS OPPORTUNITIES

MORE

IMPROVED BUYERS LUNCHEONS MEANS EXHIBITORS
SPECIFICALLY **MEET BUYERS** IN CONDUCTIVE
SURROUNDINGS. AND NEW CONTACTS DELIVER
MORE BUSINESS

MORE

BENEFIT FROM **INCREASED** DISTRIBUTION OF THE
INVALUABLE DAILY NEWS WITH KEY INDUSTRY
INFORMATION ON PEOPLES PRODUCT. JUST WHEN
YOU NEED IT

PLUS

THE **NEWLY REFURBISHED** VISITORS CLUB
FACILITATES YOUR PARTICIPATION. MEET IN
COMFORT. DO DEALS IN STYLE.

NOW

BOOK NOW TO EXTEND YOUR BOUNDARIES AT MIP
ASIA. **IT PAYS TO BE SEEN** IN THE RIGHT PLACES.

 **Reed
Exhibition
Companies**
Delivering Business Contacts

ley affiliate, and a "major U.S. bank" Ramo declined to name.

TVN also is equipped to provide marketing and promotion support for clients.

"Our job is two fold," says Ramo. "Deliver programming content and deliver a set of services that really take the difficulties and risk out of opening up the PPV category for the first time and going digital."

Although cable executives generally agree that increasing PPV offerings will drive buy rates for the category, there's a good deal of disagreement on just what the right number of PPV channels is. And while many smaller operators are interested in the HITS service, one of the biggest obstacles they've encountered is the cost and complexity of implementing a new billing system. It's one thing to add a bunch of basic or premium channels but an entirely different matter to add dozens of impulse PPV channels.

Thanks to a contract with CSG Systems, a leading cable customer service and billing company, TVN has addressed billing concerns.

"I am very interested in talking with them," says Frank Hughes, vice presi-

dent of the National Cable Television Cooperative, which negotiates for small operators. "I think our members are open. It doesn't matter who they get it from as long as it's delivered on the right terms and conditions." Having TVN handle the billing "would be a very big plus," adds Hughes.

There's speculation in the PPV sector that technical issues are what have slowed DCTV's launch. But Bruce Witte, president of Country Cable in San Diego County, Calif., says technical tests in Country Cable's 2,500-subscriber system are nearly complete.

"There are always the usual problems that crop up," says Witte. "But they

seem to have solved any of the concerns. It's been pretty smooth, surprisingly so. I have 25 people out there getting it, and every time I see them they smile and say, 'When are we going to have to start paying for this.'"

While some executives familiar with TVN wonder how DCTV can ever compete with the size and clout of HITS, Ramo says that's not the point.

"I think the real competitor for PPV is the video store," he says. "I think that, matched with a multiplexed premium service and an AMC or Turner Classic Movies or something with an older window, this is a very strong product for any cable operator." ■

TV Land gets new team

Larry Jones, Diane Robina take over retro network

By Donna Petrozzello

TV Land General Manager Larry Jones can't help but smile when he talks about the vintage TV sitcom network he took over last week. "TV Land is like Nick at Nite on steroids," says Jones. "It's the curator of classic television. It's TV for the TV generation."

While Jones enjoys waxing poetic about the two-year-old network that took Nick at Nite's prime time retro sitcom concept to 24 hours, there's the sense that a lot of work still needs to be done.

With TV Land partner Diane Robina, newly named senior vice president of programming and associate general manager of the network, Jones is charged with meeting many of the goals set for the network by parent company MTV Networks and ex-TV Land president Richard Cronin (see page 65).

Ranked high among Jones' and Robina's priorities is building viewership. The network averaged a .6 rating (99,000 households) in prime time and a .4 (66,000 households) in total-day ratings for third quarter 1997. In both time periods, TV Land still ranked among the top 20 basic networks.

Another initiative is building the



Larry Jones: 'TV Land is like Nick at Nite on steroids.'

subscriber base from 22.8 million to 30 million by the end of first quarter 1998. Eventually, Jones and Robina hope to capture at least 40 million subscribers, a level most cable industry onlookers consider a make-or-break threshold.

To help entice operators to add the channel, TV Land pays about \$1.20 per

CPi

CRONKITE PRODUCTIONS, INC.

congratulates
Walter Cronkite,
Sanford Socolow,
Chip Cronkite,
and their producers and staff.

on their two CableACE Award nominations for
"CRONKITE REMEMBERS"

- Best Documentary Series -
- Best Informational Or Documentary Host -

CRONKITE PRODUCTIONS, INC.

also congratulates
THE CRONKITE WARD COMPANY
for their two CableACE Award nominations:
Best Documentary Series - "Understanding"
Best Educational Special or Series - "Great Books"
(both series now entering
their sixth year on The Learning Channel)

and watch for CPi's next production,
"Choosing Sides: I Remember Vietnam"
a two-hour documentary created for
THE HISTORY CHANNEL
which will air in January, 1998

CPi

**CRONKITE
PRODUCTIONS
INCORPORATED**

630 Ninth Avenue #1412 NYC 10036
Tel: 212-765-1200 Fax: 212-765-3824
info@cronkiteproductions.com
cpi@aol.com

subscriber and offers a relatively generous three minutes and 15 seconds in avails for local advertisers. By comparison, Nick at Nite offers two minutes of local avails. "We want to build TV Land into a solid local ad vehicle," says Jones.

Jones and Robina agree that the way to meet those goals is to create and serve a niche with their programming strategy. "We want viewers to come to TV Land for the network, not just for *Hogan's Heroes*," says Robina.

Both Jones and Robina worked directly with Cronin, who conceived the business plan and program acquisition strategy of TV Land and put the plan into action when the network launched in April 1996.

"Diane and I were involved in everything Rich did," says Jones. "TV Land is not a mystery to us. This is a completely natural transition."

Jones joined Nick at Nite's marketing department in 1988 and was named

with the *Jeannie vs. Bewitched* contest for Nick at Nite, in which viewers were asked to vote for the TV femme they considered most blessed with supernatural abilities. The quirky promo drew 1.4 million calls, the majority of which were votes for Samantha of *Bewitched*.

Robina came to Nick at Nite through the side door. She won her first job at the network through Nick at Nite's 1988 on-air promotional contest, which asked viewers to submit resumes addressed to the "I Wanna Be Manager of Acquisitions" contest.

Robina beat out nearly 500 other applicants to land a job overseeing program acquisitions for the then-fledgling channel. She was the first employee who had not joined Nick At Nite from another MTV arm (she had worked in programming for a New York City movie channel).

With an eye for classic TV, Robina oversees program acquisitions for Nick at Nite and TV Land and is responsible for scheduling and programming TV Land. Robina introduced TV Land to viewers earlier this year by replacing Nick at Nite's prime time slate with TV Land series for one night. The broadcast earned a 2.7 rating with 12 million viewers.

TV Land's prominent vintage series include *Hill Street Blues*, *That Girl*, *Hogan's Heroes* and *Mannix*. The network blends vintage advertisements, or "retromercials," with current ads. Recently, the network has programmed weekend blocks of similarly themed episodes of different series, including TV Land Goes West, Crimestoppers and The Wonders of TV Land blocks, the last of which features current stars in early TV roles.

For the moment, TV Land's programming strategy seems to be working. On a recent night, an episode of *Hogan's Heroes* earned a 2.0 rating, says Robina. By the end of its first year, TV Land's subscriber base was about

30% ahead of expected levels. A recent survey of 150 cable operators noted that 42% who were not carrying TV Land would like to add the channel by the end of next year.

TV Land also stands to receive a boost in subscribers when it is added to Time Warner Cable's expanded basic tier in New York later this year. ■



Diane Robina: 'We want viewers to come for the network, not just for *Hogan's Heroes*.'

vice president of marketing for the network in 1993. In 1996, Jones became vice president of TV Land, a post he held until Cronin's dismissal. In his new role, Jones oversees programming, marketing and off-channel ancillary businesses for TV Land.

Jones showed off his talent for creating promotional campaigns last year

**The most
entertaining
display of
technology
since the
bug zapper.**



Your Computer Channel

For more information, contact our
VP of Affiliate Sales and Marketing,
Mike Mason, at 415-551-4500
or mike.mason@zdtv.com.
Or visit us at www.zdtv.com.

MTV sues Fox and Cronin

Charges breach of fiduciary responsibility, unfair competition; Fox says suit is groundless

By Donna Petrozzello

MTV Networks last week charged News Corp., Fox Kids Worldwide and former TV Land president Richard Cronin with breach of contract.

In a lawsuit filed Oct. 31 in the Supreme Court of New York, MTV Networks and Viacom are seeking monetary damages and an injunction prohibiting Fox from employing Cronin in July 1998, as the company had planned, or anytime earlier.

Fox named Cronin president and CEO of Fox Kids broadcast network and The Family Channel on Oct. 30. Cronin had been fired by MTV on Oct. 22 after MTV found out that Cronin had signed an agreement with Fox in mid-October to join the company after his contract with MTV expired in June 1998.

In addition to breach of contract, MTV is charging Fox and Cronin with breach of fiduciary responsibility, unauthorized use of trade secrets and unfair competition.

News Corp. and Fox Kids attempted to obtain a substantial advantage in a new business venture based not on their creative efforts but on a knowingly wrongful taking from MTV Networks.

"News Corp. and Fox Kids pressured Cronin to breach his fiduciary and contractual obligations with the intention of damaging MTV Networks' TV Land during a critical phase of its development and gaining access to the business strategies and operations of MTV Networks," the suit alleges. It also claims adding Cronin to Fox would "create instant commercial credibility for the evolving Fox competing networks."

Similarly, MTV is charging that Cronin's non-compete clause was designed to prevent him from sharing secrets with the competition. The suit says that "Cronin is aware of major unannounced initiatives of MTV Networks with respect to programming, advertisers and cable operators, directly affecting the markets that Fox Kids is targeting".

"It is because of the sensitive trade secrets to which Cronin has had access that his employment agreement with MTV Networks contains a reasonable non-competition clause," the suit continues.

Even though Cronin's employment agreement with MTV included a non-compete clause that extended throughout the length of his contract, he insists that "there was nothing in my employ-

ment contract [with MTV] that prevented me from planning what I would do when my term at TV Land ended or that prevented me from signing an agreement with a future employer."

MTV claims that "Cronin and Fox Kids entered into this agreement in the face of clear warnings to all three defendants from MTV Networks that such conduct would breach Cronin's contract with MTV Networks, breach his fiduciary duties and so compromise his loyalties that it would be impossible for him to continue at MTV Networks."

In a statement before the suit was filed, Cronin says he was very open and honest with every superior [I had] at MTV/Viacom.

"There was nothing secret," Cronin said. "I asked for a friendly transition and to complete the few remaining months on my contract. I hoped that since I'd been with the company for 14 years we could have worked it out."

Fox Kids Worldwide spokesman Barry Stagg says that Fox "believes there is no basis for a lawsuit. Fox Kids contracted with Rich Cronin for a period after his original contract [with MTV] would have ended. They [MTV Networks] terminated him." Cronin could not be reached for comment. ■

Deregulation derailed?

Satellite, consumer complaints over access, rates could prod Congress away from 1996 act

By Paige Albinia

Complaints from cable's competitors about access to programming—along with complaints from voters about rising cable rates—are sending Congress the message that deregulating cable might not be a good idea just yet.

In the next session, Congress will consider regulating cable rates past March 1999—the deregulation date set by the Telecommunications Act of 1996. Lawmakers also say they will rewrite laws that will govern the satel-

lite industry beyond December 1999, aiming to make direct broadcast satellite more competitive with cable.

"Competition to the cable industry is not approaching in such a way that makes March 1999 a realistic date," said Representative Ed Markey (D-Mass.) late last month. "Congress should not continue singing the same song now that the industry has changed the tune."

Consumer groups like Consumers Union, Consumer Federation of American and Media Access Project have asked Congress and petitioned the FCC to freeze cable rates, but "that seems too

draconian," says Bill Johnson, deputy chief of the FCC's Cable Bureau.

Ken Johnson, spokesman for House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.), says his boss is convinced that "there's huge potential for problems for consumers down the road" and "wants to head it off before it becomes serious."

But, he says, "I don't think anyone should be surprised that there hasn't been any legislation moving forward yet. It's typical to hold hearings in the first part of the session and pass legislation in the second."



From top: Comcast President Brian Roberts, ESPN Executive VP Edwin Dursch and EchoStar CEO Charlie Ergen presented their differing points of view on program access and cable competition to the House Telecommunications Subcommittee.

There are many lawmakers who still want to give the Telcom Act time to bring competition into the market.

"The truth is that the best regulator of prices is the marketplace, not a regulator, and that's what's happening in video services, thanks to the act," House Commerce Committee Chairman Tom Bliley (R-Va.) said during a speech at the American Enterprise Institute.

"Right now, 10 percent of the households in the market have a DBS pie dish up on their roofs. If you're tired of cable rates and choices, you've got someplace else to go. Two years ago, it was illegal for telephone companies to offer cable within their own regions. Today, Ameritech has 38 franchises and gaining."

Republican Bliley blames cable rate increases on failure of rate regulations in the Cable Act of 1992, "the one passed by a Democratic Congress, which [Republican President] George Bush vetoed."

Congress this session has focused on cable competitors' complaints that the program access law doesn't go far enough and doesn't allow them access to new networks—such as Viacom's TV Land, Microsoft and NBC's joint venture MSNBC and CBS's Eye on Cable—and valuable sports programming.

Without access to more programming, competitors say they can't compete with cable, and lawmakers and regulators believe that the lack of competition keeps cable rates high.

Cable competitors are even more concerned about what will happen late in 2002, when deregulation leaves them unprotected by even the current program access rules.

According to the statutory programming rules, cable programmers must provide their services to cable competitors on the same terms offered to cable operators. The rules apply only to programmers that are part of vertically integrated companies that also own cable systems, such as Time Warner and TCI, which owns Liberty Media.

Satellite TV providers and telco Ameritech complain that vertically integrated programmers are not complying with the rules and that they should be expanded to include non-vertically integrated companies like News Corp., Viacom and Disney.

Cable competitors' worries about program access are exacerbated by the planned merger of cable-owned DBS company Primestar and News Corp.'s

Continues on page 67

**There's a
little
geek in
all of us.**



Your Computer Channel

For more information, contact our
VP of Affiliate Sales and Marketing,
Mike Mason, at 415-551-4500
or mike_mason@zd.com.
Or visit us at www.zd.tv.

H E A D L I N E S

Cable share up 3.4% in November sweeps

Cable averaged 20,595,000 homes using television (HUT) during the first four days of the November sweeps, Oct. 30–Nov. 2, a 3.4% increase over the same period last year. The information comes from the Cabletelevision Advertising Bureau, using Nielsen Media Research data. Cable's gain follows a 1.3% increase in HUT levels for all TV viewing for comparable November sweeps periods, according to the CAB. Meanwhile, during the latest November sweeps, broadcast TV networks lost 360,000 HUT points compared with last year, says the CAB.

Operators in expansion mode for '98

Nearly three-quarters of cable operators plan to add as many as six new networks to either their basic or their expanded basic tiers within the next 12 months, according to a survey by Beta Research Corp. The survey tapped 150 cable operators, 58% of which have 25,000 or more subscribers and 80% of which have 10,000 or more. Among the operators surveyed, 46% say they will add Animal Planet to basic or expanded basic by next year. Other top add-on networks: TV Land, Turner Classic Movies, Food Network, Home & Garden TV, Bravo, Fox News Channel, The History Channel, ESPN2, Cartoon Network and Sci-Fi Channel. Last year, 11% of operators said they would add Animal Planet, which launched in June 1996. Several emerging cable networks are also on the wish lists of operators, including Romance Classics, Golf Channel, Outdoor Life Network, Classic Sports Network, Speedvision Network, HBO Family and FXM (Movies from Fox).

History Channel opens world to 'Traveler'

Building on a historic-travel trend, The History Channel has teamed with Mayflower Tours to promote tours to U.S. landmarks. History and Mayflower will co-sponsor the upscale and unusual tours beginning next April. Trips include visiting Northeast seaports, cruising on a vin-

tage runrunner off Newport, R.I., or touring Alcatraz in San Francisco Bay, guided by a former prison guard. To link the tours to other History Channel ventures, the network has launched a Website at www.historytravel.com designed to help travelers plan and book vacations to historic sites. History also will launch a quarterly magazine about visiting such sites. The tours, Website and magazine tie in to History's 30-minute Saturday morning program *History Channel Traveler*, which profiles historic sites around the country. The show launched last May.

TNT first in prime time; ESPN has top program

Turner Network TV ranked first with a 2.9 rating/2,060,000 households in prime time ratings for basic cable networks for the week of Oct. 27–Nov. 2, according to Nielsen Media Research. TNT also gained the widest share of adults 18-49 in prime time (490,000 viewers) and of those 25-54 (1,503,000 viewers). In the same week, ESPN had the top-ranked basic cable program: its NFL coverage on Nov. 2 earned a 9.9 rating/7,179,000 households. Coverage of the NFL shifted during the week of Oct. 27 from TNT, which contracted for games during the first half of the season, to ESPN, which will carry the games through the end of the season.

CNN, Turner Originals and WB tap Wolper

CNN, Turner Original Productions and Warner Bros. have signed independent producer David Wolper to create a 10-hour documentary series, *The Greatest Events of the 20th Century*, to premiere on CNN in 1999. An Emmy- and Oscar-winning producer, Wolper is best known for *Roots*, *The Thornbirds* and *The Rise and Fall of the Third Reich*. Promoted as a "compendium of the modern world's defining moments," the series will document the impact of 20th-century world events and social trends from World War I to the rise of modern communications. Warner Home Video will release the series on video, laser disc and DVD to schools and to the public. The series will be presold internationally by

Warner Bros. International Television Distribution.

Travel without the The

Discovery Networks unveiled a new logo and on-air promotional package for the Travel Channel last week as the first step in Discovery's rebranding of its newly managed network. Discovery also dropped "The" from Travel Channel's name in its logo and promotional IDs to "provide a more consumer-friendly look and feel," says Discovery's Clark Bunting. Discovery entered into an agreement to purchase a 70% controlling interest in Travel from Paxson Communications in early September. Starting Dec. 1, Discovery plans to debut 300 hours of new programming, largely about worldwide travel adventures and tips for global excursions, on the ratings-hungry Travel Channel. Discovery will keep Travel's signature series *Lonely Planet*, which documents solo journeys around the world and is based on the popular guidebook series. Thirteen new episodes of *Lonely Planet* are planned to start airing this month.

Anti-theft initiative in N.C.

The North Carolina Cable Telecommunications Association (NCCTA) has formed North Carolinians Against Cable Theft (N.C. ACT), marking the first state-based cable industry-initiated task force to combat cable theft. N.C. ACT is primarily supported by Home Box Office, FX Networks and the NCCTA. Other sponsors include USA Networks, ESPN and MTV Networks. Cable system operators, cable suppliers, programmers, customers, police and various government officials in North Carolina have teamed to educate citizens about cable theft and how to prevent it and to encourage them to turn in offenders, says NCCTA's JoAnn Davis. N.C. ACT has set up a hotline (1-888-834-6448) that residents can call anonymously to report cable theft. According to the NCCTA, 11.5% of basic cable service and 92.5% of premium cable service is stolen in North Carolina annually. On a nationwide basis, theft of cable products and services costs the industry \$5 billion annually, according to the Pay-Per-View Anti-Theft Task Force.

ASkyB. DIRECTV told Congress to "[m]ake sure that if the Primestar deal is allowed to go through, all competitors have access to News Corp.'s cable networks at the same prices and on the same terms as that programming is made available to Primestar, the Primestar cable MSOs and other cable operators."

Andy Schwartzman, president of non-profit law firm Media Access Project, told members of the House Judiciary Committee last week that allowing Primestar to be partially owned by News Corp. would be "the latest and most ominous threat to competition."

Ameritech earlier this year filed a petition at the FCC, backed by other cable competitors, seeking a rulemaking that would strengthen program access enforcement by imposing a deadline on the commission for resolving complaints.

The FCC's Johnson says that "considering the current environment, it is almost inconceivable that we wouldn't take a next step."

Although DIRECTV has been actively petitioning Congress and the FCC for changes to program access rules, the DBS company does not want a "complete prohibition on exclusivity," says DIRECTV Executive Vice President Larry Chapman. DIRECTV understands that independent programmers need to be able to offer their programming exclusively for business purposes, Chapman says.

DIRECTV, Ameritech New Media and EchoStar want the program access law changed to apply to all programming owned by cable operators, regardless of delivery mechanism. That would include programming delivered terrestrially, through microwave or fiber-optic cable.

Comcast, for example, delivers its new SportsNet network over microwave, which exempts it from the program access laws. DIRECTV last month complained at the FCC that Comcast would not give it access to its new regional sports network Comcast SportsNet.

Rates, terms and conditions are also under fire. EchoStar last month filed two complaints at the FCC contending that cable companies are receiving more

favorable deals for Rainbow Programming's and Fox Sports Net's sports programming.

Cable companies and programmers don't want to expand or extend the program access law and are looking forward to its sunset. "I think Congress struck an understandable balance in 1992," said Comcast President Brian Roberts at Tauzin's last hearing. "You ensured that all of

cable's competitors can obtain the nationally delivered programming they need to get started.

