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The Virtual Video Store

Is Pax Net One Net Too Many?

Putting Stations on Autopilot

265 WATERTON WAY
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TOP OF THE WEEK / 4
BROADCASTING / 32
CABLE / 42
TECHNOLOGY / 53
media
PAGE 70

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(lower course-hole 6)

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Fast Track

Must Reading from

**Broadcasting
& Cable**

November 24, 1997

TOP OF THE WEEK / 4

One net too many? Paxson Communications' plan for a new network, Pax Net, was greeted by skeptics and a few believers last week, all waiting to see if Bud Paxson can convert his informercial-laden stations into vehicles for family programming and increased local ad revenue. / **4** The new net's hiring plans. / **6** The network lineup. / **6** Pax Net's plans for programming. / **10** A look at Paxson and his holdings. / **11** An exclusive interview with Bud Paxson. / **11**



Rivera courted by Fox, NBC CNBC and Fox News Channel are competing for Geraldo Rivera's services, each offering a prominent news reporting and anchoring role. / **15**

NBC, affils talking joint venture NBC and its affiliate board met last week to discuss a possible network/affiliate business venture that could significantly redefine the relationship between those two entities. / **15**

A busy week for Greg Meidel. / **14**

Channel surfing with new FCC The FCC's new Democratic majority sound more willing to regulate programming in pursuit of the public interest than their Republican brethren. / **26**

COVER STORY

The Virtual Video Store

John Sie tells BROADCASTING & CABLE it's the video stores, not the movie channels, that are his competition. Sie has turned Encore and its namesake networks into cash businesses in just four years, but the stakes have been higher since the 1994 launch of Starz! / **28** Cover photo by David Cornwell



BROADCASTING / 32

ABC, CBS battle for Friday

ABC has the lead in Friday-night ratings, but CBS is throwing Bill Cosby and Gregory Hines into the mix in an attempt to broaden its lineup's appeal. / **32**



'Access Hollywood' continues its upswing. / **32**

Kennard starts the process New FCC Chairman William Kennard plans a top-to-bottom review of the commission's rules, and staffers say "everything is potentially in play." / **34**

Finlandia considers advertising vodka on TV

As federal agencies ponder jurisdiction over the issue of alcohol advertising on television, distiller Brown Forman says it may advertise Finlandia vodka on television. / **34**

CABLE / 42

ACE winners laud cable's courage CableACE award-winning producers, writers and actors heaped praise on cable networks for their courage in bringing controversial and original programming to air. / **42**

BellSouth rolls in Big Easy

BellSouth launches its digital wireless cable in New Orleans after taking only a little more than a year to build the infrastructure. / **49**



Mike Tyson's suspension is not expected to dim Showtime's PPV revenue. / **51**

Primestar bird takes power hits As Primestar struggles to consolidate its partnership interests, its medium-power bird faces possible signal interference from a proposed EchoStar satellite. / **50**

TECHNOLOGY / 53

Putting stations into autopilot Broadcasters look to replace analog master control equipment while preparing for a multichannel future. New software must handle a mix of server and tape playback, work with both videotape and data tape archives and support multiple playback channels. / **54**

Telemedia / 70

Market response to Microsoft Five major players in the computer industry have allied to push for open Internet standards development, even as the Justice Department takes steps against software giant Microsoft's perceived efforts to dominate the Internet. / **70**

Broadcast Ratings...38	Datebook84	For the Record82
Changing Hands40	Editorials90	In Brief.....88
Classified.....73	Fates & Fortunes ...86	Synd Marketplace...36
Closed Circuit.....16	Fifth Estater85	Washington Watch...27

Top of the Week



Pax Net: Can it fly?

New net to have twin focus: promoting family values and maximizing station values

By Steve McClellan

Paxson Communications' plan for a new network, Pax Net, was greeted by skeptics and believers last week. The doubting Thomases are waiting to see if Bud Paxson can convert his infomercial-laden stations into vehicles for distributing family programming and collecting local ad dollars.

Investors appeared to be of little faith, or at least of extreme caution. On Monday, Paxson Communications stock opened at about \$11; after the Pax Net announcement on Wednesday, it dropped to \$8.75. By midday trading Friday, the stock had rebounded slightly, to \$9.75. "Investors are saying we aren't going to know anything definitely for at least a year," says Smith Barney media analyst John Reidy. "People don't like uncertainty."