"But you specifically didn't turn all cable programming into a commodity ... if you had, you would only have discouraged investment and innovation in new and better regional and local programming."

Programmers say they need to be able to

offer new networks exclusively to get cable companies to add them to their system lineups.

Viacom, which has not testified but has often been attacked for exclusive deals involving its new TV Land network, petitioned the FCC last week to leave the program access rules unchanged.

"[I]mposition of the program access rules on non-vertically integrated programmers would arrest the growth of new networks that such programmers seek to offer," Viacom wrote in an FCC filing.

ESPN, which has become the posterboy both for cable and for competitors that complain about the rising cost of programming, says it has "historically refrained from entering into exclusive distribution arrangements for [its three networks] ESPN, ESPN2 or ESPNEWS," according to Edwin Durso, executive vice president of ESPN.

"Unlike other networks, our highest-cost programming, is generally live programming much of which does not have a significant repeat value," Durso says.

"As a result, we often must recoup our acquisition and production expenses over the course of one telecast only. Thus, it is critical to our business strategy that as many people as possible receive our services through as many distributors as possible." ■

***"The best
regulator of prices
is the marketplace,
not a regulator,
and that's what's
happening in video
services."***

—Rep. Tom Bliley

TV's best

new science

fiction isn't.



Your Computer Channel

For more information, contact our
VP of Affiliate Sales and Marketing,
Mike Mason, at 415-551-4500
or mike_mason@zdtv.com.
Or visit us at www.zdtv.com.

Slow going for TCI station swaps

No definitive agreements yet on series of deals

By John M. Higgins

Six months after Tele-Communications Inc. began crafting a series of system swaps and joint ventures to slice its system operations by 30%, the MSO is still wrestling to get the deals finalized in writing.

No one expected to see transactions completed at this point. The first agreement, with Adelphia Communications Corp., was reached just last May. The need for approval by dozens of cities and towns where the properties are located means that no cable deal ever closes quickly.

But TCI is just starting to get past the first step of the process, reaching definitive agreements with the five other operators tapped to combine system

clusters and take over management of TCI properties. No definitive agreements have been cut; both sides of each deal have signed the less-firm letters of intent.

But some Wall Street executives have been expressing concern about the status of the deals, since shrinking operations and pushing debt on the ventures are cornerstones in president Leo Hindery's plan to turn TCI around.

"Where are the actual deals?" asks one media money manager. "Are they getting these things under contract?"

The good news is that TCI is starting to get the paperwork completed. One deal was put under definitive contract 10 days ago—a 425,000-subscriber deal with TCI affiliate InterMedia Part-

ners and buyout investor Blackstone Partners. That deal will let InterMedia run TCI systems in Kentucky, including Lexington, Louisville and Covington, and shed \$775 million in debt.

InterMedia, which Hindery ran with TCI's backing before he moved to the larger MSO last February, already owns systems serving 800,000 subscribers in the Southeast.

The rest of the deals are still in progress but on track. Time Warner Inc. executives reported no snags with their \$2.2 billion deal to trade or place into joint venture TCI systems serving 1.2 million subscribers in Florida, Texas, New York and nine other states.

"We are within hours of a definitive agreement on our deal," says TCA Cable TV Inc. Chairman Fred Nichols, who is taking over a venture composed of 155,000 TCA subscribers and 155,000 TCI subscribers in his home region of Texas and Louisiana. "They've just got so many deals going, it's hard to get them done."

The same goes for Falcon Cable TV Inc.'s deal to take on 300,000 TCI subscribers, mostly in the Northwest. The pace has swamped TCI's deal-making staff. "You've only got so many lawyers," says Bill Fitzgerald, chief of TCI's mergers and acquisitions division.

Still, there have been stumbles. Lenfest Communications Inc. angrily rejected TCI's plan to buy out the 50% it didn't already own and puts those 1 million-plus subscribers into a metro Philadelphia joint venture with Comcast Corp. That in turn has thwarted talks about a separate deal with Comcast in New Jersey, where TCI and Comcast operate large clusters.

Talks with Charter Communications Inc. to consolidate the St. Louis market crumbled, and discussions with Marcus Cable Corp. to consolidate Dallas/Fort Worth never got off the ground.

And sources say TCI is struggling in discussions with US West Media Group Inc. to trade its South Florida operation, including Miami, Margate and the Keys, for the telco unit's suburban Chicago systems—a market TCI covets.

25

PEOPLE'S CHOICE Top Cable Shows

Following are the top 25 basic cable programs for the week of Oct. 27-Nov. 2, 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.

Rk	Program	Net	Day	Time	Dur	Rtg	Shr	(000)	US Rtg
1	NFL/Detroit @ Green Bay	ESPN	Sun	8:00P	184	9.9	13.9	7179	7.4
2	World Champ. Wrestling	TNT	Mon	8:00P	60	4.9	7.3	3513	3.6
3	Rugrats	NICK	Mon	7:30P	30	4.5	6.6	3200	3.3
4	Rugrats	NICK	Sat	8:00P	30	4.3	7.2	3028	3.1
5	"m/Assault on Devil's Island	TNT	Tue	8:00P	120	4.2	6.4	3013	3.1
5	Hey Arnold Halloween	NICK	Mon	8:00P	30	4.2	5.9	2962	3.1
7	World Champ. Wrestling	TNT	Mon	9:00P	60	4.1	5.9	2966	3.1
7	NFL Prime Time	ESPN	Sun	7:00P	60	4.1	6.3	2951	3.0
9	World Champ. Wrestling	TNT	Mon	10:00P	60	4.0	6.3	2901	3.0
9	Doug	NICK	Mon	7:00P	30	4.0	6.2	2819	2.9
11	NBA/Chicago @ Boston	TNT	Fri	7:58P	155	3.8	6.9	2721	2.8
11	NASCAR/Dura-Lube 500	TNN	Sun	2:00P	210	3.8	7.7	2696	2.8
11	Rugrats	NICK	Tue	7:30P	30	3.8	6.0	2689	2.8
11	South Park	CMDY	Wed	10:00P	30	3.8	6.0	1729	1.8
15	NFL Sportscenter	ESPN	Sun	11:05P	60	3.7	7.4	2674	2.7
15	Angry Beavers	NICK	Sat	7:30P	30	3.7	6.5	2601	2.7
17	Wolves At Our Door	DISC	Mon	8:00P	60	3.5	5.0	2541	2.6
17	Rugrats	NICK	Wed	7:30P	30	3.5	5.9	2522	2.6
19	All That	NICK	Sat	8:30P	30	3.4	5.8	2454	2.5
19	Doug	NICK	Tue	7:00P	30	3.4	5.6	2384	2.5
21	Nick or Treat Halloween	NICK	Thu	7:30P	30	3.3	5.5	2372	2.4
21	Hey Arnold	NICK	Sun	11:00A	30	3.3	9.0	2332	2.4
21	Angry Beavers	NICK	Sun	10:30A	30	3.3	9.2	2319	2.4
21	South Park	CMDY	Wed	10:30P	30	3.3	5.6	1506	1.6
25	Rugrats	NICK	Sat	10:00A	30	3.2	10.2	2307	2.4
25	Rugrats	NICK	Sun	10:00A	30	3.2	9.3	2257	2.3
25	Kenan & Kel	NICK	Sat	9:00P	30	3.2	5.2	2257	2.3

Sources: Nielsen Media Research, Turner Research

SOUTH PARK'S HALLOWEEN SPECIAL GOT A 3.8 RATING*



**NOTHING DRAWS A CROWD LIKE
ZOMBIE MORTICIANS, DECAPITATIONS
AND WORCESTERSHIRE SAUCE.**

For more information call Brad Samuels at 212-767-8860.

© 1997 Comedy Partners. All rights reserved. Internet address <http://comedycentral.com>

*Comedy Central's research of Nielsen Media Research overnight ratings (Oct. 29th, 10pm-10:30pm), subject to qualification upon request.



Cable consultant gets in on action

Joins Rifkin to help promote 'digital-less' digital cable

By Price Colman

In a previous life as a partner with the Denver-based consulting firm Bortz & Co., Lee Clayton spent a lot of time convincing cable operators that competition was coming and then helping them devise strategies to deal with it.

Rewarding as the work was, something was missing. About a month ago, Clayton filled in the gap, moving from the boutique firm to cable operator Rifkin & Associates, where she's the new vice president of marketing.

"At Rifkin, I have the opportunity to develop a strategy, handle the execution and be involved all the way through," she says. "That's what you miss as a consultant."

Given Rifkin's acquisitive nature, Clayton is likely to have a full plate. The MSO, which has about 330,000 sub-



Lee Clayton gets to be more hands-on at Rifkin & Associates.

scribers, ranks only 24th among the top 50 cable operators, but it's poised for a substantial growth spurt. By this time next year the company could be passing 500,000 subs, and company officials have

said 750,000 subs is achievable.

Count on Clayton to be right in the thick of it, spurring internal growth and marketing new products and services to new and existing customers.

"My mandate, which I sort of created for myself, is to make this company one of the premier marketing telecommunications companies," she says. "By that, I don't mean a company that has the prettiest TV ads. I mean effective campaigns and materials—marketing that generates results. Another one of my goals is to broaden the definition of marketing from the way I think some people in the industry have looked at it traditionally—beyond media advertising and promotions—to include all aspects of execution, including direct sales and supporting customer service representatives with training."

One immediate responsibility: sup-

porting the launch of Total TV, which Clayton describes as "digital cable without the digital." Total TV, which is being rolled out in four recently rebuilt systems, features four to 12 new basic analog channels, various movie plexes, additional pay-per-view channels and the StarSight interactive guide.

"That's like four products being launched in one," says Clayton. "For the consumer to see value in it, buy it and use it properly, we need to make sure all employees are educated properly—not only on its features and components but also its value. ... As an industry, we have not done a good job of communicating to the customers the value we bring."

That's hardly Clayton's only immediate concern. Rifkin has launched high-speed data service in at least two markets, is testing cable telephony in at least one market and is preparing for a digital cable test early next year.

After 10 years of prepping others for the telecommunications race, Clayton is particularly eager to see what it's like to cross the finish line.

"When you're a consultant, you come up with what you think are great ideas, sell them, then you kind of go away," she says. Working in the MSO trenches means "being able to see it through and see the reward at the end. There's also risk—you're also now accountable for it. That doesn't bother me." ■

AccuWeather makes cable system inroads

Carriage is up more than 50% since 1996

By Donna Petrozzello

Local weather forecast specialist AccuWeather Inc. is moving rapidly into cable.

In the past year, almost a dozen cable systems have signed on for AccuWeather's Local Cable Weather service, which provides local weather reports and updates 24 hours a day. Most of those systems have signed on in the past few months, giving AccuWeather 62% more carriage on cable this year than it had last year.

Local Cable Weather uses text messages, radar and weather maps to deliver news about local weather conditions. Operators can take the service around the clock or for a few hours, says AccuWeather's founder and president Dr. Joel N. Myers. Systems also can retrieve an array of custom reports, including updates on fishing conditions for systems serving beachfront areas.

Many of the operators that take Local Cable Weather continue to air The Weather Channel on a separate channel for TWC's national weather reports, Myers says. Most operators pay a flat

fee for Local Cable Weather, ranging from \$590 to about \$1,900 per month.

In return, operators keep revenue from advertising and sponsorships within the AccuWeather reports. "One of the most popular things to sell by radio or TV stations is the local weather forecast. Here, you get a local forecast every two minutes to sell. It can be a new revenue source for operators."

Tele-Communications Inc. of Long Beach Island, N.J., is one cable system that signed on for Local Cable Weather soon after it reached the market last year. TCI Long Beach carries the channel 24 hours daily as a complement to The Weather Channel.

"We wanted to give customers a choice in weather coverage," says TCI Long Beach Technical Manager Tom O'Reilly. "Viewers like the fact that AccuWeather gives them a more local report."

"Clearly we expect this will be a very popular product," says Myers. "We're not asking operators to replace The Weather Channel with AccuWeather. But we are able to give people localized weather reports whenever they want." ■

Technology

November 10, 1997

Make headlines make deadlines



Serving the news journalist

Clipbox means journalists can view and even edit video alongside text on their own terminals.

Serving the news director

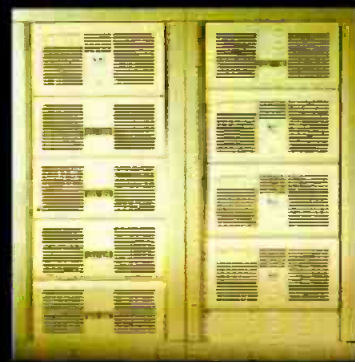
Clipbox means instant running order changes, graphics integration, re-edits, playout, re-cues, skips and freezes.

Serving the news engineer

Clipbox means total integration with news and automation systems - and high reliability, low maintenance.

Serving the news editor

Clipbox means powerful, interactive non-linear picture and sound editing with pen and tablet.



CLIPBOX®

The world's most advanced video server



QUINTEL

Call our 24 hour Clipbox Hotline now: 1 800 218 0051 Ext. 741

Quintel Inc., 28 Thorndal Circle, Darien, CT 06820 Tel: (203) 656 3100 Fax: (203) 656 3459 <http://www.quintel.com>

DTV channel problems may delay launch

Broadcasters tell FCC that unresolved channel petitions could push back Jan. 2, 1998, deadline

By Chris McConnell

Broadcasters say they will need some help from the FCC in order to make good on promises to have digital TV stations on the air by fall 1998.

Reporting last week on their progress, station owners said they will not be able to sign off on some transmitter orders until regulators resolve pending petitions to adjust the FCC's table of DTV channel assignments.

"Our construction schedule assumes that this decision will be made no later than January 2, 1998," ABC told the FCC, reporting on the building progress of its Philadelphia station. "Any delay beyond that date would seriously jeopardize our ability to meet the November 1, 1998, commitment."

ABC and other station owners earlier this year promised the FCC they would be able to put a series of DTV stations in the top 10 markets on the air by next fall. Those "early buildout" pledges covered 26 stations.

Although the FCC cannot enforce the 18-month pledges, the station owners agreed to provide the commission with progress reports on the early buildout.

Last week most said they were on target to meet the 18-month commitments, provided the FCC resolves the lingering issues over DTV channels. Regulators in April assigned each station a channel for sending out digital TV signals. Since then, however, the commission has received more than 200 requests to reconsider either individual channel assignments or elements of the entire channel assignment plan.

Tribune Broadcasting, for instance, said it is on target to have its KTLA(TV) Los Angeles on the air next fall, provided the FCC resolves Tribune's petition to have a digital TV channel assignment other than ch. 68.

ABC told the FCC it will not be able to purchase transmitting gear for its

KABC-TV Los Angeles until the commission resolves its DTV channel assignment. The company also said construction of

its San Francisco station transmitter cannot begin until the channel assignment in that market is resolved as well.

Similarly, CBS said it is waiting for the commission to clear up a petition concerning its Detroit station before it asks for a DTV construction permit. The company told the FCC it hopes to have stations in New York, San Francisco and Philadelphia on the air by next November, if not sooner.

Fox said it is having trouble finding tower space for its Philadelphia DTV station and may not be able to have it on the air by Nov. 1. "If we are ... unable to meet our 18-month commit-

ment in Philadelphia, we shall attempt to identify an additional major market in which it will be possible to complete a DTV installation by November 1, 1998," the company said.

Fox also said it expects to have stations in Dallas and Detroit ready for testing by next fall.

NBC said its ability to have stations on the air in New York and Chicago will depend on pending negotiations concerning tower space in both markets. The broadcaster said it is on target to begin broadcasting digital signals in Los Angeles, Philadelphia and Washington by next November. ■



Jim McKinney, the former director of WHD-TV Washington, checks out the station's signal on a 60-inch screen.

Motorola and Sarnoff join DTV forces

Will co-develop chipsets for TV sets and set-top boxes

By Glen Dickson

Motorola Inc. and Sarnoff Corp. have formed a joint initiative to develop silicon chipsets for digital TV receivers and converter boxes.

Under the exclusive agreement, Motorola's Semiconductor Products Sector will license Sarnoff's intellectual property on DTV and also will receive design assistance and product development help from Sarnoff. While financial details of the deal weren't disclosed, the multiyear contract is worth "tens of millions of dol-

lars" to Sarnoff, according to Bob Stokes, Motorola's director of digital TV operations.

"The ATSC standard says what to broadcast in order to be compliant, but it doesn't tell anybody how to build a receiver," says Glenn Reitmeier, Sarnoff's vice president of high-definition and multimedia systems. "Our goal is to develop a cost-efficient receiver implementation, and Motorola will be getting our algorithms, circuit designs, silicons and the software that runs inside the silicon. We want to combine our basic know-how in DTV with their com-

mercial know-how."

The two companies already are working on three semiconductor products that Motorola hopes to sell to consumer electronics manufacturers: a digital standard-definition (SDTV) chipset for entry-level widescreen sets; a converter-box chipset that will allow existing analog TVs to display SDTV signals, and a high-end chipset for HDTV sets.

Since the DTV standard reserves 512 kilobits per second for data transmission, Motorola will also target the TV as a central platform that will supply data to peripheral devices in the home, either through FireWire or RF connections, Stokes says.

Motorola plans to use its existing microprocessor technology in its DTV chipsets, integrating its ColdPower microprocessor into its converter-box chipset and its PowerPC microprocessor into the HDTV chipset. The company will also incorporate its Scorpion graphics processor into all the DTV semiconductor products.

Development boards for SDTV chipset solutions will be available in first quarter 1998, while the HDTV chipset is due in fourth quarter 1998. Stokes says that components of Motorola's DTV chipsets, such as its Dolby AC-3 decoder, will be used in some of the DTV receivers making their debut at the Consumer Electronics Show in Las Vegas in January.

Consumer electronics manufacturers are expressing particular interest in the Motorola/Sarnoff SDTV chipset, according to Stokes. "A number of manufacturers intend to provide digital TVs that are capable of receiving all 18 formats but are capable of displaying SDTV only," he says. "They need to hit a certain price point."

Stokes predicts that in 2000 a 28-inch widescreen SDTV set will cost \$2,650, while a full-blown 52-inch HDTV projection set will cost around \$4,500. Converter boxes should be in the \$200 range.

Motorola had \$7.9 billion in semiconductor sales worldwide in 1996, and the company has been a longtime supplier of silicon for cable set-top boxes. Motorola's commitment to make silicon for digital TV sets should send a reassuring message to broadcasters as they make the transition to digital transmissions, says Sarnoff's Reitmeier: "Broadcasters should get an extra dose of confidence from seeing a major player like Motorola step up to the plate." ■

Sony debuts low-cost 16:9 camera

Digital signal processing unit will dock to analog recorders

By Glen Dickson

Sony has developed a new widescreen digital camera that could be a cost-effective tool for early DTV production.

The digital signal processing camera, called the DXC-D30WS, will sell for \$15,400 and

work in either the 16:9 or the 4:3 aspect ratios. The switchable camera has 700 lines of horizontal resolution in the 16:9 mode and supports both component digital and component analog output, which will allow it to work with analog Betacam SP recorders as well as Sony's digital DVCAM, Betacam SX and Digital Betacam formats.

Larry Thorpe, Sony vice president of acquisition and storage systems, says the new camera should fill a void at the low end of the widescreen SDTV market. Sony already makes a widescreen Betacam SX camera for broadcast news acquisition and a widescreen Digital Betacam unit for episodic television and feature production, and Thorpe thinks all of the company's widescreen cameras will be in demand when DTV broadcasts begin.

"Consumers are going to want to see their [DTV] screens filled," Thorpe says. "There will be marketplace pressure on broadcasters to get into widescreen, even though 4:3 is allowed under the standard."

Although Sony sees the DXC-D30WS's target market as high-end business and industrial video producers along with small to midsize broadcasters and cable networks, the camera may appeal to a broader base given its ability to dock to Betacam SP recorders, which would allow a lot of stations to begin widescreen SDTV production with existing gear.

Although recording in analog and redigitizing for broadcast isn't ideal from a quality standpoint, repurposing existing analog recorders to begin widescreen production would be cheaper than spending \$35,000 apiece for new Betacam SX widescreen cam-



Sony's new DXC-D30WS 16:9/4:3 camera will dock to both analog and digital recorders.

recorders. "Component analog and widescreen needs to be considered," says Thorpe.

The DXC-D30WS will be available in mid to late November. The standard \$15,400 configuration includes a tripod plate, external microphone,

widescreen electronic viewfinder and remote ClipLink control, which will allow users to create index pictures when shooting with a DVCAM recorder and then perform drag-and-drop editing with Sony's EditStation.

Optional accessories include a 2/3-inch-format internal focus 18X lens, a triax camera control system and a number of videocassette recorders, including the DSR-1 DVCAM, DNV-5 Betacam SX, PVV-3 Betacam SP and BVV-5 Betacam SP. According to Pierre Lesperance, Sony senior marketing manager for cameras, editing systems and VTRs, a DXC-D30WS with a DVCAM back costs about \$22,000 without a lens; the remote triax control system costs another \$13,000-\$17,000.

Sony has also started shipping its Betacam SX widescreen camcorder, the DNW-9WS. Early customers are WRCB-TV Chattanooga; KTMD(TV) Houston; KSL-TV Salt Lake City, and WVEC-TV Norfolk, Va. ■

Errata

The last paragraph in an Oct. 27 story about AccuWeather's new weather graphics system was cut short. The full paragraph:

CNN, the beta site for the Ultra-Graphix ULTRA system, has been using the system since July 1996. According to CNN weather department manager Steve Gallien, CNN decided to add the AccuWeather system to complement its existing WSI 9000 system because of its advanced graphics capabilities; CNN still uses the WSI system for its radar and satellite imagery.

Cutting Edge

By Glen Dickson

KCPQ(TV) Tacoma, Wash./Seattle has become the first station to purchase **Odetics Broadcast's** Roswell facility management system. The Kelly Broadcasting station will use the Roswell system to handle resource management and automation for KCPQ's combination of satellite feeds and studio and live segments. The Roswell system will control an Odetics TCS90 automated video library with Panasonic D-5 VTRs and an HP MediaStream video server in use at KCPQ. The new Odetics automation system is scheduled for installation in January.

Fox affiliate KAYU-TV Spokane, Wash., has purchased **JVC** Digital-S gear to upgrade its commercial production and industrial video services to digital. KAYU-TV is acquiring video with a BR-D40 dockable Digital-S recorder mounted on a new JVC KY-D29 digital signal processing camera. The Mountain Broadcasting-owned station, which previously used 3/4" tape, also is using a JVC BR-D80 Digital-S edit recorder in con-

junction with an Avid Media Composer nonlinear editor.

Pomposello Productions and Atlantic Motion Pictures, both of New York, collaborated to create a new fall subscription spot for The Movie Channel (TMC).

Director and executive producer Tom Pomposello emblazoned TMC's spherical logo on 3-D animations of bouncing balls created by Atlantic Motion Pictures. Using Lightwave 3-D software, Atlantic CGI designer Timothy Clark developed a 3-D environment in which different-colored TMC balls bounce into view and then roll into position to create a marquee square. Pomposello then inserted rapid-cut movie footage into the marquee square for a movie premiere effect.

NextLevel Systems' Satellite Data Networks unit is supplying TCI's Hong Kong-based National Digital Television Center with a four-channel DigiCipher II/MPEG-2 digital uplink encoding system and DSR-4400 receivers for its MGM Gold movie service in Asia. The NextLevel system will be used to compress MGM Gold offerings for uplink from NDT's Hong Kong site to the APSTAR 1 satellite, which has a footprint covering Hong Kong,

India, Indonesia, Malaysia, the Philippines, Singapore, Taiwan and Thailand. MGM Gold, which is distributed via cable operators and DTH providers, is owned by MGM Gold Networks (Asia), a joint venture of MGM and Encore International.

Warner Bros. Post Production Services has installed two **AMS Neve** digital film consoles at its re-recording

facility (the Video Services Corp. subsidiary also operates a site in Tappan, N.Y.). As Fox Tape's back-up facility, Atlantic Satellite is using the new antenna to downlink and transmit feeds of NFL and NHL games for Fox Tape. Atlantic also is using the antenna to provide NHL Productions with downlink and record services for all NHL games. In addition, the antenna is used to downlink all NBA games and transmit them to Audio Plus International, a Video Services Corp.-owned post-production facility, for international distribution.

Coaxial cable supplier **CommScope Inc.** has opened a new Technical Training Center at its Hickory, N.C., headquarters. The center provides classroom and lab instruction by industry-certified instructors on planning, installing and maintaining a data network cable infrastructure. In addition to offering the BICSI Installation Registration Program, the CommScope center also will offer courses on structured cabling, fiber optics, broadband communications and standards of premise wiring.

Three stations within the Univision TV Group—KMEX-TV Los Angeles, wxTV(TV) Paterson, N.J., and WLTV(TV) Miami—have been upgraded with **Hitachi** digital studio cameras. Each station now has three SK-2600W 16:9/4:3 switchable studio cameras and one SK-2600PW portable switchable studio camera. All of the Hitachi cameras are equipped with 12-bit A/D converters and 20:1 Fujinon lenses.

An AMS Neve digital film console in action at Warner Bros. Post Production Services in Burbank, Calif.



facilities in Burbank, Calif., where they are used in two long-form television recording stages. The consoles, each of which provides 88 inputs and has 72 faders on its control surface, are designed for two-mixer operation. Automation for



A look inside CommScope's new Technical Training Center

the digital film consoles is provided by AMS Neve's Encore automation system. The consoles will be used for movies and such long-form shows as *ER*.

Atlantic Satellite Communications, Northvale, N.J., has installed another 11-meter satellite earth station at its Northvale



Pomposello Productions and Atlantic Motion Pictures collaborated on this animation-intensive spot for The Movie Channel.

Broadcasting & Cable's **Telemedia**

THE CONVERGENCE OF TELEVISION, RADIO AND NEW MEDIA

Internet Programming

SonicNet takes surfers to Streamland

Web music service to play alternative MTV role

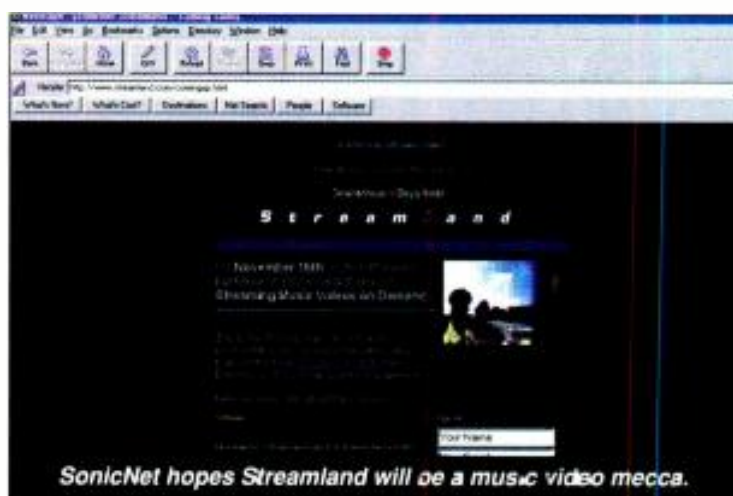
By Richard Tedesco

SonicNet springs a new Internet programming model this week with the debut of Streamland, the first site to offer full-length music videos.

The innovative Web music network plans to make an eclectic mix of more than 100 non-mainstream music videos available for streaming when the site (www.streamland.com) goes up on Nov. 15. Levi Strauss, which underwrote the successful Supercast concert series over the summer, is sponsoring the free content. Users will need to run RealNetworks' RealVideo 5.0 to see the videos.

Some 120,000 PC users tuned in to the 12 Supercast concerts, which included events from Lilith Fair, Lollapalooza and the Horde tours. In Streamland, SonicNet hopes to draw a large online audience with videos not likely to be seen on MTV or any other TV music video outlets. "Most of the videos you'll see on Streamland will be very edgy or very new," says Nicholas Butterworth, SonicNet president and editor in chief.

Streamland will offer users ready access to its entire database of punk, hip-hop, rock and electronic music, which is expected to grow by 10 titles weekly. Users can cruise new titles or the top 20 (deter-



mined by demand) or can access exclusive live performances and interviews produced by SonicNet. Fans can also access preselected mixes of three or four music videos in each genre.

The new service is the first result of the deal in which Paradigm, SonicNet's parent, is being acquired by the TCI Music unit for \$24 million. The Box, part of TCI Music, informally helped with the Stream-

AOL loses e-mail function on heels of court win

America Online's star-crossed fortunes continued on the e-mail front last week, when it suffered another protracted outage.

AOL's five-hour loss of e-mail service on the morning of Nov. 3 came on the heels of a court victory in the initial round of its struggle to quash a "spammer" that has been harassing AOL subscribers. The Halloween victory in U.S. District Court in Alexandria, Va., granted AOL an injunction to stop Las Vegas-based Over the Air Equipment from blitzing AOL members with e-mails. The e-mails have offered members a link to Over the Air's risqué cyber-stripper Websites.

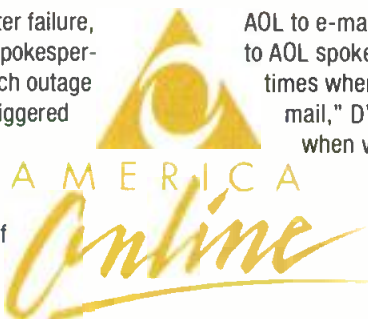
AOL is hoping the action will set a precedent it can use against other mass-mailing Internet spammers.

The Nov. 3 interruption of AOL's e-mail ser-

vice was caused by a router failure, according to a company spokesperson. It was the second such outage in a week; the first was triggered by another technical glitch five days earlier.

Meanwhile, AOL has a recurring problem of slow e-mail transmissions—particularly e-mail sent by non-AOL members via the Internet to addresses of AOL subscribers. Some e-mail transmissions to AOL apparently are taking as long as eight hours to reach their destinations.

The lag is caused by sheer volume—an average 18 million e-mail messages transmitted daily—and by the priority assigned by



AOL to e-mail sent by its members, according to AOL spokesman Rich D'Amato. "There are times when we are queuing Internet e-mail," D'Amato says. "There are times when volumes cause delays that can last several hours."

The service glitches are related to the capacity shortfall that AOL is attempting to fix with its ongoing \$350 million upgrade. But the addition of

20,000-25,000 modems monthly still isn't handling the traffic that AOL's growth has spurred.

Last week AOL awarded GTE Internetworking a \$500 million extension of its contract to expand and operate its portion of AOLnet, bringing the total contract to \$1.2 billion through 2002. —Richard Tedesco

land programming concept, according to Butterworth.

As it develops Streamland on the 'Net, SonicNet also holds out the prospect of migrating the content to major online networks, such as America Online or Microsoft Network. Both co-promoted events in the Supercast series. "I'm not going to rule out that

you might see Streamland on other networks," Butterworth says.

But an undisclosed amount of support from Levi Strauss will keep Streamland going in a campaign of a few SonicNet projects that target teens. "You look for areas to plant a flag [online]," says Jay Thomas, Levi Strauss direc-

tor of digital marketing. "We know that music plays a very important role in their lives, and we know that music content is something that is pretty interesting to them."

Levi Strauss also has planted its flag with NBC online, in addition to using its own Website to give its current "They Go On" cam-

paign an Internet afterlife. In Streamland, users will be able to see the entire six-spot narrative.

Beyond Streamland, SonicNet is looking to push the online video envelope as far as it can. And Butterworth is ramping up with server capacity to avoid potential online traffic jams. "It would be dishonest to pretend the Internet was built for this," Butterworth says. "It wasn't."

That's one more motivation for SonicNet to pursue ongoing conversations with cable Internet service providers. But the TCI Music deal with Paradigm is likely to put SonicNet in the picture with @Home, the online service that features TCI as a key partner. **TN**

Online Music

Microsoft, AT&T break into 'Net music

Liquid Audio, Verve Pipe provide technologies for ventures

By Richard Tedesco

Microsoft Corp. and AT&T launched initiatives in the Internet music business last week, as Microsoft linked with Liquid Audio, and AT&T tapped Verve Pipe for a technology test.

Microsoft's move appears to be the more ambitious of the two. It plans to patch its NetShow streaming technology into software from Liquid Audio for online delivery of CD-quality music. The Liquid Audio servers will rely on NetShow as the streaming engine, enhancing the platform offered to online music marketers. Previews of pop tunes for purchase online can be streamed in music video form with NetShow for a glitzier marketing look.

"That bolsters Liquid Audio's offering to the music industry," says David Britton, Microsoft group product manager for NetShow. "Effectively, the Liquid Audio deals will all incorporate the Microsoft technology."

That includes existing deals with such diverse music content providers as MTV, VH1, N2K's Music Boulevard, Knitting Factory, Rounder Records and EMI Records Canada, as well as deals in progress. N2K currently sells downloads of some tracks for \$1.49 each. The Knitting Factory offers selections at 10 cents per minute.

Full integration of the NetShow technology is expected by the first quarter of next year, according to Britton. Microsoft will promote Liquid Audio's Liquid Player (which enables PC users to access content) on its own Website, and Internet Explorer becomes Liquid Audio's preferred platform.

There is no present financial arrangement, but Microsoft is not ruling that out.



Meanwhile, AT&T will run a trial of its A2B Music platform, making a live version of Verve Pipe's Reverend Girl available for free download from the A2B site (www.a2bmusic.com), the group's site (VervePipe.com) or BugJuice, the BMG Entertainment site (www.bugjuice.com). That free trial will be the first in a series over the next six months, culminating with at least one in which AT&T will charge for the download. "It's going to prove to us that people in large numbers do the download," says Larry Miller, CEO of A2B Music.

The objective is to promote the A2B platform as a "de facto" standard for downloading, with an eye to selling the platform to prospective music marketers—preferably major record labels looking to jump online. "If the market is there, then we will be in the business," says Miller.

AT&T is extolling the A2B platform as a particularly elegant one for its sound quality and its compression, which it claims reduces the space that downloads occupy on hard drives. But it has a back-office relationship with Microsoft, and that suggests the prospect of some future melding of this technology with the Liquid Audio platform. **TN**

AOL, MSN remain atop 'Net ratings

The following is a list of the top 15 information/entertainment sites as categorized by BROADCASTING & CABLE, based on projections from RelevantKnowledge for October and September. The ratings are based on household, office and school usage measuring online activities of 1,700 users in RK's random sample, projected against an estimated national PC Internet user base of 44 million.

rank/site	unique users Oct.	Sept.
1. America Online	9,968,000	7,831,000
2. Microsoft Network	6,487,000	5,929,000
3. CNET*	4,940,000	4,346,000
4. ZDNet*	4,251,000	3,974,000
5. CNN*	3,163,000	3,669,000
6. Pathfinder	2,577,000	2,436,000
7. MSNBC	2,472,000	2,016,000
8. ESPN SportsZone*	2,075,000	2,187,000
9. USA Today*	2,001,000	2,275,000
10. Weather Channel	1,952,000	1,714,000
11. ABC News	1,719,000	1,463,000
12. Disney Online	1,323,000	1,619,000
13. CBS SportsLine	1,315,000	1,379,000
14. Sony Online*	1,269,000	N/A
15. Warner Bros.*	1,134,000	N/A

Notes: *site data based on aggregation of multiple domain names. N/A: not available; less than 1% of user sample visited site.
Source: RelevantKnowledge

Warner's new 'franchise' chews up online scenery

Warner Bros., togglethis interact on 'Net animation

By Richard Tedesco

Warner Bros. Online is about to recast Internet advertising with an animated miscreant dubbed Bozlo Beaver.

Bozlo, the handiwork of New York-based togglethis, is now a Warner character who creates on-screen mischief in brief lead-ins for animated product promos. "We believe Bozlo is a franchise," says Jim Moloshok, senior vice president of Warner Bros. Online. "We believe we can use our clout to make him an online celebrity."

In addition to buying into the character, Warner Bros. is buying into togglethis's proprietary Interactive Character (IC) technology, which makes Bozlo respond to PC users' proddings. PC users can download the engine from the togglethis site (www.togglethis.com) and receive a series of six animated Bozlo episodes over as many weeks. Bozlo appears on screen for 60 to 90 seconds to disrupt the scene, blowing virtual holes on PC screens and even kidnapping cursors for a cab ride to Mexico—unless he's being bounced around the screen himself.

Behind Bozlo, Intel "bunnymen" appear, using whimsical magic tricks to convey commercial messages. Warner figures that other sponsors will want to create their own animated icons to follow Bozlo's goofball antics. "We're creating these interactive entertainments with Bozlo to provide ad platforms to our clients," says Moloshok, who expects to line up clients within a month.

While Warner pitches, togglethis is producing a new set of longer Bozlo episodes for January debut. The two companies also plan to co-create new characters, possibly drawn from Warner's *Insomniacs' Asylum* on America Online. Some other Warner characters may also be rendered in IC, including the animated Rosie O'Donnell.

The IC animations aren't memory hogs. They take only 15-30 kilobytes of space, with the downloaded engine providing the characters with a set of preset movements.



Apart from the ad possibilities, Warner will explore using the patent-pending technology to animate hosts on its own sites. And the nonexclusive pact with Warner leaves togglethis free to pursue other deals with studios, entertainment companies and advertisers. Next, it will work with Universal Press Syndicate to animate Garfield and Doonesbury, according to Marc Singer, togglethis co-founder and creative director.

Tapping Warner as a first partner is a good pick: The studio's current online distribution includes its own multiple Websites and distribution on Internet Explorer 4.0 in four customized "channels" of content.

Xena, Hercules make legendary journeys via multipath

Xena, the popular warrior princess, and mythical muscle-man Hercules will soon have afterlives in animated multipath movies online and on CD-ROM multipath movies.

Brilliant Digital Entertainment has a deal with Universal Studios Consumer Products Group for rights to create animated characters based on the *Xena: Warrior Princess* and *Hercules: The Legendary Journeys* syndicated series and the direct-to-home *Hercules & Xena: The Animated Movie*, not yet released.

Brilliant plans to put Xena and Hercules in multipath cartoon form for release sometime in fourth quarter 1998. Under terms of the deal, Brilliant will produce original scripts and draw on 50 Xena episodes that Universal already has in the can. The multipath format will permit PC users to select hundreds of path alternatives in the 3-D-like animated features, selecting mood swings for the superheroes to act on.

No word on just how many Xena and Herc



CD-ROM titles or online episodes Brilliant plans to produce on its Website (www.bde3d.com). But it has unlimited latitude to produce any number of either during a license to turn the TV superheroes into 'toons through 2004.

The angle for Universal is an obvious one. "This agreement with Brilliant is a brand builder for the Hercules and Xena properties," says Tim Rothwell, senior vice president for sales in Universal Studios Consumer Products Group.

Brilliant starts to build its multipath business with the release of *Cyber-Swine* later this month and *Popeye* features next month. In addition to release as stand-alone CD-ROM titles (no prices set), they will be bundled with Packard Bell NEC machines.

Last week Brilliant sealed a pact with CompuServe to allow CompuServe subscribers to order the multipath animations directly. The deal provides Brilliant with its own site on the service, with a bulletin board, library and chat area. That is, in effect, a deal with America Online, which is moving toward a merger with CompuServe next year.—Richard Tedesco

Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED MANAGEMENT

General Manager needed immediately for 6000 watt FM station in growing North Georgia market. Fax resume including experience, telephone, and fax numbers to 770-850-7010. Attn: J.T. White.

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.

HELP WANTED NEWS

Suburban New York City radio stations seeking on-air talent for news and other programming. Send tapes and resumes to VP/Programming, Pamal Broadcasting, Box 188, Peekskill, NY 10566. EOE.

HELP WANTED ALL POSITIONS

The members of the New Hampshire Association of Broadcasters are committed to the FCC's goals of non-discrimination and affirmative action. If you would like to be considered for employment in the New Hampshire broadcast industry, please send your resume to: Mr. B. Allan Sprague, President, New Hampshire Association of Broadcasters, 10 Chestnut Drive, Bedford, NH 03110. No phone calls. The members of the New Hampshire Association of Broadcasters are Equal Opportunity Employers.

SITUATIONS WANTED MANAGEMENT

Seeking **GM/GSM/Announcer** position in small to medium market. Buyout potential if interested. Experienced. Top biller. Turn arounds. Top references. Willing to relocate. Ted 212-421-7699 or 212-737-2997. 448 E. 78th Street, Apt. 2A, NY, NY 10021.

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.

TELEVISION

HELP WANTED SALES

SILVERKING BROADCASTING

*If you could have joined the FOX network
when it started, would you have taken the job?*

*Tired of the "same old" mentality in broadcasting today?
Want to be part of Barry Diller's next television revolution?*

DIRECTOR OF SALES

Silver King Broadcasting is looking for highly motivated, uniquely creative, out of the box thinking Sales Executives for the position of Director of Sales. Barry Diller's next television venture is about to get started this spring and you can be a part of it. This is not your ordinary "sign-on", so leave that traditional thinking behind.

If you are this type of executive, then send your resume to:

Attn: ABW
2425 Olympic Boulevard
West Tower, Suite 6000
Santa Monica, CA 90404
Fax: (310) 247-7261

EOE



NBC Cable Networks

For the latest fast-breaking news in television careers, turn to NBC Cable Networks. CNBC, the world premier business news network, and MSNBC, the breakthrough 24-hour information service, have opportunities for innovative professionals to develop and manage our regional subscriber base.



REGIONAL MANAGER, AFFILIATE RELATIONS

Responsible for managing a sales territory that includes Western Canada. You will be responsible for gaining subscriber and local ad sales distribution, negotiating contracts, conducting product trainings, and participating in state and regional shows. Travel required. You must have a proven record in related positions, an understanding of affiliate relations and experience in the cable television or broadcast industry. You must be an enthusiastic, self-starting team player with excellent presentation skills. Reports to the Vice President of Affiliate Relations & National Accounts. Position based in Los Angeles.

ACCOUNT EXECUTIVE, AFFILIATE RELATIONS

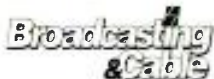
Responsible for assisting in overall distribution and marketing goals for CNBC and MSNBC. You will work with Regional Managers and Directors in all aspects of Affiliate Relations including sales presentations, trainings, and regional and state shows. Travel required. Proficiency in MS Word, Excel, Power Point required. Familiarity with the Internet a plus. Must be a motivated, enthusiastic team player. Position based in Los Angeles.