Most agreed that Paxson has spent money (\$244 million so far) on some high-quality off-network fare—*Touched by an Angel* and *Dr. Quinn, Medicine Woman*, among others—that will attract the audience of women the network is seeking. But the handful of shows unveiled last week won't come close to filling the broadcast day.

Many programming questions and most of the scheduling issues still have to be addressed. Asked last week what the daily repeat cycle for shows will be, Paxson said that remains to be decided.

Advertising agency executives and others questioned whether Paxson can put together an effective enough promotion plan to get some visibility for his 73 UHF TV stations. Until now,



First Union Capital media analyst Bishop Cheen.

Even Paxson says the program service is less a network and more a group of independent stations sharing programming to maximize the value of local advertising.

Paxson says its station group comprises 73 stations that reach 71.37% of the homes with TV sets in the U.S. By BROADCASTING & CABLE's count, however, it has 63 stations with 60.8% coverage (see chart, page 6). Why the disparity? BROADCASTING & CABLE doesn't count seven low-power stations because they have limited over-the-air coverage and no right to carriage on local cable systems.

This magazine is also not counting six full-power stations, that Paxson says it intends to buy, but which it has not yet identified. Finally, unlike Paxson, the magazine does not credit WILV-TV Grand Rapids, Mich., with coverage of the adjacent Lansing market.

Paxson says he will generate \$400 million in annual revenue the first year and be profitable within four months of start-up

(which would be Dec. 1, 1998). Most of Pax Net's revenue will be generated locally—60% from local sales, 40% split between network and national spot. Annual expenses will total some \$240 million, Paxson says, leaving pretax operating profits of \$160 million annually.

To make his numbers, Paxson says, the network has to average a 1 rating in prime time and sell at least 80% of the available prime time inventory. Non-prime time programming has to average a 0.3 rating, with a 75% sellout rate. "I can't prove out those numbers," Reidy says, "but Paxson knows how to



Top: Paxson tells reporters in New York his network will be profitable within four months of the Aug. 31 launch. Below: He introduces some of his programming talent (l-r): Infomercial star Mike Levey, who will host a late-night talk show; Martha Williamson, executive producer, 'Touched by An Angel'; Paxson; Roma Downey, star of 'Touched,' and Gerald McRaney, star of 'Promised Land.'

those stations have been low-rated home shopping and infomercial stations with no real local identity.

According to Paxson, the primary promotion vehicle will be local radio. The company will spend \$30 million on mostly episode-specific drive-time spots on radio stations with adult female audiences.

Pax Net will be different in several ways. Paxson will own both the low-margin network and the high-margin stations, which should give the company an advantage because there "won't be that constant battle over inventory," says



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sell local broadcasting and get good salespeople."

The sales effort will be focused locally because advertisers pay more (on a cost-per-point basis) locally than they do nationally, Paxson says. But Cheen notes that much of that premium is derived from the sale of local news avails, not the syndicated fare that Paxson will be selling. How much of that premium Paxson can get remains to be seen, Cheen says.

"Usually independents counterprogram with the sex and violence that Paxson wants to stay away from," says Cheen. "He's countering with family values. Nobody has really done that, aside from The Family Channel, and with cable the viewership is so fragmented that it's hard to get decent cost per point."

Rival networks didn't seem overly concerned about Pax Net last week, some even applauding the effort. "Paxson's doing it exactly right," said one network executive. "Put good programming on bad stations and you increase the value of the station group."

Doug McCormick, president of Lifetime, acknowledges he would have liked to have acquired *Touched by an Angel* and says Paxson's strategy of targeting women is flattering. "We have 15 years of familiarity with the programming, and we welcome the competition." He also says Lifetime will be spending less in the future on off-network fare: "We currently spend over 50 percent on original programming, and we have plans to get that to 80 or 90 percent."

According to Paxson, it was disagreement over the value of the station assets that kept the company from forging a partnership with an outside party for the new network. Paxson says he talked "seriously" with six potential partners, and most seriously with Turner Broadcasting. (He declined to name the others.) Pax Net President Dean Goodman says asset valuation was the obstacle in most of those talks. "Our bet is that our stations are worth several times the current stock price," but suitors were talking about a premium of just a couple of dollars per share above

the current price, which is hovering in the \$10 range.