We offer competitive salaries and comprehensive benefits packages. For confidential consideration, you may send or fax your resume to:

**MSNBC Employee Relations-TT, One MSNBC Plaza,
Secaucus, NJ 07094. Fax: 201-583-5819**
An Equal Opportunity Employer M/F

ADVERTISING SPACE SALES

An immediate opening exists for a salesperson with 2-3 years sales experience. An advertising or technical selling background preferred. Position requires 50% travel in this East Coast territory. We offer base + commission plus a comprehensive benefits package. If you are self-motivated and possess excellent communication/presentation skills, please mail resume with cover letter outlining your qualifications and salary history/requirements to:



c/o Robert Foody
245 West 17th Street
NYC 10011
EOE

Television/Local Sales Manager. WB 17 is looking for a motivated, aggressive leader for our Philadelphia sales effort. Minimum 5 years TV/Media Sales. Management experience preferred. Strong research ("TV Scan, Scarborough), sports background a plus. Resumes to Sales Dept., 5001 Wynnefield Avenue, Philadelphia, PA 19131. EOE. *No phone calls please.*

Scarborough's television division is growing fast and we need top notch salespeople for our Chicago office. You'll need experience in television sales and a working knowledge of qualitative research. Computer skills are essential. You'll call on TV stations selling the Scarborough product line as well as training sales staffs. Travel is required. Send resume and other materials to: Evan Goldfarb, Scarborough, 205 W. Wacker Dr. #1822, Chicago, IL 60606. Fax (312) 201-8468.

Local Sales Manager. Person should be computer literate, team oriented, creative and possess exceptional leadership, organizational and "people" skills with the ability to teach and motivate a local sales staff. Must have at least two (2) years in local television sales. Please forward cover letter and resume to Diane Fancher, Human Resources Dept., WUTV, 951 Whitehaven Road, Grand Island, NY 14072. WUTV is an EOE. *No phone calls please.*

National Sales Manager. WWMT-TV, the Granite Broadcasting CBS affiliate in the Grand Rapids-Kalamazoo-Battle Creek market. Is seeking an energetic, enthusiastic, aggressive individual to lead our National sales efforts. Ideal candidates should have a minimum of 3-5 years regional or national sales experience with a proven track record of success. Candidates should also have strong presentation and negotiation skills, computer knowledge and the ability to lead a very successful national sales team. Send resume to Margie Candela, Human Resources, WWMT-TV, 590 W. Maple Street, Kalamazoo, MI 49008. EOE.

Join the Team. High-end broadcast production company seeking energetic, optimistic broadcast sales person. Must be knowledgeable in syndication/placement of 1/2 hour television programming as well as a working knowledge of Nielsen Ratings. Some travel required. We are looking for a highly motivated, self-directed individual with excellent people skills. Please send a letter of interest along with a resume to Broadcast Sales Position, PO Box 460, St. Germain, WI 54558.

General Sales Manager. Successful, creative, leader needed for Central Florida FOX affiliate. Inventory management, budgeting and strategic planning skills required as well as the people skills necessary to build a team of winners. Minimum of five years sales management experience. Cover letter and resume to Business Manager, WOFL FOX35, 35 Skyline Drive, Lake Mary, FL 32746. Closing date November 17, 1997. *No phone calls.* EOE.

General Sales Manager: WREX-TV, the NBC station in Rockford, Illinois, seeks a General Sales Manager to direct and manage the Sales Department. 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 Manager. If qualified send resume and cover letter to WREX-TV, Attn.: John C Chadwick, General Manager, PO Box 530, Rockford, IL 61105.

General Sales Manager needed to lead sales team at WNEP-TV. This individual must have strong leadership skills, be a sharp negotiator, and have previous management experience. WNEP-TV owned by The New York Times Company, plays a lot bigger than it's #47 market size. We are state of the art and the unquestioned, if not, unchallenged market leader. If "wait and see" and "good is good enough" are in your vocabulary, please don't reply. But, if you want to help invent the way television will work in the next century, if you can help us develop new revenue streams, and if you want to work for a company with pride, ethics and a tradition of putting people first, send your resume to: Rene' LaSpina, WNEP-TV, 16 Montage Mountain Road, Moosic, PA. 18507.

Account Manager: WESH-TV, Orlando, Florida, a Pulitzer Broadcasting Company station and strong NBC affiliate in a top 25 growth market, is seeking an aggressive individual with strong communicative and negotiating skills and who is proficient in analyzing and interpreting statistical data. Four years previous television sales experience preferred. College degree preferred. If you are interested in applying for this position, send resume to Claudia Wickham, Local Sales Manager, WESH-TV, PO Box 547697, Orlando, FL 32854. *No phone calls!* An Equal Opportunity Employer.

HELP WANTED MANAGEMENT

Local Sales Manager, West Virginia Radio Corporation's heritage news talk/sports leader. WAJR-AM, Morgantown WV. Flagship station for WVU sports and statewide satellite news network. Looking for an aggressive, enthusiastic leader to manage sales effort and bring creative new business development ideas to the table. College town, excellent schools and beautiful mountains. Fax resume in confidence to Gary Mertins 304-296-3876. EOE.

HELP WANTED OPERATIONS

Director of Operations: Leading cable TV network has a highly visible opportunity for a Director of Operations to plan and execute studio and field production; formulate the future direction of the operation; and determine the technical needs of the production facilities. You will also propose and administer capital projects, operating budgets and purchasing; and oversee the staffing and scheduling of technical crew. To qualify, you must have a 4 year degree (or equivalent) and a minimum of 6 years of experience in television production, management and business administration. Additional business degree helpful. Extensive knowledge of studio production (from the technical to the interpersonal perspectives) is necessary; ability to work under pressure, meet deadlines and administrate an operation with multiple and varied agendas required. Strong supervisory skills and the ability work a flexible schedule including nights, weekends and holidays are important. For consideration, please send resume to: Cable TV Network, Dept. TS, Suite 404, 100 Crossways Park West, Woodbury, NY 11797. An equal opportunity employer.

HELP WANTED NEWS

NEWS ANCHOR

KVVU-TV Las Vegas, a Meredith Broadcasting Group station, is seeking qualified candidates for **NEWS ANCHOR** for a start-up 10PM newscast. Candidates will anchor and assist writing newscasts. Must possess excellent on-air presentation, communication and high-energy. Interpersonal skills and the ability to represent the station in the community are essential. Degree in journalism or related field required with five (5) years experience as anchor or reporter for commercial, public TV or radio required. Send resume and tape to: KVVU/FOX5-TV Personnel Dept., 25 TV5 Dr., Henderson, NV. 89014. EOE

KVVU-TV

No phone calls please.



**To place your classified ad in *Broadcasting & Cable*,
 call Antoinette Pellegrino (212) 337-7073**

or

Sandra Frey (212) 337-6941

Anchor/Reporter

A major television station in the Chicago area seeks an experienced Anchor/Reporter with a strong ability to connect with the audience. Excellent writing, research and reporting skills are required, in addition to 3-5 years experience in a top market. Please direct tapes and resumes to: **Austin Knight Confidential Reply Service, Dept. AS, 303 West Erie, Suite 210, Chicago, IL 60610. EOE.**

ASSIGNMENT EDITOR

KING 5 TV, a subsidiary of A.H. Belo and the number one station in the Pacific Northwest, is searching for an experienced Assignment Editor. This position is responsible for updating assignment lists, participating in news planning, coordinating coverage with producers, and dispatching crews for our noon, 5 pm, and 6:30 pm newscasts.

Successful candidate will have a college degree with minimum four years newsroom experience with at least two years desk experience preferably in a top 20 market, excellent written and oral communication skills, good judgment, and ability to make quick decisions.

Qualified candidates should send 2 copies of your resume and cover letter to:

KING 5 TV
Attn: HR Dept., #K97R41
333 Dexter Ave. N.
Seattle, WA 98109
An Equal Opportunity Employer - M/F/D/V



Videographers. WCBF-TV, a Media General television station in Charleston, South Carolina, has immediate openings for two videographers. Minimum of two years experience preferred. We are an all-Beta-SP operation. Editing and live truck operation included in the job description. Send tape and resume to Human Resources, WCBF-TV, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. Drug test required. EOE, M/F.

Weekend Assignment Editor WGNX-CBS-Channel 46, Atlanta: Responsibilities include developing current & future news stories; assigning crews to cover news events; coordinating satellite & other new feeds. Candidate should have a bachelor's degree in journalism or communications, minimum 3 years in a working newsroom and working knowledge of computers including on-line newsroom computer systems (*Newstar* preferred). Individual must be a team player, have outstanding written and oral communication skills, and must be able to work under pressure. Send resume to Paul Powers, Assignment Manager, at WGNX, 1810 Briarcliff Road, NE, Atlanta, GA 30329. Fax: (404)327-3004. No Phone Calls!

Sports Reporter/Producer. We're looking for an aggressive self-starter to work in our top-notch sports department. The right person will have a degree in journalism or its equivalent and two years experience as a reporter. Our new reporter/producer will also be a good enterpriser who can help set us apart from "the pack." Please send a resume. Also send a non-returnable tape of your recent work to Box 01265 EOE.

Reporter: KING 5 TV, a subsidiary of A.H. Belo and the number one station in the Pacific Northwest, is seeking an experienced general assignment reporter. If you are aggressive, enterprising, consistently deliver quality stories, have exceptional live skills, and want to work in a fast paced, competitive news environment, send two copies of your resume and a non-returnable 3/4" or Beta tape to: KING 5 TV, Attn: HR Dept., #K97R40, 333 Dexter Ave. N., Seattle, WA 98109. EOE - M/F/D/V.

Reporter/Camera Operator: Seeking an airborne reporter/camera operator for a news helicopter program based in the New York City area. Candidate should have "live" TV or radio news experience, a conversational on-air presentation and knowledge of ENG cameras. Aviation experience not required, but a plus. Knowledge of New York City and area roadways a major plus. Only motivated team players need apply. Rush resume and tape if available, to Aerial Films, Inc., 35 Airport Road, Morristown, NJ 07960. EOE.

Reporter. Creative, self-starter who knows how to generate news stories needed for general assignment at KETV, the Pulitzer Broadcasting station in Omaha. Good live and investigative work a must. Three years experience preferred. Send resume and non-returnable tape to Rose Ann Shannon, News Director, KETV, 2665 Douglas Street, Omaha, Nebraska 68131. EOE.

Producer/Director. WCBF-TV, the NBC affiliate in Charleston, SC is looking for a 6 and 11pm newscast director. Primary responsibility will be directing and switching a fast paced, dual anchor newscast with lots of live elements. If you enjoy working with great production equipment, and can switch solid shows, send your resume, references and a copy of a recent newscast to WCBF-TV, Personnel Dept., 210 West Coleman Blvd., Mt. Pleasant, SC 29464. WCBF is an Equal Opportunity Employer, M/F, drug free workplace with pre-employment drug screening required.

Newscast Producer! WFLA-TV, the NBC affiliate in Tampa, is looking for a weekend newscast producer. The successful candidate will have sharp, people-oriented writing skills. You must be able to craft a well-rounded, informative newscast with high production values. We want someone who doesn't let all the bells and whistles interfere with content. We are looking for a producer who has a clear vision on what makes a newscast relevant to the community. Send tape, resume and references to WFLA-TV, Personnel Dept., 905 E. Jackson Street, Tampa, FL 33602. WFLA-TV is an Equal Opportunity Employer, M/F, drug free workplace with pre-employment drug screening required.

News Videographer - Applicants with previous TV news experience. College degree preferred. Resume to Judy Baker, WCYB, 101 Lee Street, Bristol, VA 24201. EOE/M/F/H/V

News Director. Midwest affiliate needs experienced leadership. Challenging opportunity for the right person. Send resume and reason for interest to Box 01266 EOE. No tapes.

Producer. WCBF-TV, a Media General television station in Charleston, South Carolina, has an opening for a producer. Minimum of two years experience as an associate or line producer preferred. Send resume and tape of your newscast to Human Resource Director, WCBF-TV, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. Drug test required. EOE, M/F.

News Topical Promotion Producer. WSOC-TV needs a tease writer who knows how to sell a strong news story to the right audience. Producers who are great "sellers" are encouraged to apply. This is a job that works out of the News Department. Editing skills a plus but not required. Send resumes and tapes to Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. EOE M/F.

News Producer. If you have experience producing high quality, tightly focused newscasts that provide more answers than questions we'd love to hear from you! We are a top 40 network affiliate who is gearing up to blow the doors off of our competition...and we are looking for the right producer to complete our team. We offer a great quality of life, are owned by a fabulous company and if you love news like we do, send us a tape and resume right away. Reply to Box 01269 EOE.

News Operations Manager needed for a Top 50 CBS affiliate in the Southeast. Responsibilities include: oversee repair and maintenance of photographer gear, edit equipment, and news vehicles (including SNG and ENG trucks); coordinate C/ Ku band satellite uplinks; coordinate daily ENG live remotes, supervise daily editing, oversee archiving of all news programs; maintain videotape and supply inventories; provide technical support for newsroom computer system. EOE, M/F, Pre-employment drug screening required. Send resume, references and salary requirements to Box 01268 EOE.

News Graphic Artist: WGNX, Atlanta's CBS affiliate, has an opening for an experienced news graphic artist. Position is responsible for daily news pre-production creating still and animated news graphics, some promotion production, assisting with determining and "station" look, and maintaining graphics inventory and source materials. Position will work closely with newscast directors, producers, and technical directors. Candidates should have 3-5 years major market news graphic art experience, possess strong working knowledge of Quantel Paintbox, Chyron Infinit! and Photoshop systems, be able to work under pressure and be deadline oriented. Familiarity with non-linear editing is a plus. Applicants must be willing to work nights, weekends and holidays. Send resume, non-returnable demo tape, and salary requirements to Jerilyn Jaskowiak, Production Manager, WGNX, 1810 Briarcliff Road, NE, Atlanta, Georgia 30329. No phone calls.

News Executive Producer. WSOC-TV is looking for an aggressive, creative manager to oversee the day-to-day content of our newscasts. This person should be able to juggle a lot at one time, have an excellent understanding of good show production and showcasing and audience preferences. We're looking for that person who can get things done and likes to win everyday. Previous management experience a plus. Send tape and resume to Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. EOE M/F.

News Anchor. Be seen coast to coast overnight on All News Channel. Cover live breaking news events. Write and produce voice overs and packages. Must have at least 3-5 years experience reporting and anchoring for television news. Excellent writing and packaging skills. Experience in live SNG reporting. Computer Literacy a plus. Submit resume, writing samples and tape to: All News Channel, Human Resources Job#171-97, 3415 University Ave., Minneapolis, MN 55414. An Equal Opportunity Employer.

Named best newscast by the Associated Press in the state of Florida for two consecutive years. FOX WFTX-TV is currently accepting applications for two Videographers. Must have one year shooting and editing experience. College degree preferred. Send non-returnable tape and resume to: Chris McKinney, WFTX-TV, 621 SW Pine Island Rd. Cape Coral, FL 33991. We are an equal opportunity employer.

Morning Weather. WCBF-TV, the Media General station in Charleston, South Carolina, has an immediate opening for a Morning weathercaster. We're looking for qualified candidates, who also have reporting skills, to handle our feature franchise. Experience is preferred, but we'll also consider bright, motivated, articulate, and capable recent graduates. Send tape and resume to Human Resources, Director, WCBF-TV, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. EOE. M/F. Drug test required.

Assistant Chief Engineer. Five years of broadcast studio equipment and transmitter maintenance - installation experience including 1/2" Beta, Beta Cart and studio production equipment. VHF transmitter system maintenance experience a must. Technical school or college training. FCC general class license preferred. Send resumes to John Coon, Chief Engineer, 201 Humboldt Street, Rochester, NY 14610.

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. Minorities are encouraged to apply. We are an Equal Opportunity Employer.

Investigative Producer. WSOC-TV is expanding and looking for an experienced digger who knows how to translate facts into good television. Computer Assisted Reporting experience a plus. No beginners please. Send tape and resume to Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.

Assignment Editor. We need an aggressive, well-organized day-side assignment editor. You'll take charge of the desk. The seasoned professional who gets this position can dig out good stories from all kinds of sources, hear everything on the scanners, know the community and work well with reporters and photographers to get their very best work. Please reply with resume to: Dept. 114G, KPLR-TV, 4935 Lindell Blvd., St. Louis, MO 63108. EOE. No telephone calls please.

Assignment Editor. WSOC-TV is looking for that newsroom leader who loves breaking news and knows how to enterprise. This is not just about being a scanner jockey, it's about generating ideas and futures planning. Send resume and cover letter to Robin Whitmeyer, Executive Editor, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. EOE M/F.

Meteorologist. Blizzards, floods, tornadoes...and that was just last week! Dominant, midwest station that takes weather seriously needs a weekend meteorologist to join our four-person Storm Team. We offer state-of-the-art tools (two Baron Doppler radars, WSI, Earth Watch, multiple, ENG/SNG), Mother Nature provides the weather extremes (we cover 2 DMAs from the mountains to the plains), you supply the know-how and experience. Tape and resume by November 26 to Mark Millage, News Director, KELO-TV, 501 S. Phillips, Sioux Falls, SD 57104. No phone calls. EOE.

Meteorologist/Weather Anchor: WCTI (12-ABC) serving Eastern North Carolina is looking for a morning and noon meteorologist. At least two years of on-air experience at a commercial TV station along with a degree is preferred (AMS Seal preferred). This is a full-time, Mon.-Fri. position with a benefits package attached. No phone calls please. Send a VHS tape, resume and a short cover letter describing your achievements and accomplishments to Doug Spero, News Director, WCTI, PO Box 12325, New Bern, NC 28561. EOE.

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

TV/FM Chief Engineer. PBS and NPR station in sunny South Florida seeks a hands on chief engineer with thorough knowledge of television and radio broadcast and production equipment. Must be a team player with strong leadership, organizational and communication skills. Minimum 6 years experience in similar role in commercial or public broadcasting. SBE certification and FCC general class license a plus. Send resume and salary history to Personnel, WXEL, PO Box 6607, West Palm Beach, FL 33405-0607. EOE.

Television Hardware Engineer. Responsible for the execution of projects and experiments for Advanced TV Systems. Must be able to direct technicians, perform analyses, prepare test plans and technical reports. Must be able to identify interface requirements, and design and test interfaces. Assist with facilities maintenance, provide task leadership, and some simple repair. Must be familiar with analog and digital circuits, digital comm.s, and capable of using an o-scope and logic analyzer. Fax resume to 703-739-3230.

Television Maintenance Technician. Candidates should have minimum of 4 years experience in the installation, operation and maintenance of professional broadcast equipment with troubleshooting and repair of analog and digital audio and video equipment to the component level a must. FCC license and/or SBE certification with a two year degree or equivalent is also required. Applicants should have knowledge of computer operating systems and Autocad as well as programming, project management and system design skills. UHF transmitter and microwave systems experience a plus. Qualified candidates may send resume to Human Relations Manager, WABU-TV, 1660 Soldiers Field Road, Boston, MA 02135. Fax: 617-562-4280.

Technical Operations Manager: WABC-TV is looking for an individual to schedule and supervise the technical crews that support our studio operations. The successful candidate must have experience managing a unionized work force in a fast-paced, high pressure environment. Responsibilities include preparing daily and weekly manpower schedules in response to the needs of the News and Programming departments; reviewing time sheets; and arranging for illness replacements. Familiarity with spreadsheet and word processing computer applications a must. Please send resumes only to: Bill Beam, WABC-TV, 7 Lincoln Square, NY, NY 10023. No phone calls or faxes please. We are an Equal Opportunity Employer.

Satellite Truck Engineer. Crawford Communications is expanding their fleet of Transportable uplinks and is looking for motivated, qualified operators. The ideal candidate would love being on the road, enjoy maintaining a network quality satellite truck, and operating with a large amount of independence. This is an excellent opportunity for a mid-market technician looking to move up. We are only interested in people who can efficiently handle the responsibilities of providing quality service to our clients. This position may be remote based in the Eastern U.S. Interested candidates should contact Dave Gainey at 404-876-9088.

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.

Chief Engineer needed for medium market network affiliate in the Southeast. Successful candidate will have 3-5 years solid experience as chief or assistant chief. Mail or fax letter with resume to Bone & Associates, Inc., Attn: Southeast, 6 BVP, Suite 109, Lincoln, RI 02865.

**WANT TO RESPOND TO A
BROADCASTING & CABLE
BLIND BOX ?**

Send resume/tape to:
Box _____,
245 West 17th St.,
New York, New York 10011

Broadcasting. If you are driven to be part of a great team, working on the number one newscast in LA, and have the demonstrated abilities required in a team environment, keep reading. KMEX-TV, Los Angeles is seeking a highly motivated Technical Director/Editor to support News, Sales and Promotions. If you can drive a fully blown GVG 3000, a DPM 700 and other assorted toys, send us your resume! Min. of 3-5 years as a T.D. in a live news application. An additional 3-5 years in other production areas including directing, audio, editing, still store, chyron and floor work. Computer controlled editing with a GVG 241 is helpful. Bilingual (English/Spanish) preferred. Include 3 references, a beta or VHS tape of your best live TD shows with call track, a demo reel, a resume and cover letter. Mail materials to KMEX-TV, HR Dept., TD Position, 6701 Center Drive West, 15th Floor, LA, CA 90045. EOE.

Broadcast Maintenance Engineer. PBS and NPR station in sunny South Florida seeks self-starter having significant experience in repairing and maintaining TV and radio equipment of all kinds. Requires minimum of 3 years extensive equipment maintenance at commercial or public station. Transmitter maintenance experience required. Send resume and salary history to Personnel, WXEL, PO Box 6607, West Palm Beach, FL 33405-0607. EOE.

HELP WANTED PROMOTION

WFMY-TV is seeking a Nightside Writer/Producer for our Promotion department. Responsibilities include writing, producing, and editing promotional spots, with a primary focus on daily news topicals. Qualified candidates will have strong creative writing and production skills and must be able to work well under pressure. AVID non-linear editing and videography experience preferred but not required. A college degree in broadcasting, communications, or related field and at least two years of experience writing, producing, and editing promotional spots is required. Send resume and tape to Chip Alfred, Marketing and Promotion Manager, WFMY-TV, PO Box TV-2, Greensboro, NC 27420. No phone calls please. EOE.

Promotions Director. KLRT-Fox 16/KASN-UPN 38 of Little Rock has an immediate opening for a Promotions Director. Creativity and strong marketing skills are essential. Please send resume and non-returnable 1/2" VHS tape to: Holly Myers, KLRT/KASN-TV, 11711 W. Markham, Little Rock, AR 72211. Phone calls are welcome (501)225-0016. KLRT/KASN are equal opportunity employers.

Promotion Manager: Are you ready to lead an award-winning creative team at an independent television station? We're the home of the TX Rangers, Mavericks and even some Cow-boys...that is western programming. Candidate must have been understanding of branding an independent station. Experience in analog and non-linear an absolute must. Send non-returnable VHS demo along with resume: Director of Programming and Marketing, KXTX, 3900 Harry Hines Blvd., Dallas, TX 75219. EOE.

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.

Promo Writer/Producer. WDZL WB39 is seeking a creative superstar with hands-on editing skills, who can produce award-winning, eye-catching, water cooler talking, totally phenomenal spots for on-air print and radio. Do you possess brilliant writing and excellent organizational skills? Do you do your own non-linear editing? If you have a minimum of three years broadcast promotion experience, then this hot WB network affiliate in Ft. Lauderdale wants you to send your resume, reel, and salary requirements to WDZL. Attn: Creative Services Dept., 2055 Lee Street, Hollywood, FL 33020. No phone calls please. A Tribune Broadcasting Station. EOE.

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.

HELP WANTED PRODUCTION

SUPV. PRODUCTION SERVICES

Major market TV channel located in Northeast requires experienced Supervisor to manage large technical crew assigned to studio, tape duplication operations, transmission services and other broadcast facilities.

Please send resume and salary data to:
Box 01267
EOE

Production Marketing Representative. Talented self-starter needed to market the services of "Seagate Productions," a top-notch production facility associated with the area's #1 television station. Applicant must be a strong writer/producer who can handle high-end video production from start to finish. Must also be able to prepare proposals and accurate cost estimates for a wide range of projects. Will work closely with clients and production staff to insure client satisfaction. We offer a great working environment and excellent pay/benefits. Send resume to Personnel Administrator-86, WTOL-TV, PO Box 1111, Toledo, Ohio 43699-1111. No phone calls. WTOL is an Equal Opportunity Employer.

Producer: Global broadcast PR firm seeks video producer with strong writing skills, understanding of technology news, willingness to travel extensively on short-notice for video news release and b-roll shoots. NYC-based position. 55K-75K salary range plus benefits. Reply to Box 01270 EOE.

Full-Time Photographer National Outdoor Television. Tulsa based production company is looking for an energetic camera operator to fill a full-time position on a national network television show focused on hunting and fishing. Applicant must be self motivated and willing to travel extensively to remote destinations. Three years Betacam video experience required and past outdoor "film-style" shooting preferred. Salary commensurate with experience. Send resume and reel to: Winner Communications, Inc., Attn: Outdoors, 6120 South Yale, Suite 210, Tulsa, OK 74136.

Managing Producer: Produce and manage for a national news show! All News Channel is looking for a Managing Producer for our weekend overnight shows. Supervise a group of writers and anchors and line produce 3 days a week. Straight line producing and writing the other 2 days. Need a news professional with lots of ideas, energy, good news judgement and excellent writing skills. Responsible for managing the content of All News Channel shows. Submit resume, writing samples and tape to: All News Channel, Human Resources Job161-97, 3415 University Ave., Minneapolis, MN 55414. No Telephone Calls Please. An Equal Opportunity Employer.

Full Time Videographer/Editor. WTHR-TV, a Dispatch Broadcast Group Station, has an immediate opening for a Full Time Videographer/Editor. Responsibilities include shooting video for station promotion, special projects, commercials and other miscellaneous assignments. Interested individuals should have a minimum of 5 years shooting experience, an eye for shooting video of the highest caliber, outstanding lighting skills, and the ability to transfer great ideas into great looking video. Send cover letter indicating referral source, and resume to the Department of Human Resources, Attn: Job No. 54, PO Box 1313, Indianapolis, IN 46206. Replies held in confidence. Qualified minorities and women are encouraged to apply. We are a drug-free and smoke-free environment. Equal Opportunity Employer.

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence 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.

Want your classified ad in COLOR?

call Antoinette Pellegrino (212) 337-7073

or

Sandra Frey (212) 337-6941

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope). Audio (mixing for live studio and news broadcasts). Studio Camerapersons (studio productions and news broadcasts). Chyron Operators (Infinit). Still Store Operators. Tape Operators (Beta). Maintenance (plant systems experience - distribution and patching). Lighting Director Engineer. Employment would commence 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.

C-SPAN, The Cable Satellite Public Affairs Network, is seeking a hands-on managing producer to design and create on-air video promotions in keeping with a straight forward, no frills style. Position includes managing small staff, researching and writing of scripts, selecting video clips, designing graphic elements. Television production, graphic design, script writing and management experience is required. Must be able to work flexible hours including weekends and evenings. Candidate must demonstrate familiarity with C-SPAN and a passion for politics. Send resume and salary requirements to: C-SPAN/BC, Human Resources, 400 N. Capitol Street, NW, Washington, DC 20001. EOE.

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience. Videotape Editors. Studio Operators, and Maintenance. For the Midwest. Would commence spring/summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Editor/Camera Person. Needed at once. Fast VM editing experience and know Alladin-Pinnacle. Knowledge of Turbo Cube or Avid will be helpful but not necessary. Fax resume 310-556-0330. Attn: Personnel Manager.

**Fax your classified ad to
Broadcasting & Cable
(212) 206-8327**

HELP WANTED RESEARCH

ENTERTAIN A NEW CHALLENGE

Columbia TriStar Television, a Sony Pictures Entertainment Company, has an exceptional opportunity for an experienced individual to oversee our Syndication Research efforts. Consider yourself in the following role:

DIRECTOR, SYNDICATION RESEARCH

You will supervise research analysts and interns in the daily tracking, analysis, and distribution of the overnight and national ratings for our programs in syndication. You will receive research requests from our syndication and ad sales staff and oversee their completion. Other responsibilities will include writing sales presentations, analyzing and reporting on the competitive syndication marketplace, implementing program testing, writing program evaluations, and overseeing preparations for sales meetings and conventions.

Requires a minimum of 3 years' experience in the syndication research field, either at a studio, distributor or a rep firm, along with some supervisory experience. Must possess a thorough understanding of A.C. Nielsen local and national software, SNAP, WRAP, Simmons, Competitive Media Reporting and other commonly used research software and resources, with a working knowledge of barter ratings and the process of ordering and tracking them. In addition, strong oral and written communication skills, and a familiarity with primary research is essential to this position.

A total compensation package accompanies the opportunity to join an innovative entertainment leader. For consideration, please send your resume with salary history to: **Sony Pictures Entertainment, Human Resources, Dept: RC/SYND, 10202 W. Washington Blvd., SPP/3900, Culver City, CA 90232-3195.** An Equal Opportunity Employer. M/F/D/V.



HELP WANTED MISCELLANEOUS



As one of the fastest growing, most progressive broadcast groups in the nation, **SINCLAIR COMMUNICATIONS, INC.** owns or provides programming services to 29 TV stations in 21 different markets and enjoys affiliations with ABC, CBS, FOX, WB and UPN. Our radio group operates in 8 separate markets and is also one of the largest in the country. As our phenomenal growth continues we seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business. If you are a motivated team player with a successful track record, an opportunity may await you at Sinclair.

We currently have the following positions available:

- **Kansas City KSMO-TV UPN Assistant Business Manager**
B.S. in Accounting required. Strong computer experience w/knowledge of spreadsheets, G/L, A/P, budgets, acct reconciliation, daily/weekly reports and monthly reports. Minimum 2 years experience. BC#16
- **Kansas City KSMO-TV UPN National Sales Coordinator**
1 year Traffic or National Sales experience required. Must be well organized, multi-task oriented and possess strong computer, people and phone skills. BC#17
- **Lexington WKYC-TV FOX Maintenance Engineer**
Minimum of 3 years experience maintaining broadcast equipment in both studio and transmitter. Opportunity to excel with the fastest growing FOX affiliate in the region. BC#18
- **San Antonio KABB-TV FOX Chief Engineer**
Requires at least 5 years supervisory experience and complete knowledge of broadcast studio equipment and transmitter systems. BC#19
- **Cincinnati WSTR-TV UPN Local Sales Manager**
WSTR is seeking a strong marketer to lead a strong local sales effort and maximize revenue. Developing new television advertising revenue is a must. BC#20
- **Milwaukee WCGV-TV UPN Account Executives**
Candidate must be able to handle agency business and develop new business. Strong negotiation and communication skills, thorough knowledge of ratings, research tools, and working knowledge of computers a must. BC#21
- **Pensacola, FL/Charleston, WV/Plattsburg, NY Business Managers**
For newly acquired stations. Successful candidates will possess 4 year accounting degree, strong communication skills and previous financial media experience. BC#22
- **Buffalo - Radio**
If you would like to work for one of the largest radio broadcast groups in the nation please read on. We are seeking qualified technicians to work at our Buffalo, NY group of stations. Candidates must possess a strong knowledge in all technical aspects of the radio-broadcasting field including experience in high-power directional AM and high power FM technology, studio maintenance, remote broadcasting, and computer skills. If you are not afraid of wearing a pager and are self-motivated along with interacting well with programming, promotions, news and sales, send your resume and salary requirements to: BC#23

Mail your resume immediately to:
Broadcasting & Cable
245 W. 17th Street
NY, NY 10011
Attn: Job # _____

SBG
SINCLAIR BROADCAST GROUP

**Sinclair is proud to be an
EQUAL OPPORTUNITY EMPLOYER
Women and minorities are encouraged to apply**

SITUATIONS WANTED MANAGEMENT

Former President of independent TV network seeks new challenge. 15 years major market experience. Fundraising expert. Fax 813-507-9211.

SITUATIONS WANTED NEWS

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.

PROGRAMMING SERVICES



National Weather Network

Your own on-air meteorologist via satellite. Custom and localized TV weathercast inserts for FOX, UPN, WB, Indy stations and cable stations. Three satellite feeds daily. Your own on-air meteorologist and great graphics. Sell these inserts and make money. Low cash and barter and very simple to receive and use. Call Edward SL Pe' at NWN 601-352-6673 and start today.

RESUME TAPES

Career Videos prepares your personalized demo. Unique format, excellent rates, coaching. Job search assistance, free stock. Great track record. 847-272-2917.

NEWS COACHING SERVICES

Coaching services: We provide comprehensive tape critiques and coaching/consultation for news professionals. Expert, approachable, affordable. Media Mentors (334)665-5553.

CABLE

HELP WANTED SALES

Are You GSM Material?

The TCI Media Services' office in Seattle is looking for an outstanding General Sales Manager. You'll work in one of the most cable-friendly markets in the U.S., overseeing 8 sales managers and 50+ account executives.

Key responsibilities include hands-on leadership of the sales team, high-level client relations, inventory management, promotions and pricing strategies.

Qualifications: 10 years' experience in electronic media sales, solid track record of sales management, and demonstrated leadership skills.

Fax your résumé today to:

Catherine McConnell
General Manager
TCI Media Services, Puget Sound
FAX: (206) 286-9010



HELP WANTED MANAGEMENT

FOX SPORTS NET, NEW YORK Manager, Administrative Projects

Liaison between Sales and Traffic departments regarding communication, flow of ad order process and ability to handle any areas of concern as they arise. Monitor and manage commercial inventory. Interact with sales dept. and agencies to resolve discrepancies as well as other administrative issues. Provide sales and stewardship reporting. Must have 2-3 years related experience in broadcast, cable or rep environment is required. Knowledge of Enterprise traffic system necessary. Position requires team player, computer literate, organized and good communicator with staff as well as senior management. Degree preferred. Competitive Salary and Excellent Benefits. Send Resumes to: Fox Sports Net, Human Resources Dept. MAP, 212 5th Ave., NYC 10010 or Fax: 212/802-0032.



Fox Sports Net is an Equal Opportunity Employer M/F/D/V

HELP WANTED PRODUCTION

FX Networks Inc. NY Talent Booker Reports to Executive Producer

Book celebrity guests for all FX Networks on-air events including, but not limited to network series, specials, game shows, pilots, on-air promotional conventions and as press and marketing events, professional conventions and meetings and special appearances. Attend all necessary and appropriate shoots, tapings, interviews, press junkets, conventions, production meetings, etc. Acquire TV/movie/music video clips for FX programs, and all related legal permissions in a timely manner. Must have 3-5 yrs experience in the world of celebrity talent booking. Candidate must have strong and current contacts in all aspects of the entertainment industry. Must have strong organizational, solid written, and oral communication skills. Candidate should be self-motivated, friendly and have a fearless personality. Degree preferred. Competitive Salary and Excellent Benefits.

Send Resumes to FX Networks Inc., Human Resources Dept., TB, 212 5th Ave., NYC 10010 or Fax: 212/802-0032



Fox/Liberty Networks, LLC, is an Equal Opportunity Employer M/F/D/V

**Broadcasting & Cable
is now offering**

COLOR

classifieds.

Call today!!

**Antoinette Pellegrino
(212) 337-7073**

or

**Sandra Frey
(212) 337-6941**

HELP WANTED RESEARCH



RESEARCH MANAGER

TNN: The Nashville Network, part of the CBS Cable Networks, has an immediate opportunity for a Research professional. Selected candidate will gather and analyze data from multiple sources as well as design, develop and present special projects.

Qualified candidates will have a Bachelor's degree or equivalent experience in computer science with at least three years relevant experience. Candidate must have a thorough understanding of statistical analysis and methodologies involved in acquiring, manipulating, and presenting data in a meaningful way. Must have a thorough working knowledge of personal computer and multiple database and spreadsheet applications.

Qualified candidates send, fax or e-mail resume with cover letter including salary history to: TNN HR, ATTN:PSRC, 2806 Opryland Drive, Nashville, TN 37214, fax: 615-457-9660, e-mail: nrslater@country.com.

We are an equal opportunity employer.

HELP WANTED OPERATIONS

TRAFFIC DIRECTOR



Bravo, the premiere Film and Arts Network seeks a skilled leader to direct Traffic Operations from our New York office. Candidate needs five to seven years experience in television trafficking and must demonstrate initiative, strong communication skills, and a proven track-record for managing people. Please send salary history/requirements to Human Resources, Dept. JH, 150 Crossways Park West, Woodbury, New York 11797. EOE

HELP WANTED TECHNICAL

Quality Assurance Engineer. Major cable television sports organization seeks Quality Assurance Engineer to assist affiliates with technical issues pertinent to our service. Qualified candidates will have at least five years experience in all aspects of broadcast engineering, a strong knowledge of both digital and analog RF signal transmission via satellite, excellent communication and people skills. We are looking for a real pro who will help facilitate the highest technical standards for our affiliates and their customers. Position is located in Houston. Considerable domestic travel required. Fax resume with salary requirements to 713-661-5601. EOE.

Maintenance Engineer. The Weather Channel, Atlanta, GA is looking for two motivated and reliable individuals to join our team. This is an excellent opportunity for someone who wants to expand their knowledge. The selected candidates, for maintenance Engineer, must have two years experience repairing and maintaining Broadcast related equipment. You will be part of the Engineering team dedicated to maintaining a brand new, State-of-the-art digital facility. Computer proficiency preferred. Please fax resumes to The Weather Channel, Director of Engineering (770)226-2943 or send them: 300 Interstate North Parkway, Atlanta, GA 30339 EOE/M/F.

ALLIED FIELDS

HELP WANTED INSTRUCTION

TELEVISION STUDIES POSITION

Excellent career opportunity in the field of Television Studies. Full-time Assistant Professorship post within the College of Communication's Department of Film and Television. The Television Program provides instruction for tomorrow's television producers, writers, business executives, and critics. The successful applicant must have teaching experience and a PhD in a discipline that can contribute to course offerings covering the history and aesthetics of the medium, the study of program genres, and television's impact on social and cultural life. Applicant's research and publications will reveal an original and versatile mind. The curriculum includes video production, editing, writing, and multimedia production. The new faculty member will have the opportunity to develop courses based on the role of television in society, in the United States and throughout the world, and keep the curriculum abreast of the changing media environment of the 21st century. All faculty are expected to share in the supervision of graduate thesis projects (an increasing number by international students) and individual studies. To apply, please submit a resume, three references, and samples of your work to: Manager of Faculty Services, College of Communication, Boston University, 640 Commonwealth Avenue, Boston, MA 02215 (E-mail: lleon@bu.edu; Tel: 617/353-8023; Fax: 617/353-3405; College Web site: www.bu.edu/COM).



All applications due by December 15, 1997.

An equal opportunity, affirmative action institution



**To place your classified ad
in Broadcasting & Cable,
call
Antoinette Pellegrino (212) 337-7073
or
Sandra Frey (212) 337-6941**

Tenure-track broadcast journalism position available for Fall 1998, possibly Spring 1998. Teach undergraduate/graduate courses, conduct research, perform service. Qualifications and experience needed in broadcast journalism. Secondary teaching areas needed include advertising, history, international mass comm, new media, science/technology journalism. Assistant professor anticipated, but with right qualification and experience, we may be able to bump the rank up to associate professor. Ph.D. required. Send letter of application, vitae, names and addresses of three references to Dr. Douglas Perret Starr, chair, Journalism Search Committee, Department of Journalism, Texas A&M University, College Station, Texas 77843-4111 (office 409-845-0048; fax 409-845-5408; d-starr@tamu.edu). Texas A&M is an equal opportunity/affirmative action employer. And check our Website: <http://165.91.126.222>

Bowling Green State University seeks applicants for a tenure-track position in telecommunications beginning August 1998, to teach intermediate and advanced undergraduate/masters video courses and supervise introductory video courses. The individual will advise student video organization, coordinate video internships and participate in undergraduate advising. Assistant Professor preferred, but candidates at all levels will be considered. Ph.D. required. Production background and experience with nonlinear editing system like Media 100 very helpful. Commitment to evidence of teaching excellence required. Send letter of application, vita, three letters of reference and official transcripts to Dr. Bruce Klopfenstein, Department of Telecommunications, 322 West Hall, Bowling Green, OH 43403 by February 6th, 1998. Bowling Green State University is an AA/EEO and welcomes applications from minorities, women, veterans and persons with disabilities. Successful candidate must have legal authority to work in the U.S.

Telecommunication and Film Dept., Two Positions: #1 Assistant Professor - tenure-track, to teach graduate and undergraduate courses; conduct programmatic research in electronic media, emphasizing programming, program management and program analysis. Preferred secondary teaching areas: research methods, broadcast journalism and departmental introductory/service courses. Candidates should have earned doctorate and demonstrated potential for teaching and programmatic research, including advising graduate students. #2 Instructor/Assistant Professor - to teach video production, including field and studio production; video editing (analog and digital). Preferred secondary teaching area: studio production, including digital editing, multimedia and interactive media production, broadcast news and film production. Position may be structured two ways: as renewable contract appointment for which a masters degree is required, or as tenure-track faculty appointment requiring an earned doctorate and potential for programmatic research/creative activity and graduate student advising. Position #2 requires appropriate video production experience. Send application letter, vita/resume and three references to: Prof. Loy A. Singleton, Telecommunication and Film Department, University of Alabama, Box 870152, Tuscaloosa, AL 35487-0152. Please do not send audio or video materials or scripts at this time. UA is an AAEO employer. Women and minorities are encouraged to apply. Appointments effective Fall 1998.

EMPLOYMENT SERVICES

**PROFESSIONAL JOBS
WITH ENTERTAINMENT COMPANIES**

*BROADCAST & CABLE TELEVISION, DISTRIBUTORS,
MOTION PICTURE, POST PRODUCTION & MORE*

Entry to senior level jobs nationwide in ALL fields (news, sales, production, management, etc.).

Published biweekly. For subscription information:

(800) 335-4335

In CA, (818) 901-6330.