Analysts agree that Paxson's station assets are considerably more valuable than the current stock price suggests (about \$585 million). If Paxson comes close to meeting his numbers in the first year of operation, the company would be worth \$1.7 billion or more on paper. If duopoly or crossownership rules are loosened, the value would soar.

"The big question everybody has is will he be able to pay once he goes on the air and gets no ratings," says one syndicator who has sold programming to the venture. "If he has a good sales force and he is targeted and can generate some sales, anything is possible," he says. "But it definitely is going to be tough at first."

Adds Bill Carroll of Katz: "In the end the question is going to be about the number of viewers, not the values of his shows."

With reporting by Joe Schlosser

PAX NET'S PORTFOLIO

63 stations—60.8% of U.S. homes reached

WPXN-TV*/WHA!-TV New York

KZKI(TV) Los Angeles
WTGI-TV Philadelphia
KLXV-TV San Francisco
WGOT(TV) Boston
WVTV(TV) Washington
KNZ-TV Dallas
WBSX(TV)* Detroit
WTLK-TV Atlanta
KTFH(TV) Houston
KBGE(TV)* Seattle
WAKC-TV Cleveland
KOLU(TV) Minneapolis
WFCT(TV)* Tampa, Fla.
WCTD(TV)* Miami
KWBF(TV)/KAJW(TV) Phoenix
KUBD-TV Denver
WPCB-TV* Channel 40 (awaiting new calls) Pittsburgh
KCMY(TV)* Sacramento, Calif.
WIRB(TV)* Orlando, Fla.
WFAY(TV)* Raleigh, N.C.
KINB-TV Kansas City, Mo.

WHKE(TV) Milwaukee

WKZX(TV)* Nashville
KOOG-TV Salt Lake City
WJCB(TV)* Norfolk, Va.
WAQF(TV)* Buffalo, N.Y.
WCCL(TV)* New Orleans
WFB(TV)* Memphis
KMNZ(TV) Oklahoma City
WAAP(TV) Greensboro, N.C.
WSWB-TV* Wilkes-Barre, Pa.
WOST-TV Providence, R.I.
WNAL-TV Birmingham, Ala.
WOCB(TV) Albany, N.Y.
WTJC(TV) Dayton, Ohio
KKAG(TV)* Fresno, Calif.
KVUT(TV)* Little Rock, Ark.
WKRP-TV* Charleston, W.Va.
KGLB-TV* Tulsa, Okla.
WPMC(TV)* Knoxville, Tenn.
WEFC(TV)* Roanoke, Va.
WSCO(TV)* Green Bay, Wis.
KAPA(TV)* Honolulu
WAQF(TV)* Rochester, N.Y.

KXGR(TV)* Tucson, Ariz.

KTVG(TV)* Cedar Rapids, Iowa
KKAG(TV)* Bakersfield, Calif.
WJWN-TV San Sebastian, P.R.
WKPV(TV)* Ponce, P.R.
WSJN-TV San Juan, P.R.

Time brokerage agreements

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

Affiliates

KWOK(TV) San Francisco
WSHE-TV Washington
WCEE(TV) St. Louis
WIBB(TV) Indianapolis
WHCT-TV Hartford, Conn.
WRMY(TV) Raleigh, N.C.
WILV-TV Grand Rapids, Mich.
WHBI(TV) West Palm Beach, Fla.

* contract to buy/option to buy

Notes: According to BROADCASTING & CABLE, Pax Net will reach 66.8% of the 97.9 million U.S. homes with TVs by its August launch if Paxson is able to finalize current acquisition plans. Those plans include stations in Chicago; San Diego; San Antonio, Tex.; Albuquerque/Santa Fe, N.M.; Syracuse, N.Y.; and Greenville/New Bern, N.C. Those stations would add 6.019% to the current 60.8% coverage. However, Paxson claims its coverage will be 71.37%. It arrives at that percentage by counting seven low-power stations as full-power stations and giving affiliate WILV-TV credit for two Michigan markets, Lansing and Grand Rapids.

Paxson also has affiliates or is buying stations in Atlanta, Seattle, Philadelphia and Fresno, Calif. But those stations will continue to carry InfoMail TV programming because Paxson has other stations in those markets.