EntertainmentEmploymentJournal™

WSAB

Radio & TV Jobs in the Beautiful Northwest
On-air, sales, engineering, production, management. **Washington State Association of Broadcasters Job Bank.**

Phone: 360-705-0774 Fax: 360-705-0873



We need to fill positions!

- ▲ Media Buyers & Planners
- ▲ Traffic & Continuity
- ▲ Account Executives
- ▲ Assistants

1 (800) 556-5550

**MEDIA'S INNOVATIVE
STAFFING SOLUTIONS**

FINANCIAL SERVICES

Loans By Phone: Lease/finance new or used broadcasting equipment. Flexible payment plans. Flexible credit criteria. Call Jeff Wetter at Flex Lease, Inc. 800-699-FLEX.

WANTED TO BUY EQUIPMENT

Used videotape: Cash for 3/4" SP, M2-90's, Betacam SP's. Call Carpel Video 301-694-3500.

FOR SALE EQUIPMENT

**General
Instrument
IRD's**

**575 DSR-1500's
& 80 DSR-2200's**

**Almost new, available for
sale at a very low price!**

Call now to place your order!

(714) 263-9900 x217

**STOCK
ANSWERS.**

For video duplication, demos, audition reels, work tapes, our recycled tapes are technically up to any task and downright bargains. All formats, fully guaranteed. To order call:

(800)238-4300

**CARPEL
VIDEO**

ATTENTION C-BAND SHOPPERS!

Galaxy VII Fully Protected Transponder
Available for Immediate Full-Time Use
Uplink from N.Y. with DigiCipher II MCPC

Below Market Rate!

Commit now for Huge Discount!

Only Two Channels Left!

First Come, First Served!

Call Today (714) 263-9900 x217

TV Mobile Unit. 1985 35' 10-wheel GM mobile unit, body by Barth. 3 door access, air suspension, hydraulic levelers, two 13.5kw BTU air cond. 7.5kw, water-cooled, AC generator regulated or external power. 2 phase 50 amp. 7' interior contains racks for TV config. Video equipment avail. Rutgers University: 973-353-5119 ext.37.

Selling Coax, 100' Andrews LDF7-50A 50 ohm 1-5/8 foam never unrolled. \$1000 u ship. Wire-less Data 202-756-2800.

Lowest prices on videotape! Since 1979 we have been beating the high cost of videotape. Call Carpel for a catalog. 800-238-4300.

For Sale: GVG100 with sync generator, \$4,900. Calaway 150 with cables and preview switcher, \$2000. Two parallel to serial converters Adrienne AEC box 81, \$500. Contact Wesley/Nancy (310)828-5662.

VIDEO FIBER SERVICES

**LOWEST RATES
for
Occasional Video Fiber Services**
212-719-2100 x23
www.triumphco.com



WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?
Send resume/tape to: Box-----, 245 West 17th St., NY, NY 10011

Broadcast Equipment (Used): FM/AM transmitters, RPU's, STL's, FM antennas. Consoles. Processing, etc. Continental Communications. 3300 Chippewa, St. Louis, MO 63118. 1-800-664-4497. Fax: 314-664-9427.

AM and FM transmitters, used, excellent condition, tuned and tested your frequency. Guaranteed. Financing available. Transcom. 800-441-8454. 215-884-0888, Fax 215-884-0738.

2 - MCI 8 Track 1/2 inch tape recorders. Both with remote control boxes, alignment tape and 1 reel of 1/2 inch tape. Low hours on heads. \$2,250 each plus shipping costs. Call Bill 213-292-4000.

FOR SALE STATIONS

W. John Grandy
BROADCASTING BROKER
117 Country Club Drive
San Luis Obispo, CA 93401
Phone: (805) 541-1900
Fax: (805) 541-1906

Opportunities for top sales professionals: Central Georgia, adjacent FM-FM combo: Florida Keys. Very Attractive FM, great lifestyle. Mayo Communications. 813-971-2061.

Northwest Wisconsin 5000 Watt AM within a 90 minute drive from Minneapolis. Cash flow Real Estate Upgraded equipment Ideal station for owner operator. \$295,000 Call Don Roberts 941-966-3411.

For Sale in Post Texas: 50,000 Watt FM. 1000 Watt regional AM. Priced at 2 times gross. Cash only. Serious inquiries only. Call Jim Boles. Days 1-800-299-1070. Nights 1-800-687-0557.

C-2 FM, 50,000 Watt Texas on air, positive cash flow, plus a C-1, 100,000 Watt C.P. - both \$875,000.00. Call John Saunders, Media Broker at 713-789-4222.

Beautiful Gulf Coast Florida - right on the beach - 6,000 Watt FM being upgraded to 50,000 Watt...\$425,000.00. Call Bob Connelly 813-991-9494.

BROADCASTING & CABLE'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to **BROADCASTING & CABLE**, Classified Department, 245 West 17th Street, New York, NY 10011. For information call Antoinette Pellegrino at (212) 337-7073 or Sandra Frey at (212)337-6941.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at 5:00pm Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. **NO TELEPHONE ORDERS, CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.**

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted; Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: \$2.30 per word, \$46 weekly minimum. Situations Wanted: 1.25¢ per word, \$25 weekly minimum. Optional formats: Bold Type: \$2.65 per word, Screened Background: \$2.80, Expanded Type: \$3.45 Bold, Screened, Expanded Type: \$3.90 per word. All other classifications: \$2.30 per word, \$46 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$202 per inch. Situations Wanted: \$101 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Non-Display: Help wanted: \$2.30/word. Situations Wanted: \$1.25. Bold Type \$2.65. Screened Background \$2.80. Expanded Type \$3.45. Bold, Screened, Expanded Type \$3.90.

Color Classified Rates

Non-Display: Highlighted Position Title: \$75. Display: Logo 4/C: \$250. All 4/C: \$500.

Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: \$35 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. **BROADCASTING & CABLE** will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use folders, binders or the like. Replies to ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011

**Broadcasting & Cable
is now offering**

COLOR

classifieds.

Call today!!

**Antoinette Pellegrino
(212) 337-7073**

or

**Sandra Frey
(212) 337-6941**

**WANT TO RESPOND TO A
BROADCASTING & CABLE
BLIND BOX ?**

Send resume/tape to:

Box _____,

245 West 17th St.,

New York, New York 10011

Broadcasting & Cable

Classifieds

Order Blank (Fax or Mail)

CLASSIFIED RATES

Display rate: Display ads are **\$202** per column inch. Greater frequency rates are available in units of 1 inch or larger.

Non-Display rates: Non-Display classified rates (straights) are **\$2.30** per word with a minimum charge of **\$46** per advertisement. Situations Wanted rates are **\$1.25** per word with a minimum charge of **\$25** per advertisement.

Blind Boxes: Add **\$35.00** per advertisement

Deadlines: Copy must be in typewritten form by the Monday prior to publishing date.

Category:

Line ad ☐

Display ☐

Ad Copy: _____

Date(s) of insertion: _____

Amount enclosed: _____

Name: _____

Company: _____

Address: _____

City: _____ **State:** _____ **Zip:** _____

Authorized Signature: _____

Payment:

Check ☐

Visa ☐

MasterCard ☐

Amex ☐

Credit Card #: _____

Name on Card: _____

Exp. Date: _____ **Phone:** _____

Clip and Fax or Mail this form to:

B & C

245 W. 17 Street • NYC 10011 • Attention: Antoinette Pellegrino or Sandra Frey

FAX NUMBER: 212-206-8327

For the Record

<http://www.broadcastingcable.com>

"For the Record" compiles applications filed with and actions taken by the FCC. Applications and actions are listed by state; the date the application was filed or the action was taken, when available, appears in *italic*.

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.I.P.—debtor in possession; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m.—meters; mhz—megahertz; mi—miles; TL—transmitter location; TOC—transfer of control; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Filed

San Antonio, Tex. (BTC-971023EA)—D & E Broadcasting Co. Inc. for KEDA(AM): involuntary TOC from Manual Davila Sr. to Madeline P. Davila. *Nov. 4*

NEW STATIONS

Dismissed

Tavernier, Fla. (BPH-901025MF)—Gilford Broadcasting Co. for FM at 96.9 mhz, 6 kw, ant. 71 m. *Nov. 4*

Clinton, Ind. (BPED-930309MC)—Sabbath Inc. for FM at 93.9 mhz, 6 kw, ant. 100 m. *Oct. 29*

Canton, Ohio (BPED-950314MZ)—Malone College for noncommercial FM at 88.9 mhz, .44 kw, ant. 45 m. *Oct. 30*

Returned

Orland Park, Ill. (BPED-970130MA)—Carl Sandburg High School District 230 for non-commercial FM at 88.7 mhz. *Nov. 4*

Lerose, Ky. (BPED-970626MG)—Robert J. Shumah for noncommercial FM at 88.3 mhz. *Oct. 30*

Vaughnsville, Ohio (BPED-970620MA)—

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

Vaughnsville United Methodist for noncommercial FM at 88.1 mhz. *Oct. 29*

Filed

Alexandria, La. (BPH-971022ID)—KDBS Inc. for KRRV-FM: new auxiliary station at 100.3 mhz. *Nov. 3*

Pocono Pines, Pa. (971009MM)—The Scranton Times LP for FM at 105.9 mhz. *Nov. 3*

Farmersville, Tex. (970403MB)—Metro Broadcasters Texas Inc. for FM at 92.1 mhz. *Oct. 29*

FACILITIES CHANGES

Filed/Accepted for filing

Gould, Ark. (BMPH-971021IB)—Citadel

License Inc. for KAFN(FM): change TL. *Nov. 3*

Ojai, Calif. (BMPH-971021IA)—Gold Coast Broadcasting Co. for KTND(FM): change ERP, ant. *Nov. 3*

San Bernardino, Calif. (BPED-971009-ID)—San Bernardino Community College District for KVCR(FM): change ERP, class, ant. *Nov. 3*

San Francisco (970918IC)—Radio San Francisco Inc. KFOG-FM: change ERP, ant. *Oct. 17*

San Luis Obispo, Calif. (971014IH)—Radio Representatives Inc. for KWQH(FM): change ERP, TL, ant. *Oct. 27*

—Compiled by Sara Brown

Changing Hands

Continued from page 55

Facilities: WDBQ: 1490 khz, 1 kw; KLYV: 105.3 mhz, 50 kw, ant. 330 ft.; KGGY: 102.3 mhz, 2.4 kw, ant. 410 ft.; WJOD: 107.5 mhz, 6 kw, ant. 328 ft.
Formats: WDBQ: AC, oldies; KLYV: religion; KGGY: rock; WJOD: country
Broker: Kalil & Co.

WHUT(AM)-WXXP-FM Anderson, Ind.

Price: \$5.5 million
Buyer: Moody Bible Institute of Chicago, Chicago (Joseph M. Stowell, president; Robert C. Neff, VP, broadcasting); owns/is buying 22 FMs and six AMs
Seller: Anderson Radio GP, Indianapolis (C. Perry Griffith Jr., president); no other broadcast interests
Facilities: AM: 1470 khz, 1 kw day, 35 w night; FM: 97.9 mhz, 59 kw, ant. 489 ft.
Formats: AM: nostalgia; FM: AC
Broker: Media Services Group Inc.

WCHV(AM)-WWWV(FM), WINA(AM) and WKAV(AM)-WQMZ(FM) Charlottesville, Va.

Value: \$8 million (merger)
New company: Charlottesville Communications Corp., Charlottesville (William L. Eure, vice president/33.15% owner; Laurence E. Richardson, chairman/29.9% owner)
Sellers: WCHV(AM)-WWWV(FM): Eure Communications Inc., Yorktown, Va. (Brad Eure, president); owns WXEZ-FM Yorktown; WINA(AM) and WKAV(AM)-WQMZ(FM): Charlottesville Broadcasting Corp. (Laurence E. Richardson, president); no other broadcast interests
Facilities: WCHV: 1260 khz, 5 kw day, 2.5 kw night; wwwv: 97.5 mhz, 50 kw, ant. 450 ft.; WINA: 1070 khz, 5 kw; WKAV: 1400 khz, 1 kw; WQMZ: 95.1 mhz, 6 kw, ant. 144 ft.
Formats: WCHV: talk; wwwv: adult rock; WINA: news, talk; WKAV: adult standards; WQMZ: hot AC

KBHB(AM)-KRCS-FM Sturgis, S.D.

Price: \$1.5 million
Buyer: Iowa City Broadcasting Co., Minneapolis (Thomas E. Ingstad, president/owner); Ingstad owns/is buying 10 FMs and six AMs
Seller: Community Airwaves Corp., Minneapolis (Christopher T. Dahl, president); owns KKA(AM)-KQAA-FM Aberdeen, S.D.; KNUI-AM-FM Kahlui and KNUQ-FM Paauilo, Hawaii and KRRZ (AM)-KZPR-FM and KIZZ-FM Minot, N.D.
Facilities: KBHB: 810 khz, 21 kw; KRCS: 93.1 mhz, 100 kw, ant. 1,059 ft.
Formats: KBHB: country oldies, farm; KRCS: C&W

KPSA-FM La Luz/Alamogordo-KPSA(AM) and KNMZ(FM) Alamogordo, N.M.

Price: \$450,000
Buyer: LaRunn Broadcasting System LLC, Roswell, N.M. (Philip H. Runnels, president/55% owner)
Seller: Western Bank, Alamogordo

(Brett Mills, principal); no other broadcast interests

Facilities: KPSA-FM: 92.7 mhz, 3 kw, ant. 192 ft.; KPSA(AM): 1230 khz, 1 kw; KNMZ: 103.7 mhz, 47 kw, ant. 1,338 ft.
Formats: KPSA-FM: hot country; KPSA(AM): modern country; KNMZ: dark

KBAL-AM-FM San Saba, Tex.

Price: \$200,000

Buyer: Texrock Radio Inc., Austin (Dain L. Schult, president/12% owner); is buying KHLB-AM-FM Burnet, KTAM(AM)-KORA(FM) Bryan and KHLR(FM) Cameron, all Tex.

Seller: Cleburne Radio Inc., Cleburne, Tex. (Gary L. Moss, president); owns KCLE-AM-FM Cleburne/Glen Rose, Tex.

Facilities: AM: 1410 khz, 800 w day, 203 w night; FM: 97.1 mhz, 780 w, ant. 43 ft.

Formats: AM: C&W; FM: country

RADIO: FM

WERZ(FM) Exeter and WQSO(FM) Rochester, N.H.

Price: \$5.5 million

Buyer: CapStar Broadcasting Partners LP; Austin, Tex. (Thomas O. Hicks, owner); owns/is buying 226 FMs and 94 AMs

Seller: American Radio Systems Corp., Boston (Steven B. Dodge, chairman/29.7% owner); owns/is acquiring 78 FMs and 27 AMs

Facilities: WERZ: 107.1 mhz, 5.2 kw, ant. 351 ft.; WQSO: 96.7 mhz, 3 kw, ant. 328 ft.

Formats: WERZ: religion; WQSO: adult rock

Broker: Media Venture Partners

KORI-FM Mansfield, La.

New nets building portfolios

Clamoring for broadcast properties, parties with interests in fledgling networks WB and UPN have grabbed up two more stations. Just 24 hours before UPN part owner United Television Inc. filed its application to buy UPN affiliate WRBW(TV) Orlando, Fla., from Rainbow Broadcasting for \$60.25 million, WB President Jamie Kellner's television group Acme Television Holdings LLC filed an application to buy UHF KFBT(TV) Las Vegas for \$33 million. The buy raises Acme's holdings to six stations, all WB affiliates. Don Koker, president and 85% owner of KFBT, says the station has been affiliated with WB from the very beginning. In the past two years there were nearly 15 different bidders for the station Koker says, adding that his good relationship with WB may have tipped the scales in Acme's favor: "I wouldn't say that it didn't have something to do with it." Koker says that Acme expressed an interest in maintaining the station's current staff, "which was very important to us."

—Sara Brown

Price: \$390,250

Buyer: Metropolitan Radio Group Inc., Flower Mound, Tex. (Gary L. Acker, president)

Seller: DeSoto Broadcasting Inc., Logansport, La. (Gene Fields, principal)

Facilities: 104.6 mhz, 25 kw, ant. 328 ft.

Format: Country

RADIO: AM

WSBC(AM) Chicago

Price: \$5.55 million

Buyer: Newsweb Corp., Chicago (Fred Eychaner, president); owns WPWR-TV Chicago

Seller: WSBC Broadcasting LLC, Chicago (Daniel R. Lee, principal); no other broadcast interests

Facilities: 1240 khz, 1 kw

Format: Ethnic

Broker: Bergner & Co.

WEAT(AM) West Palm Beach, Fla.

Price: \$1.5 million

Buyer: James Crystal Enterprises LC, Highland Beach, Fla. (James C. Hilliard, president/managing member/25% owner); no other broadcast interests

Seller: American Radio Systems Corp., Boston (Steven B. Dodge, chairman/29.7% owner); owns/is buying 78 FMs and 27 AMs

Facilities: 104.3 mhz, 100 kw, ant. 1,273 ft.

Format: Soft AC

WHIM(AM) West Warwick/Providence, R.I.

Price: \$550,000

Buyer: Hibernia of Providence LLC, Ardmore, Pa. (Michael R. Craven, president); no other broadcast interests

Seller: Providence Broadcasting Inc., Providence, R.I. (Dick Allen, owner); no other broadcast interests

Facilities: 1450 khz, 1 kw

Format: Country

Broker: Biernacki Brokerage

KTME(AM) Lompoc, Calif.

Price: \$80,000

Buyer: Blackhawk Communications Inc., Santa Maria, Calif. (Roger Blaemire, president/73.4% owner); owns KUHL(AM) Santa Maria

Seller: Classic Communications Corp., Santa Ynez, Calif. (Brett E. Miller, principal); no other broadcast interests

Facilities: 1410 khz, 500 w day, 77 w night

Format: Dark

WHDM(AM) McKenzie, Tenn.

Price: \$27,000

Buyer: McKenzie Broadcast Assoc. Inc., Marion, Ill. (Bruce L. Cox, president/50% owner)

Seller: Su-Mat Broadcasting Inc., McKenzie (Martha Bennett, president)

Facilities: 1440 khz, 500 w

Format: Dark

—Compiled by Sara A. Brown

OpenMike

<http://www.broadcastingcable.com>

Matter of semantics

EDITOR: As a small-market radio broadcaster, I consider a "small incremental investment" to be budget items like transmitter tubes, NAB dues, tower inspections and the like. But USA Digital continues to use the phrase "small incremental investment" to describe the cost to radio stations of converting to digital. I first heard this phrase at a presentation by USA Digital to broadcasters this past June and then saw it in an article in your Oct. 27 issue. At the presentation the cost per station was estimated at \$80,000-\$100,000.

I have no reason to believe this

isn't wonderful technology and the best of our options, but please, let's remember truth in advertising and avoid the phrase "small incremental investment."—Mark Hedberg, Hedberg Broadcasting Group, Mason City, Iowa

Team Bloomberg-Tarses

EDITOR: I have read, enjoyed and depended on BROADCASTING (now BROADCASTING & CABLE) since 1953. The Sept. 22 cover is the best ever—and the funniest too.

(I work for an ABC affiliate!)—Rod Whisenant, WAND(TV) Decatur, Ill. (via the Internet)

PROFESSIONAL CARDS

du Treil, Lundin & Rackley, Inc.
A subsidiary of AT&T King PA

240 North Washington Blvd
Suite 700
Sarasota, Florida 34236
(941) 366-2611

MEMBER AFCEE

CARL T. JONES
CORPORATION

CONSULTING ENGINEERS
7901 YARNWOOD COURT
SPRINGFIELD, VIRGINIA 22153
(703) 569-7704

MEMBER AFCEE

LOHNES AND CULVER
CONSULTING RADIO ENGINEERS

8309 Cherry Lane
Laurel, MD 20707 4830
(301) 776-4488



Since 1944

Member AFCEE

COHEN, DIPPELL AND EVERIST, P.C.
CONSULTING ENGINEERS

Domestic and International Communications
Since 1937

1300 L STREET, N.W. PHONE: (202) 898-0111
SUITE 1100 FAX: (202) 898-0895
WASHINGTON, D.C. 20005

E-MAIL: CDEPC@WORLDNET.ATT.NET
Member AFCEE

Technical Broadcast Consultants, Inc.

Transmission Specialists

TV (NTSC & DTV) / STL Microwave / FM
P.O. Box 97262 - Raleigh, NC 27624
Tel / Fax (919) 846-2976
e-mail: tbc@vnet.net

HAMMETT & EDISON, INC.
CONSULTING ENGINEERS

Box 280068
San Francisco, California 94128



707/996-5200

202/396-5200

e-mail: eng@h-e.com

CARL E. SMITH
CONSULTING ENGINEERS

AM FM TV Engineering Consultants
Complete Tower and Rigging Services
"Serving the broadcast industry for over 60 years"

Box 807 Bath, Ohio 44210
(330) 659-4440



Denny & Associates, Inc.
Consulting Engineers

PH 202 452 5630

FX 202 452 5620

Member AFCEE

EM info@denny.com

E. Harold Munn, Jr., & Associates, Inc.

Broadcast Engineering Consultants

Box 220

Coldwater, Michigan 49036
Phone: 517-278-7339

Mullaney Engineering, Inc.
Consulting Telecommunications Engineers

9049 Shady Grove Court
Gaithersburg, MD 20877
301-921-0115

Member AFCEE

HATFIELD & DAWSON
CONSULTING ENGINEERS

9501 GREENWOOD AVE., N
SEATTLE, WASHINGTON 98113
(206) 783-9151 FAX (206) 789-9834

MEMBER AFCEE

F.W. HANDEL & ASSOCIATES

Registered Professional Engineers

911 Edward Street
Henry, Illinois 61537
(309) 364-3903
Fax (309) 364-3775

COMMUNICATIONS TECHNOLOGIES INC.
BROADCAST ENGINEERING CONSULTANTS

Clarence M. Beverage
Laura M. Micrahi

P.O. Box #1130, Marlton, NJ 08053
(609) 985-0077 • FAX: (609) 985-8124

JOHN F. BROWNE & ASSOCIATES
CONSULTING ENGINEERS

BLOOMFIELD HILLS
810-642-6226

WASHINGTON
202-293-2020

Broadcast • Cable
Wireless •

Member AFCEE

NEW!!
6 Week Rate
\$115.00/week

Cavell, Mertz & Perryman, Inc.
*Engineering, Technology
& Management Solutions*

10300 Eaton Place, Suite 200
Fairfax, VA 22030
(703) 591-0110 (202) 332-0110
FAX (703) 591-0115

RATES

13 weeks - \$100/week
26 weeks - \$85/week
52 weeks - \$70/week

AND SERVICES

TOWERS, TOWER ERECTION
ANTENNA INSTALLATION
TOWER ANALYSIS
TRANSMITTER BUILDINGS
Tower Structures, Inc.
1369 NIRVANA AVENUE
CHULA VISTA, CALIFORNIA 91911
(619) 421-1181 FAX: (619) 421-0633
WWW.TOWERSTRUCTURE.COM

Shoolbred Engineers, Inc.

Towers and Antenna Structures
Robert A. Shoolbred, P.E.

1048 Morrison Drive
Charleston, SC 29403 • (803) 577-4881

dataworld

800-368-5754
info@dataworld.com
WWW: http://dataworld.com

DataXpert™

- Audience Data
- Programming Data
- Contact Information
- Technical Station Data
- Contour Maps

East Coast Video Systems

consultants • engineers • systems integrators

3 Mars Court
Boonton, NJ 07005
201 402 0104
Fax 201 402 0208

www.ecvs.com on line in time

WALLACE
ASSOCIATES
Dennis Wallace

5023 W 120th Ave
Suite 154
Broomfield, CO
80020
(303) 460-9717
wallacedtv@aol.com

**SPECIALIZING
IN DTV TRANSMISSION SYSTEMS**



LDL COMMUNICATIONS, Inc.

RF DESIGN & INSTALLATION SPECIALISTS
LARCAN / LARCAN - TTC TRANSMITTERS
RFS ANTENNAS COMBINERS XMISSION LINES
LEBLANC TOWER SYSTEMS
650 South Taylor Avenue Louisville, CO 80027
TEL: 303-665-8000 FAX: 303-673-9900



Phone 916-383-1177
Fax 916-383-1182

ANTENNAS RF SYSTEMS

*Antennas UHF/VHF/FM *Rigid line
*Combiners FM & UHF *Waveguide
COMPLETE SYSTEM SOLUTIONS
e-mail jampro@ns.net http://www.jampro.com

YOUR CARD HERE
Call:
(202) 659-2340

NATIONWIDE TOWER COMPANY

ERECTOR • DISMANTLES • ANTENNA • RELAMP
ULTRASOUND • STRUCTURAL ANALYSIS • PAINT
INSPECTIONS • RIGGING • ENGINEERING

P.O. BOX 130 POOLE, KY 42444-0130
PHONE (502) 533-8888 FAX (502) 533-8844
24 HOUR EMERGENCY SERVICE AVAILABLE



RF Systems, Inc.
• Remote Camera Systems
• Transmitter and Studio Installation
• Microwave and Satellite
Engineering and Installation

808-561-1144

24A World's Fair Drive
Somerset, NJ 08871

YOUR CARD HERE
Call:
(202) 659-2340

Datebook

THIS WEEK

Through Nov. 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. Contact: Circle Special Events, (212) 213-5266.

Nov. 10—**Baltimore Achievement in Radio** Awards recognizing excellence in Baltimore-area radio, presented by *The March of Dimes*. Truffles at the Belvedere Hotel, Baltimore. Contact: Brendan Hurley, (914) 997-4588.

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. 13—"The Future of Television Ratings," seminar presented by the **International Radio & Television Society Foundation**. Nielsen Media Research, New York City. Contact: John Kienker, (212) 867-6650.

Nov. 13—**Philadelphia Achievement in Radio** Awards recognizing excellence in Philadelphia-area radio, presented by *The March of Dimes*. Wyndham Franklin Plaza, Philadelphia. Contact: Brendan Hurley, (914) 997-4588.

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.

NOVEMBER

Nov. 19—**Federal Communications Bar Association** luncheon featuring America Online Chairman/CEO 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 & 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 & Sciences**. New York Hilton, New York City. Contact: Linda Alexander, (212) 489-6969.

DECEMBER

Dec. 2—**Denver Achievement in Radio** Awards recognizing excellence in Denver-area radio, presented by *The March of Dimes*. Downtown Hyatt Regency, Denver. Contact: Brendan Hurley, (914) 997-4588.

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. 5-7—"Follow the Money: Covering Campaign Finance," workshop sponsored by the **Radio and TV News Directors Foundation**, the **Medill News Service** and the **National Press Club**. National Press Club, Washington. Contact: Cy Porter, (202) 467-5219.

Dec. 8—**Cleveland Achievement in Radio** Awards recognizing excellence in Cleveland-area radio, presented by *The March of Dimes*. Wyndham Cleveland Hotel, Cleveland. Contact: Brendan Hurley, (914) 997-4588.

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—**New York Women in Film & Television** annual gala holiday luncheon and 1997 MUSE Award presentation. New York Hilton and Towers, New York City. Contact: (718) 263-6633.

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*. Music City Sheraton, 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. 9-11—"Civic Journalism: Advances in Reporting," workshop sponsored by the **Radio and TV News Directors Foundation** and the **Pew Center for Civic Journalism**. Terrace Garden Hotel, Atlanta. Contact: Sarah Pollack, (202) 331-3200.

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. 30—**Tampa Achievement in Radio** Awards recognizing excellence in Tampa-area radio, presented by *The March of Dimes*. Tampa. 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.

Feb. 6—52nd **Society of Motion Picture and Television Engineers** Advanced Motion Imaging Conference. Sheraton Centre Hotel, Toronto. Contact: John Izzo, (914) 761-1100.

Feb. 6—**International Radio & Television Society Foundation** newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

Feb. 18-20—"Winning at Credit," 33rd annual **Broadcast Cable Credit Association** seminar. Tropicana, Las Vegas. Contact: Mary Teister, (847) 296-0200.

Feb. 24-25—Great Lakes Broadcasting Conference and Expo, presented by the **Michigan Association of Broadcasters**. Lansing Center, Lansing, Mich. Contact: (800) 968-7622.

Feb. 25-27—Texas Show '98, conference and exhibition presented by the **Texas Cable & Telecommunications Association**. San Antonio Convention Center, San Antonio. Contact: (512) 474-2082.

Feb. 28-March 3—**Small Cable Business Association** annual National Cable Conference. Washington Court Hotel, Washington. Contact: (510) 462-2473.

APRIL 1998

April 6-7—**Television Bureau of Advertising** annual marketing conference. Las Vegas Hilton, Las Vegas. Contact: (212) 486-1111.

April 6-9—**National Association of Broadcasters** annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

MAY 1998

May 3-6—Cable '98, 47th annual **National Cable Television Association** convention and exposition. Georgia World Congress Center, Atlanta. Contact: Bobbie Boyd, (202) 775-3669.

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)

NBC's new-media man

To go from a one-man TV news bureau in Wyoming to NBC's digital studio operations is a considerable distance.

Edmond Sanctis, who made that trip in a little more than a decade, now stands on the cutting edge of NBC's new-media strategy as senior vice president of NBC Interactive. "That's what's most gratifying: You set out to do something brand new, and you wonder whether you can pull it off."

Sanctis first confronted the unknown when he began his TV reporting career in Sheridan, Wyo. That was his first stop after completing undergraduate studies in journalism at the University of Maryland in 1985. Sanctis spent his time as a deejay at WHFS(FM) Annapolis, Md., and as a local news reporter—gratis—for Storer Cable in Washington. The cable-reporting gig was aimed at producing a résumé tape, which Sanctis sent to some 30 stations around the country.

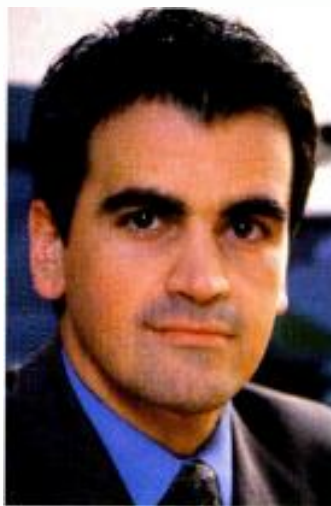
Like any enterprising young reporter, he took the first offer he got, from ABC affiliate KOTA-TV Rapid City, S.D., to man the Sheridan bureau. "I went out there and did everything," he recalls. "I did the reporting and carried the recording deck and sent stories back over the microwave link."

That was the start of a typically itinerant career track in TV reporting. The following year it was Savannah, Ga., working for WTOG-TV (CBS). In 1988 he moved on to WFMJ-TV, the NBC affiliate in Youngstown, Ohio, and won an Associated Press award in investigative journalism for his story about a local landfill problem. The final stop on his reporting résumé came two years later at KVUE-TV Austin, Tex., an ABC affiliate that Sanctis remembers fondly as a "good, reporter-driven shop."

He enjoyed reporting. "I couldn't have imagined anything was that much fun," he says. But spurred by an interest in computers, Sanctis got excited about the coming PC revolution and decided to move to the management side of the media business. "It seemed to make sense to take a couple of years and start studying this," he says.

Since New York was the media mecca, Columbia University Business School was his only choice. When he graduated with an MBA in 1993, he was among the first from Columbia with a concentration in media management—a track he helped to design.

Armed with the MBA—and experience



"What's challenging about this is that it's so unknown."

Edmond Patrick Sanctis

Senior VP/GM, NBC Digital Productions, New York; b. March 15, 1962, Pittsburgh; BS, journalism, University of Maryland, 1985; MBA, Columbia University Business School, 1993; reporter: KOTA-TV Rapid City, S.D., 1985-86; WTOG-TV Savannah, Ga., 1986-88; WFMJ-TV Youngstown, Ohio, 1988-90; reporter, KVUE-TV Austin, Tex., 1990-91; communications and marketing associate, Sony USA, New York, 1992-93; NBC, New York: management associate, 1993-94; manager of cable and business development, 1994; general manager, NBC Digital Publishing, September 1994; senior VP/executive producer, NBC Interactive Media, 1995-96; present position since January; m. Mary Michelle Belcastro, Sept. 17, 1994; child: Wil, 22 months

gained from working as a communications associate at Sony USA while attending Columbia—he found work as a management associate for the development of the financial model for the NBC Desktop venture.

Next Sanctis moved west, to Burbank, Calif., where he worked with NBC Entertainment President Warren Littlefield and NBC West Coast President Don Ohlmeyer to help to reorganize the entertainment unit. Littlefield and Ohlmeyer figured that a whiz kid with no network baggage would be well suited to the task. For six months, Sanctis sat in on meetings at each stage of program development—a crash course in network entertainment management. "They wanted to challenge the conventions and see how things could be improved," he says. "I got a chance to look at every aspect of the development process. It was fantastic."

The experience resulted in a strategic analysis by Sanctis that led to a more team-oriented structure. Meanwhile, he was putting together some Internet projects—"off the radar screen," as he puts it.

He started working closely with Martin Yudkovitz, president of NBC Interactive, on the deal with Microsoft Corp. that resulted in the creation of MSNBC on cable and the Web. Sanctis was first named manager of cable and business development; he later became senior vice president and general manager of NBC Digital Productions.

The most dramatic move so far has been extending the plot lines of some dramatic series—including *Homicide: Life on the Street* and *The Pretender*—into cyberspace on NBC.com.

Sanctis also has overseen the migration of content based on NBC content to other sites, as in the case of *The Garage*, an area on Toyota's site that plays on Jay Leno's love affair with classic cars.

NBC Digital Productions is now actively seeking Web development deals. The unit plans to act as a third-party producer, according to Sanctis, who reports that several projects are in development.

It seems like a curious path, from investigative reporter to digital producer, but Sanctis says the skills he developed through reporting—assimilating and analyzing information—have served him well.

Of course, he doesn't get much time to reflect on that convergence. He has a slightly bigger convergence picture in mind.

—Richard Tedesco

BROADCAST TV



Graboff

Marc Graboff, head, entertainment division, Troop Meisinger Steuber & Pasich, joins CBS Entertainment, Los Angeles, as senior VP, business affairs.

Gary Schmedding, VP, broadcasting,

The Lee Broadcast Group, Davenport, Iowa, named president.

Dennis Swanson, president/GM, WNBC(TV) New York, was inducted into the Illinois Broadcasters Hall of Fame.

G. Patrice Glenn, public relations leader, global commercial markets, Lucent Technologies, joins NBC, New York, as director, employee communications and corporate affairs.



Zachary

Bohdan Zachary, show producer and writer, E! Entertainment Television, joins KCET(TV) Los Angeles as executive producer, marketing productions.

Ron Jennings, manager, engineering, KGTV(TV) San Diego, Calif.,

named director, engineering, McGraw-Hill Broadcasting group:

Hideko Margie Baldwin, assistant director, engineering, KGTV, named engineering manager.

Appointments at KRON-TV's *Bay Area Backroads*, San Francisco: **Carl Bidleman**, producer, named executive producer; **Lisa Lipman**, producer, *Next Step*, joins as senior producer; **Mary Stephens**, coordinating producer, named producer; **Dan Herz**, associate producer, named story producer; **Michelle Foronda**, production assistant, named associate producer; **Jeanette Regala**, associate producer, *Next Step*, named coordinating producer.

Brian McNamee, human resources director-Pacific, GE Plastics, Singapore, joins NBC West Coast, Burbank, Calif., as senior VP, employee relations.

Mega-changes at Chancellor's top stations

The buzz in New York is that "The Buzz" soon will be history. Chancellor Media last week announced top management makeovers for three of its major-market stations, and pending format changes for two stations in the nation's top two radio markets—KIBB(FM) Los Angeles and WNSR(FM) New York.

Bennett Zier becomes VP/GM of WNSR effective immediately. The station will drop its "Buzz" label in preparation for a new format with a tentative launch in late December. Zier has been VP/GM of Chancellor's WGAY(FM)-WWRC(AM) Washington. Chancellor Senior VP/Regional Manager John Madison says Zier was tapped to help the 99-station group to "reinvigorate" WNSR. Chancellor plans an "extraordinary marketing campaign" to unveil its "new concept" format, Madison adds.

In Los Angeles, Bob Visotcky becomes GM of KIBB(FM) (B100). Harold Austin moves from program director at Chancellor's KKBT(FM) there to the same position at KIBB. Succeeding Austin at KKBT ("The Beat") is Michelle Santsuosso, former program director at the group's KMEL(FM) San Francisco. Her interim successor is KMEL music director, Joey Arbagey. KMEL GM Dick Kelley assumes the GM post at KYLD(FM).

KIBB's format switch will be announced on Nov. 19. Chancellor COO James de Castro says the changeover is a top priority in "the nation's most important radio market." Chancellor Marketing VP Beverly Tilden says that, as in New York, the new Los Angeles format will continue to target the 18-49 demo, but with distinctly different programming in the two markets.

—John Merli, special correspondent

Bruce Kaplan, consultant, joins KRON-TV and BayTV San Francisco as director, research.



Brady

Scott Brady, marketing and creative services director, WDAF-TV Kansas City, Mo., named VP, creative services.

Thomas Hankinson, director, technical planning, Capital Cities/ABC-owned television

stations, New York, named director, advanced television technology.

Leslie Glenn, director, programming and creative services, WWOR-TV Secaucus, N.J., joins WLVJ-TV Cambridge/Boston, Mass., as VP/GM.

Appointments at CBS's *Public Eye with Bryant Gumbel*, New York: **Steve Reiner**, producer, *60 Minutes*, joins as senior producer; **Trish Peters**, assistant to Bryant Gumbel and on-site coordinator, named anchor/producer.

Rick Barber, regional director, engineering, Sinclair Broadcast Group, Indianapolis, joins WWL-TV New Orleans as director, engineering.

JOURNALISM

Eduardo Arruza, reporter, WABC-TV New York, joins WGN-TV Chicago in same capacity.

Tina Simpkin, meteorologist, KWES-TV Odessa, Tex., joins KOLR-TV Springfield, Mo., as weekend meteorologist.



Gitler

Janette Gitler, director, local programming and program development, KRON-TV San Francisco, named director, news and programming, BayTV (KRON-TV's 24-hour cable channel).

David Marks, medical director, New England Center of Headache, Stamford, Conn., joins WVIT(TV) New Britain, Conn., as medical reporter.

Ann Yih, senior producer, *Off Tenth*, CBS Eye on People, joins CBS News *Saturday Morning*, New York, in same capacity.

Appointments at Metro Networks, Houston: **Ross Crystal** named executive producer, entertainment news and pro-

gramming: **Jack O'Hern**, VP, sales, National Advertising Network, New York, joins Houston office as director, national television marketing; **Woody Woodard** named GM, Oklahoma City market; **Thom Callahan** joins as GM, Norfolk/Richmond market; **Jim Purther** named director, operations, Richmond; **Bob Burch**, VP/GM, KEZK-FM and KFNS(AM) St. Louis, joins as GM, San Diego; **Jim Brunfield**, sports director, Detroit, named news bureau chief there.

Tammy Trujillo, evening sports reporter and weekend news anchor, KFWB(AM) Los Angeles, named afternoon drive news anchor.

Maureen Maher, morning anchor/general assignment reporter, WIRT-TV Flint, Mich., joins Newspath (CBS News affiliate service), Chicago, as correspondent.

RADIO

Appointments at Barnstable Broadcasting Inc., New York: **Randi Alderman-Walz** joins as national sales manager, Long Island group; **Blanche Joesten** joins as local sales manager, Garden City-based adult radio combo.

Don Schwartz, GM, Champion Broadcasting's KCDQ(FM), KCHX(FM) and KMRK-FM Midland/Odessa, Tex., adds executive VP/COO, Champion Broadcasting, to his responsibilities.

Mario Christino joins WWDC-AM-FM Washington as general sales manager.

Jeff Clark, GM, WHQT(FM) and WFLC(FM) Miami, named GM, WZZK-AM-FM and WODL(FM) Birmingham, Ala. Clark succeeds Jerdan Bullard, who retires in spring 1998.

T.J. Lambert, VP, affiliate marketing, ABC Radio Networks, Dallas, named VP, sports.

PROGRAMMING



Steinberg

Dawn Steinberg, VP, talent and casting, Big Ticket Television, Los Angeles, named senior VP.

Isaac Kerlow, VP, creative resources, Disney Interactive, Burbank, Calif., named director, digital talent. The Walt Disney Co.

Appointments at Another Large Production, Los Angeles: **Toni Pezone**, writer/producer/editor, Warner Bros. Domestic Television, and **Monty Bippes**, promotion writer/producer, KOIN(TV) Portland, Ore., join as producers; **Lorraine Taylor**, art director, Cinetel Studios, Knoxville, Tenn., joins as senior art director, in-house print division.



Marrazzo

William Marrazzo, president/CEO, Roy F. Weston Inc., West Chester, Pa., joins WHYY Inc. (WHYY-FM-TV), Philadelphia, as president.

Lowell Soffer, CFO, National Geographic Television, Washington, has resigned. He joined the company as VP, finance and planning, in 1991.

Ed Harvey, VP/GM, Wetacom Inc., Washington, named VP/GM, WETA-FM-TV Production Center.

CABLE

Mauricio Gerson, VP, Latin America, USA Networks International, named VP/GM.

Appointments at Game Show Networks, Culver City, Calif.: **Ken Krupka**, creative director/executive producer, Sci-Fi Channel, joins as director, marketing; **Annie Crowe**, marketing coordinator, named manager, promotions; **Gianna Provenzano** named manager, affiliate trade events.

Orelon Sidney, weather anchor, KPRC-TV Houston, joins CNN News Group, Atlanta, in same capacity.

Simon Bexon, owner/partner, Hi-Tech Sound, Southboro, Mass., joins DMX Inc., Boston, as VP, Eastern region.

David Daniels, director, affiliate sales, Disney Channel, Chicago, named regional VP.

Selene Feria, reporter/announcer, ECO Televisa, Mexico, and **Lola Martinez**, host, T.V. Española, Spain, join The Weather Channel, Miami, as on-camera weather reporters.

Bruce Smith, director, marketing, Sprint PCS, Detroit, joins Cox Communications, Phoenix, as manager, media relations and communications.