Jobs, jobs, jobs

Polish those resumes. As it moves toward its launch next August, Pax Net says it will be hiring more than 600 people. Most of them will be put to work selling local advertising at the Paxson stations, says Pax Net President Dean Goodman. But there are plenty of higher-level posts too, he says.

The network will be hiring station general managers and three regional vice presidents of operations (East, Midwest and West). In addition, it is looking for a president of national sales and for general sales managers to run sales offices in New York, Los Angeles, Chicago, Dallas and Atlanta. Those offices will chase spot and network advertising and employ about 45 account executives and support staffers. The network also needs vice presidents of programming and research to establish those departments in West Palm Beach, Fla. The programming department will employ 15.

"Consolidation may have put a lot of people on the beach, but this is an opportunity to reemploy those folks and give those who feel they are underemployed a chance," Goodman says.



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Pax in our time

Network to focus on 'wholesome family' fare, plus religion

By Steve McClellan

Bud Paxson wants to give you a chaste, nonviolent viewing experience. He wants to do it through Pax (Latin for peace) Net.

Through most of the day, the new network will offer, in Paxson's words, "wholesome family programming" that skews female. "Women control the clicker," Paxson explained last week.

Paxson has committed \$244 million to a passel of new and vintage off-network programs and movies, according to a Securities and Exchange Commission filing the company submitted just over a week ago.

Pax Net has not yet set its schedule, or even hired a vice president of programming to oversee future acquisitions and scheduling. That search is ongoing. Paxson did say that *Touched by an Angel*, for which he confirmed the company paid \$950,000 an episode (including \$300,000 to keep it off cable on the weekends), will be the network's weekday prime time anchor at 8 o'clock. Also slotted for prime time are *Dr. Quinn, Medicine Woman*; *Promised Land*, and *Sisters*. "Those are the shows that you are going to see during



'Touched by an Angel,' in its fourth season on CBS, will be cornerstone of Pax Net's prime time lineup.

the week," Paxson said.

But insomniacs won't get *Mary Tyler Moore Show* reruns in the wee hours if they turn to Pax Net. Instead, they'll get old-time religion—five hours of nonstop Christian programming from 1 to 6 a.m. Much of that programming will be produced by or in association with Christian Network Inc. Paxson, a born-again Christian, is a co-founder of CNI, but a spokesperson said he currently has "no ties" to the organization.

CNI also will co-produce with Paxson a midnight-1 a.m. talk show on family issues that will lead in to the Christian programming. The show, *Live-Link*, will be hosted by Dan Stuecher.

Two other original programs will debut with the network's Aug. 31,



'Dave's World,' which had four-year run on CBS, was packaged with 'Touched.'



'Dr. Quinn, Medicine Woman,' is also slated for prime time

1998, launch. Mike Levey, a veteran infomercial producer and host, will host a one-hour talk/variety show (produced by Paxson in association with National Media Corp.) that Paxson likens to *The Tonight Show*. A weekly show called *Celebrities and Charities* will highlight the favorite cause of a featured celebrity.

Paxson's 73 stations are switching from mostly infomercials to mostly entertainment. However, infomercials aren't disappearing entirely from the stations, Paxson says they will be contained to weekends and across the morning and afternoon dayparts. In two or three years, Paxson says, more mainstream female-appeal programming may be added to the weekends, possibly including sports.

Other acquired series include *Dave's World*, *Life Goes On*, *I'll Fly Away*, *The New Land*, *Medical Center* and *Neon Rider*. The rights window for those shows extends from 1998 to 2004, Paxson said.

The company is buying the rights to hundreds of feature films and TV

Pax Net's Programming

Program	Syndicator/ producer	Original network
Touched by an Angel	Eyemark	CBS
Promised Land	Eyemark	CBS
Dr. Quinn, Medicine Woman	Fox	CBS
Sisters	Warner Brothers	NBC
I'll Fly Away	Warner Brothers	PBS
Dave's World	Eyemark	CBS
Neon Rider	CTV	CBS
Christy	20th Century	Syndicated
Live Link	Pax Net/Christian Network	Pax Net
The Mike Levey Show	Pax Net/National Media	Pax Net
Celebrities & Charities	Pax Net/McGhee/Big Heart	Pax Net



movies with an exhibition window from 1998 to 2001. Titles include *Labor of Love* (Ann Jillian, Tracy Gold), *Outback Bound* (Donna Mills, John Schneider) and *Nothing Lasts Forever* (Brooke Shields, Vanessa Williams). A small package of films is being acquired from Focus on the Family, a Colorado Springs-based family advocacy group that has endorsed Pax Net.