Neil Shapiro, producer, CNBC's *Bull*

Session, *Today's Business*, *Business Insiders* and *Money Wheel*, joins Fox News Channel, New York, as senior producer, *The Cavuto Business Report*.

Nory LeBrun, executive VP, cable broadcast affiliate sales and marketing, Home Shopping Network, joins Better Health Network, Tampa, Fla., as president/COO.

DEATHS

Dwight Weller, 41, radio engineer, died of cancer Oct. 24. Known as a broadcast engineer's engineer, Weller treated radio as both a career and a hobby. Recently he served as the radio broadcast engineer for the Baltimore Ravens football team. He also ran his own company, Weller A/V, which provided broadcast equipment to radio stations. In his spare time he operated ham radio. Previously he had worked at the Baltimore field office of the FCC as an engineer and later as an administrator. For more than eight years Weller chaired the Society of Broadcast Engineers-Baltimore chapter. He is survived by his mother, two aunts and a niece.

Wallace C. (Wally) Bruner, 66, broadcast journalist, died of liver cancer Nov. 3. Bruner began his broadcasting career as a weatherman for WTTV(TV) Bloomington, Ind. From Indiana, he traveled to Phoenix as a newscaster and then to Washington, where he worked as a commentator/anchor for United Press International Inc. He later moved to a news anchor position at WTTG(TV) Washington. During the late '60s, Bruner hosted more than 1,000 episodes of *What's My Line?* In 1972 he moved to Indianapolis to produce and host *Wally's Workshop*, a do-it-yourself program, with his wife. In the late '80s, he joined Ball State University in Indiana, where he taught broadcast journalism and television production until retiring because of heart ailments. Bruner is survived by his wife, Natalie, and 10 children.

Ron Hanover, 54, radio announcer, died of cancer, Oct. 22 in Tulsa, Okla. For 15 years Hanover worked at KCFO(AM) Tulsa. He spent his early career at KJRH(TV) and KVOO-FM, both Tulsa, and did stints in Little Rock, Ark., and Springfield, Mo. He is survived by his mother and two brothers.

—Compiled by Denise Smith
e-mail: d.smith@b&c.cahners.com

NBC sister company General Electric Capital Corp. is lending Hicks, Muse, Tate & Furst \$815.5 million, 48% of the partnership's total investment in LIN Television Corp. The loan will be interest only, with the principal amount not coming due for 25 years. NBC's filing with the FCC also includes details of an upcoming joint venture between NBC and Hicks Muse to which the companies will contribute KNSD(TV) San Diego and KXAS-TV Dallas, respectively. The venture will be voted equally by both but will be 79.62% owned by NBC. The deal also has Hicks Muse buying NBC's WVTM-TV Birmingham, Ala., for \$199 million and extends affiliation agreements for all Hicks Muse's NBC stations through 2010.

Twentieth Television's struggling morning talk and variety show **Home Team** is going into a production hiatus. The Terry Bradshaw-hosted show scored its highest national rating during the first week of the November sweeps, a 1.0, according to Nielsen Media Research. *Home*

Totenberg trashes trials on TV

Televised trials had an unlikely opponent and defender last week. Nina Totenberg, ABC Nightline and National Public Radio legal correspondent, called TV a "hot, sensational, uncontrollable chemical that soils the criminal justice system." She told an audience of Boston lawyers that the medium is "intrusive" and a "distorting instrument." The criminal justice system is "too important to be left to entertainment," she said, adding that "trials really shouldn't be the subject of call-in shows."

U.S. District Court Judge Nancy Gertner replied that the presence of Court TV improved participants' performance in a recent trial she presided over. She said televised trials have helped the public understand the need for the prosecution to prove a defendant's guilt beyond a "reasonable doubt." The more accustomed lawyers and witnesses are to TV cameras, the less they'll "grandstand" for them, she said.

Harvey A. Silverglate, one of nanny Louise Woodward's defense attorneys, said televised coverage of the trial triggered the outpouring of public criticism of his client's conviction for second-degree murder. "Television was a tremendous service to the system of justice" in this case, he said. In general, he added, judges have harder times making "outrageous rulings with the whole world watching."—Bill Kirtz

Team has averaged a 0.9 rating since its debut in September. Twentieth officials say they are awaiting results of the November sweeps before deciding on the show's future. Regardless, *Home Team* will continue airing in syndication through Jan. 2, Twentieth said.

More personnel changes are in the works for UPN under the new leadership of CEO Dean Valentine. The latest to exit is David Kass, manager of scheduling and development, who will jump ship at the end of November. Expected to replace him is Todd Lituchy, a direc-

tor of research for TV at Valentine's alma mater, Walt Disney Television. UPN had no comment. Ron Taylor—the number-two executive behind the now-departed Entertainment President Michael Sullivan—has left the netlet, while executive VP Tom Nunan is expected to shortly announce a new hire to oversee current programming. In the meantime, Maira Suro, a former VP at Spelling Entertainment, has been named a VP of drama development and UPN was expected by late Friday to secure a deal with Fox's Kelly Edwards to serve as

VP of comedy development.

Universal is developing a sitcom for CBS featuring actor Joe Pantoliano—who appeared in last year's network drama, *EZ Streets*. The comedy will be executive-produced by Mark Driscoll (*Ellen*), writer-director Ron Shelton and theatrical producer Gary Foster.

Television maker **Samsung Electronics will partner with V-chip-manufacturer Tri-Vision Electronics to build V-chip-equipped TV sets**, according to Toronto-based Tri-Vision. Samsung's new V-chip equipped sets should be on the market by January 1998. The Telecommunications Act of 1996 requires that all new TV sets come equipped with V-chips, which will allow parents to block programming they don't want their children to see. The FCC in September proposed that manufacturers equip half their new sets by July 1, 1998, and the rest by July 1, 1999—an idea the Consumers Electronics Manufacturers Association called "totally unrealistic."

Murphy Brown is back in the hot seat—this time when Murphy puffed some

McCain to meet on NBC holdout

Senate Commerce Committee Chairman John McCain (R-Ariz.) had planned to touch base with advocacy groups last week on how to get NBC to adopt the revised TV ratings, but an overwhelming end-of-session agenda forced him to table a scheduled meeting. McCain will stay in touch with the groups to try to get a grass-roots letter-writing campaign off the ground, he said at a press briefing.

Representative Edward Markey (D-Mass.) proposed that strategy at the beginning of October and sent letters to all NBC affiliates, asking them to adopt the new ratings system on their own. The other networks started using the system Oct. 1. So far, affiliates have been in no

hurry to get on board. "It's not a front-burner issue with affiliates because it's not a front-burner issue with viewers," says Doug Adams, president of the NBC affiliate board.

Advocacy group representatives have concerns about the revised system other than the failure of NBC and BET to participate. They want newspapers to add the content-based ratings to television program listings; they want the networks to apply the ratings consistently, and they want syndicators to rate all their programming, says Kathryn Montgomery, president of the advocacy group Center for Media Education. —Paige Albiniak

pot to ease chemotherapy-induced nausea in last Wednesday's episode. Drug Enforcement Administration Chief Thomas Constantine put out a statement blasting the show for portraying marijuana as medicine.

The network evening news race is getting tighter. For the week ended Oct. 31, NBC was on top by half a rating point with an 8.8 Nielsen rating/18 share, followed by ABC's 8.3/17 average. CBS was a close third with an 8.1/16, its highest weekly household average in 10 months. Season to date, NBC is up 3%, to a 7.9/17; ABC is down 6%, to a 7.6/17, and CBS is up 4%, to a 7.2/15.

BROADCASTING & CABLE'S Don West will receive the Distinguished Service Award from the Association for Local Television Stations at the group's



annual convention, Jan. 19-22 in New Orleans. West joined the magazine in 1953,

became managing editor in 1971 and chief editor in 1982. This August he was named to his current post of editor at large of the Broadcasting & Cable Publications Group.

Senate Commerce Committee Chairman **John McCain last week introduced legislation to stay the U.S. Copyright Office's decision to drastically increase satellite television com-**

Radio Aahs calls it quits

Children's Broadcasting Corp. (CBC) will cease distribution of its live 24-hour satellite network feeds of Aahs World Radio (also known as Radio Aahs) as of Jan. 30. The children's network has been on the air for five years and is based in Minneapolis. At its peak, Radio Aahs had 32 affiliates—about half of them in large and major markets. Nearly all its affiliates were AM stations.

CBC says it had received several cancellation notices from among its 29 current affiliates. Earlier this fall, CBC announced it had filed a lawsuit against the Walt Disney Co. and ABC Radio Networks for allegedly attempting to use the same format marketed by CBC for the new Radio Disney and for allegedly forcing CBC out of the kids market.

—John Merli

panies' royalty fees.

House Telecommunications Subcommittee Chairman **Billy Tauzin** intended to the same before the House goes out of session. Early next year, McCain will introduce legislation "designed to ensure that direct-to-home has a fair chance to offer consumers services they deserve at rates that are competitive to cable rates," the senator said at a press briefing last week.

The current law governing the satellite industry expires in December 1999; Congress is gearing up to rewrite it next year. McCain also said cable competitors' complaints that they can't get access to programming they need deserves attention in the light of rising cable rates. But he said that a freeze, as proposed by consumer groups, is not desirable. Senate Communications Subcommittee Chairman Conrad Burns (R-Mont.) next year will hold hearings looking at whether the Telecommunications Act of 1996—"now entering its terrible twos," according to McCain—is working.

The House may end a 27-year rule that keeps cameras out of House hearings if witnesses so request.

The Rules Committee earlier this week voted 7-2 along party lines to overturn the rule. Democrats argued that abolishing the rule violates the privacy of witnesses. Republicans responded that the public has a right to know what is going on in their government. The Senate does not have such a rule.

America Online reported a 49% jump in rev-

enue and 821,000 new members for its service worldwide during its first fiscal quarter for 1998, ended Sept. 30. AOL's net income for the quarter was \$19.2 million on a record \$521.6 million in revenue, compared with a net loss of \$353.7 million on revenue of \$350 million for the same quarter a year ago.

ABC has given new hope to freshman drama Cracker, which has only averaged a 5.4 Nielsen rating/8 share this season on Thursday nights opposite Seinfeld and company on NBC.

The network has ordered nine more episodes of the drama from Kushner-Locke/Granada TV. ABC was expected late Friday or today to make a decision on the future of *Nothing Sacred* (4.8/8 average).

Errata: B&C's Oct. 27 story about E! Entertainment Television's West Coast feed should have identified William Keenan as E!'s senior VP/CEO.



Drawn for BROADCASTING & CABLE by Jack Schmidt

"Don't tell me, you finally decided to spring for a movie channel?"

Printed in the U.S.A. Founded in 1931 as *Broadcasting*, the News Magazine of the Fifth Estate. *Broadcasting-Teletesting* introduced in 1945. *Television* acquired in 1961. *Cablecasting* introduced in 1972. *Broadcasting/Cable* introduced in 1989. *Broadcasting & Cable* introduced in 1993. *Broadcasting & Cable* is a registered trademark of Reed Publishing (Nederland) B.V., used under license. *Telemedia Week* is a registered trademark of Reed Elsevier Inc. Reg. U.S. Patent Office.

Cahners

Broadcasting & Cable (ISSN 0007-2028) (GST #123397457) is published weekly, except at year's end when two issues are combined, by Cahners Publishing Co., 245 West 17th St., New York, NY 10011. Cahners Publishing Co. is a division of Reed Elsevier Inc., 275 Washington St., Newton, MA 02158 1630; Bruce A. Barnett, President and Chief Executive Officer, Jackie A. Daya, Vice President and Chief Financial Officer, Mark Lieberman, Executive Vice President. *Broadcasting & Cable* copyright 1997 by Reed Elsevier Inc. All rights reserved. *Broadcasting & Cable* is a registered trademark of Reed Elsevier Properties Inc., used under license. Periodicals postage paid at New York, NY, and additional mailing offices. Canada Post International Publications Mail Product (Canada Distribution) Sales Agreement No. 0607533. Postmaster, please send address changes to *Broadcasting & Cable*, P.O. Box 6399, Torrance, CA 90504-0399. Rates for non-qualified subscriptions, including all issues: USA, \$129; Canada, \$169 (includes GST); Foreign Air, \$350; Foreign Surface, \$199. A reasonable fee shall be assessed to cover handling costs in cancellation of a subscription. Back issues, except for special issues where price changes are indicated, single copies are \$7.95 U.S./\$10 foreign. Please address all subscription mail to *Broadcasting & Cable*, P.O. Box 6399, Torrance, CA 90504-0399. Microfilm of *Broadcasting & Cable* is available from University Microfilms, 300 North Zeeb Road, Ann Arbor, MI 48106 (1-800-521-0600). Cahners Publishing Co. does not assume and hereby disclaims any liability to any person for any loss or damage caused by errors or omissions in the material contained herein, regardless of whether such errors result from negligence, accident or any other cause whatsoever.

Incorporating The Fifth Estate TELEVISION Broadcasting

A majority of two

We feel partially responsible for the beatings that NBC and Black Entertainment Television have taken over V-chip ratings, they being the most prominent programmers to follow our advice to hold the line against this First Amendment abomination. The courage of Bob Wright and Rick Cotton, and of Bob Johnson of BET, will one day be celebrated by the media world at large, but in the meantime they are taking the heat. Senator John McCain has threatened NBC's licenses at renewal time. Just last week he was talking about getting together with advocacy groups to plan strategies for pressuring NBC and BET to knuckle under.

We have argued that even one voice could prevail against overzealous government—as Frank Stanton did in turning back Congress's attempt to have all TV programs pre-screened by the National Association of Broadcasters. Without at least one voice raised in protest, there is no hope at all. In the best of all possible worlds, the industry would stand united in opposing national broadcast ratings.

That, of course, is what it's all about. The absurdity of "voluntary" ratings was evident on its face and was made more so when Congress rejected the first "voluntary" code system and sent the industry back to the drawing board—voluntarily of course. The way can be only downhill from here, absent an intervention in the courts.

If Bob Wright weren't already in our Hall of Fame, and Bob Johnson joining him there in ceremonies this evening (Nov. 10), we would nominate them both for their consistent courage under fire.

The right to a public trial

In a debate over televising trials, reporter and commentator Nina Totenberg attacked the practice as "intrusive" and "distorting," adding that the criminal justice system is "too

important to be left to entertainment" or "the subject of call-in shows."

Nina Totenberg is a distinguished journalist, but here she is simply wrong. We need look no further than the recent trial of au pair Louise Woodward to see not only the public's strong interest in the natural drama of our legal system but also how a disciplined courtroom can overcome television's allegedly sensational nature.

Did television, which (unfairly, we think) shouldered much of the blame for the Simpson fiasco, bring Louise Woodward an unfair trial? Not according to her attorney—the *loser* in the case, we remind you—who said that TV performed a "tremendous service to the system of justice."

Democracy and justice are best served by an informed public. We hope more judges will agree.

If the glass slipper fits

ABC and Disney spent \$12 million to get the remake of Rodgers and Hammerstein's *Cinderella* to the ball last week. It turned out to be money well spent. Families have changed, of course, as has Cinderella. The multicultural cast (an African American and a Filipino in the lead roles, for example) lent a refreshing inclusiveness to the fun.

For its investment, ABC pulled in its best 7-9 p.m. ratings in 14 years. The network estimates that the glass slipper fit about 60 million people. ABC didn't even turn back into a pumpkin after the show, with the family-friendly leadout movie from Oprah Winfrey actually improving on its lead-in and besting murder, Mulder and monsters.

We'll concede that there is some baby-boomer nostalgia in our response to a Disney Sunday night event. But we think there is more to it than that. The ratings suggest that there is an appetite for kinder, gentler network long-form originals. If the other networks read the ratings the way we do, you can expect to see more pumpkins turned into carriages. If so, you'll get two thumbs way up from this page.

Washington 1705 DeSales Street, N.W. Washington, DC 20036
Phone: 202-659-2340 Editorial Fax: 202-429-0651

Harry A. Jessell, editor
Mark K. Miller, managing editor
Kira Greene, assistant managing editor (special projects)
John S. Eggerton, assistant managing editor
Dan Trigoboff, senior editor
David R. Borucki, art director
Kim McAvoy, contributing editor
Elizabeth A. Rathbun, **Chris McConnell**, assistant editors
Paige Albinak, staff writer
Sara Brown, editorial assistant
Denise P. Smith, **Kenneth R. Ray**, graphic artists
Winslow Tuttle, proofreader

New York 245 West 17th Street, 10011; 212-645-0067; Fax 212-337-7028
Stephen McClellan, bureau chief
John M. Higgins, assistant managing editor (cable)
Richard Tedesco, associate editor (Telemedia)
Donna Petrozello (radio),
Glen Dickson (technology), staff writers

Los Angeles 5700 Wilshire Blvd., Suite 120, 90036
213-549-4100; Fax 213-937-4240
Lynette Rice, bureau chief
Joe Schlosser, staff writer

Denver 28310 Pine Dr., Evergreen, CO 80439;
303-670-4124; Fax 303-670-1082
Price Colman, bureau chief

Broadcasting & Cable

Peggy Conlon, vice president/group publisher
Donald V. West, editor at large

Cahners Publishing Co.

Bruce Barnet, president and chief executive officer
Mark Lieberman, executive vice president
Richard Vitale, vice president, operations and planning
Dan Hart, group controller
Robert W. DeAngelis, circulation director
Sharon Goodman, director of manufacturing and distribution
Louis Bradfield, distribution director
Rick Higga, production manager, systems manager
202-463-3718; Fax 202-728-0695

Circulation Inquiries
Broadcasting & Cable: 800-554-5729
Broadcasting & Cable Yearbook: 800-521-8110

Sol Taishoff, Founder and Editor (1904-1982)
Lawrence B. Taishoff, Chairman Emeritus

Los Angeles 213-549-4113; Fax 213-937-5272

Gary Rubin, national advertising director
Craig Hitchcock, account executive
Chuck Bolkcom, account executive, (technology/cable),
San Francisco CA 317-815-0882; Fax 317-815-0883
Kathleen Shuken, administrative assistant
Stacie Mindich, Trade Show Manager

New York 212-337-6940; Fax 212-337-6947

Millie Chiavelli, director of cable advertising
Robert Foody, director of technical advertising
Yvonne Pettus, **Julie DesRoberts**, account executives
Joan Miller, executive secretary
Estrella Diaz, executive assistant

Classified 212-337-7073; Fax 212-206-8327
Antoinette Pellegrino, manager, classified/telemarketing
Doris Kelly, **Sandra Frey**, **Francesca Mazzucca**, advertising sales representatives
Sari Weiner, sales assistant

International Group
Broadcasting & Cable International □
Television Asia □ Television Europe
Randi T. Schatz, associate publisher
212-337-6944; Fax 212-337-6948
Lisa M. Murphy, international advertising coordinator

London, Broadcasting & Cable (Editorial)
Paramount House, 162-170 Wardour St. W1V3AT
44-171-437-0493; Fax 44-171-437-0495
Meredith Amdur, **Lloyd Shephard**, international editors

thirty-something years of cable coverage

Broadcasting & Cable began publishing in 1931. When cable came on the scene, we were the first to report on this new industry. Thirty-something years later – 1967 to be exact – the first annual **Western Cable Show** was launched. To mark this 30th anniversary milestone, the 1997 Western Cable Show will focus on “30 Years of Change.”

Count on **Broadcasting & Cable**'s 67 years of editorial leadership to deliver the kind of insider's perspective you won't find anywhere else. And our regular weekly issue and blockbuster trio of up-to-the-minute Western Cable Show dailies will give you the kind of industry exposure you won't find anywhere else:

- *Weekly subscriber distribution of 40,000 — plus in-room and convention floor bonus distribution at convention halls (15,000 copies)*
- *Bonus distribution in-room and on the convention floor of all three tabloid-sized Western Show dailies (15,000 copies)*

<u>Issue Date</u>	<u>Size</u>
December 8	Weekly Magazine
December 10	Tabloid Daily
December 11	Tabloid Daily
December 12	Tabloid Daily

Closing date for all issues is November 28.

All materials due on December 1.

To reach 55,000 of the industry's elite — and strongly enhance your Western Cable profile — call your sales representative or Millie Chiavelli today at 212.337.6943.



Broadcasting & Cable

ONE MARKETPLACE. ONE MAGAZINE.

Advertising Offices: New York 212.337.7053 Los Angeles 213.549.4113
Western Technology/Cable 317.815.0882 Washington D.C. 202.659.2340

LDK 100 Series
multi-purpose camera system.
Ahead of its time.



LDK 100 Series...Supreme versatility and adaptability

The new flexible camera that's easy and fast to configure for studio, EFP Triax, Betacam SP and DVCPRO Camcorder applications. The system optionally features the award winning DPM sensors for no compromise 4:3/16:9 switching, 12-bit A/D conversion, greater than 24-bit signal processing quality and an unsurpassed list of powerful features make the LDK 100 today's best investment for tomorrow's imaging world.

For additional information, to request literature, or to have a sales representative contact you call us toll-free at 1-800-962-4287. Or e-mail us at sales@mail.phbtsus.com

Also, be sure to visit our website at www.philipsbts.com

Let's make things better.



PHILIPS