Paxson estimated that programming costs will average less than \$1 million annually per market for his owned stations, which largely make up the network. By comparison, he said, WB affiliates spend some \$7.6 million annually for programming, and UPN affiliates average about \$4.5 million. ■

Paxson pieces

Pax Net is Bud Paxson's second TV mega-venture. In 1982 he founded the Home Shopping Network and four years later assembled the Silver King station group. He sold his interest in the assets in 1990. They are now controlled by Liberty Media and Barry Diller. ■ Paxson is relying on three other key executives: James Bocock, president/COO, Paxson Communications, who worked alongside Paxson at HSN; Dean Goodman, Pax Net president, a 27-year broadcasting veteran, and Jon Jay Hoker, president, Paxson Television Station Group, who started his career with ABC in 1971 and has been with Paxson for the past five years. ■ Paxson's AMEX stock symbol changes from PXN to PAX today (Nov. 24). ■ Paxson headquarters will remain in West Palm Beach, Fla. In fact, the corporate and network offices will move into their own 220,000-square-foot building there in early 1999. The building will be part of the city's 70-acre CityPlace Development. ■ Bud Paxson says he has an agreement to develop programming with Focus On the Family, a conservative Christian organization based in Colorado Springs, Colo. The group is headed by James Dobson.

Blessed are the dealmakers

Amid the hoopla and press conferences surrounding the unveiling of his broadcast TV network last week, Bud Paxson spoke to BROADCASTING & CABLE's Joe Schlosser about his faith in God and female demographics.

What is your religious background, and what effect will that have on the network?

I am a new Christian and I think [God] is very much in this. When I was buying my third television station, it was the first time the Supreme Court was going to act on must carry [which requires cable systems to carry local TV stations]. I paid a lot of money for the station, and I panicked. But I calmed down and said, "Lord, this is your problem. I'm not going to worry about this."

Will there be any religious shows on the network?

No. Jesus delivered only one sermon, the Sermon on the Mount. The rest of the time he told parables, he told stories. He delivered the message of the Lord through stories, and that is what we are going to do through drama at Pax Net.

Last summer, you planned to ally with a major programmer. What happened?

After must carry was confirmed [by the Supreme Court last spring], we decided to go around to all the major media companies. Six got real serious, with Turner becoming the most serious. We wanted to partner up with some of them, but they wouldn't pay us what the TV stations are worth. Also, it became obvious to us that a lot of the guys didn't know how to run TV stations and didn't know how to sell local advertising. Moreover, we felt that if we were able to go to more than one programming service—go to Eyemark, go to Paramount, go to Twentieth—we could have the best programming. And then we felt we could come up with a programming niche. Radio stations no longer play country in the morning, rock in the afternoon and jazz at night. You've got



to have that concept that is going to be there around the clock. We chose a female-based format, of course. And I think we have struck a real nerve.

Will there be any news or sports on your network?

No news. We don't think that women want the news because of the crime and the violence. But what we are looking at, and what women are interested in, is sports. We'll have room for sports on Saturday and Sunday afternoons and Saturday night.

The cornerstone of your schedule is *Touched by an Angel*. To get it, did you have to buy other, less valuable shows?

First of all, that is true to only one degree, and that was for *Dave's World*. We took *Dave's World*, but it is a great show. It was on for five years, but it was never on the same night. And yet it got respectable ratings every place it was put. The shows are all family-oriented. It fit with our format. So we said, "Fine, we'll take it, no problem."

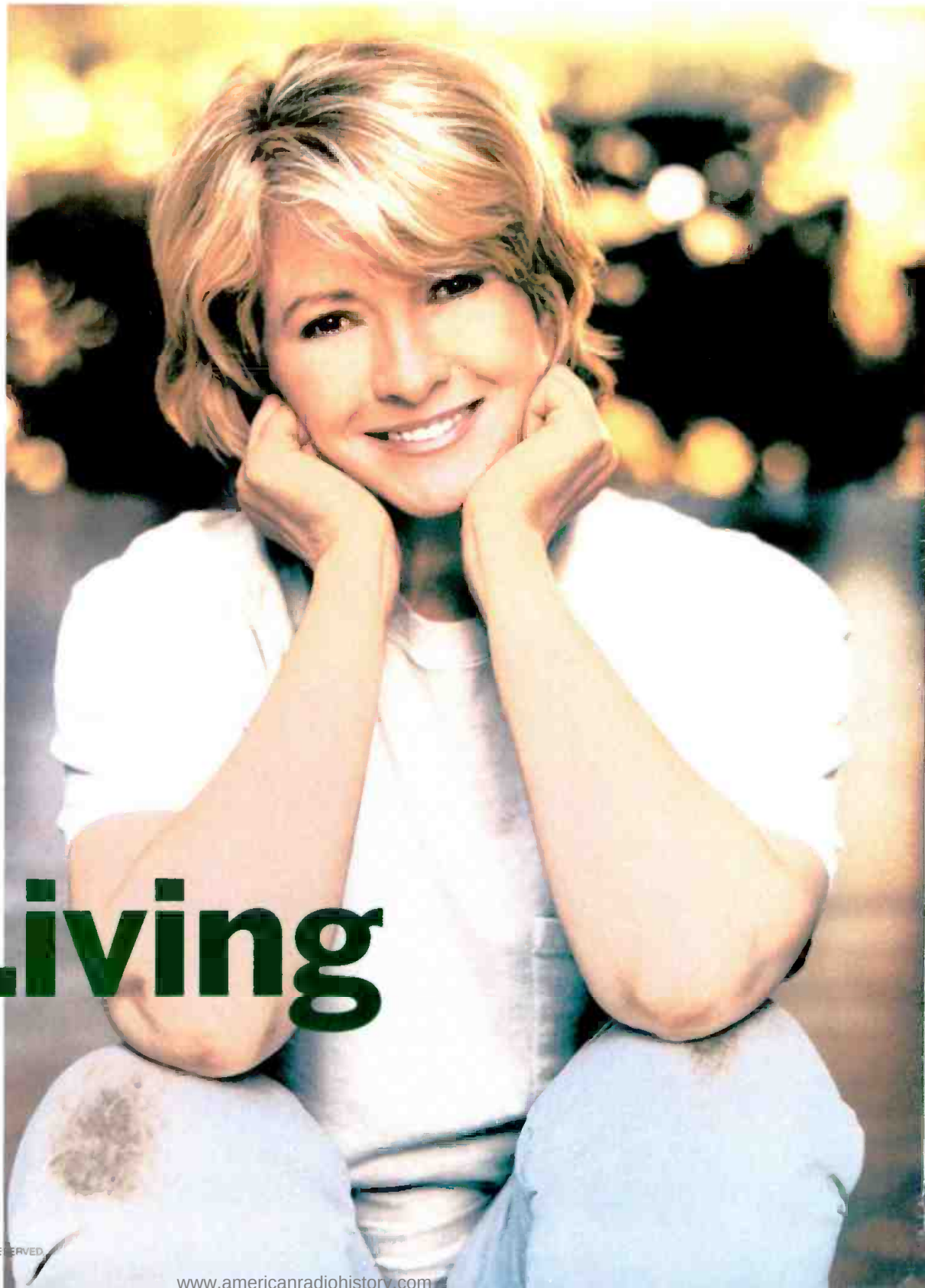
How much of the programming that you'll need for launch next August do you have right now?

I don't know the percentage. But we are waiting on NATPE and we are having a lot of conversations and we are screening a lot of shows. There are some shows you would love to have, but [they] just don't fit into our format.

I just saw you get pitched walking out of the press conference. Is that how things are going?

That was the producer of *Christy*. I bought the show, but there are only 22 episodes. This was the show that was the forerunner to *Touched*, and it did very well in the ratings. It was just that during the third quarter of that season [1995], a new CBS president cleaned house. So Ken [Wales, *Christy's* executive producer] wanted to chat with me, and I said, "let's talk." The show was great. ■

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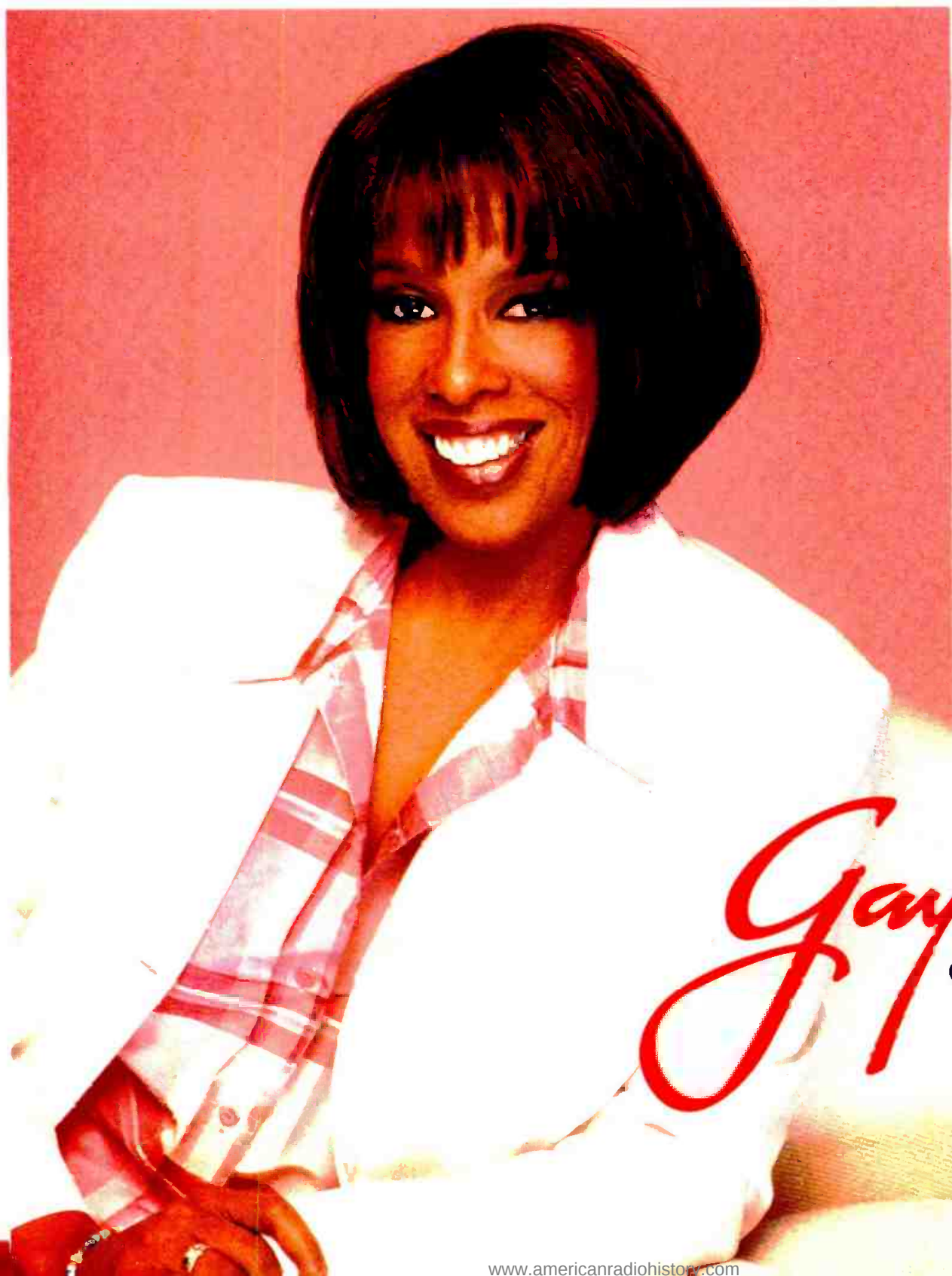


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POST-NEWSWEEK
ENTERTAINMENT

Meidel out, back in at USA

Universal TV chief announces exit, recants after wooing from Diller, Bronfman

By Lynette Rice

In keeping with its reputation, Universal Television proved last week that it has a flair for good drama.

Within a 48-hour period, the studio responsible for *Law & Order* and *Xena: Warrior Princess* lost, then regained, a television group chairman. Late Wednesday, Greg Meidel—after only 22 months in the job—told his staff that he and HSN Inc. Chairman Barry Diller couldn't reach an agreement about his new role at USA Networks.

Meidel—who just a few weeks ago was lauding Diller's \$4.1 billion investment in Universal TV and USA Networks—said he would leave once a replacement was found.

By Thursday afternoon, however, Diller and Seagram Chairman Edgar

Bronfman indicated they weren't ready to bid farewell to Meidel, 43, just yet. While rumors circulated over what may have been the cause—many believe it involved money and turf, not any animosity between Meidel and Diller—negotiations continued late Thursday among the three executives.

On Friday morning, Universal had a new announcement: Meidel had agreed to join the newly formed USA Networks Inc. as chairman and chief executive officer of its television production and distribution company.

"It's essentially the same job, but with Diller taking over the company there will be new direction and other new elements to [Meidel's] job," said one insider.

One source said Meidel was initially holding Diller up for an "absurd"



Boomerang week for Meidel

amount of money—something that frustrated the senior executive because he didn't want to lose the TV group chairman. Diller had worked with Meidel at both Paramount and Fox. But one associate said it was unlikely that Meidel was looking to quit solely over his future paycheck; he likely had concerns over the potential withdrawal of responsibilities.

"Before he went to Universal, he would have stayed at Fox for less money because he felt loyalty," said a high-level executive at Fox, where Meidel had served as the president of Twentieth TV. "He told Fox: 'Give me more responsibility, give me a decent package, and I won't go.' He's not the kind of a guy to just focus on the money."

Although speculation surfaced Thursday that Meidel's new head of network television, Ken Solomon, would look like a fish out of water, Diller apparently called the executive Wednesday to reassure him about the division's future. In July, Meidel hired Solomon—a DreamWorks executive who also has been a friend since high school—to head the ailing network division (see "Fifth Estater," page 85).

Since joining the company on Jan. 2, 1996, Meidel's chief accomplishments have been signing a multimillion-dollar free-TV output and co-production deal with RTL Germany and acquiring *The Jerry Springer Show* and *Sally* (Jessy Raphael). The syndication side also launched *Team Knight Rider* this fall and is preparing to take over *The Maury Povich Show* at the end of the season. ■

Loesch leaves Fox Kids



As expected, Margaret Loesch last Thursday announced her resignation as vice chairman of Fox Kids Worldwide. Her final day was Friday.

"This has been a very difficult decision for me," Loesch said in a statement. "I was among a handful of people who helped to launch Fox Kids and who nurtured it from a fledgling operation. Fox Kids has been a remarkable and gratifying experience, but I've decided that it's time for me to move on, and I'm eagerly looking forward to new challenges and new opportunities."

Loesch, the founding president of Fox Kids Network, has been largely absent from the Los Angeles-based operation since being named vice chairman in mid-July. It's been widely speculated that she was removed from day-to-day programming duties so that FKW Chairman Haim Saban could take on a greater role.

"With professional admiration for establishing one of the strongest brands in children's entertainment, and my deepest personal respect for her as a colleague and friend, I thank her and wish Margaret all the best," Saban said.

Former TV Land president Rich Cronin will effectively assume Loesch's responsibilities as president of the Fox Kids Network and The Family Channel.

Loesch's exit deal—in the works for at least a month—likely included a noncompete clause along with a significant payoff. Sources say Loesch was contacted by some of Hollywood's major players before her exit was even finalized.

—Lynette Rice

NBC, affils talking joint venture

Proposal would help network hold costs, share profits with stations

By Steve McClellan

NBC and its affiliate board met last week to discuss a possible network/affiliate business venture that could significantly redefine the relationship between the two. A preliminary plan may be unveiled at the annual affiliates meeting in May.

That announcement was largely seen by the industry as an indication that NBC wants more of a financial commitment from its affiliates—to support, among other things, soaring programming rights costs—in exchange for a greater share of the potential rewards.

Executives at the other networks said the notion makes sense to them and that they will be watching developments at NBC closely.

"Their profits are about to go from \$500 million to \$50 million if they get held up by the NFL and ER like everybody thinks they will," said an executive at a rival network. "They already got held up by the NBA. Somebody upstairs is saying all those stations out there making 40 or 50 percent margins on our

dime ought to take some more risk here. Depending on the ventures they pick, maybe they get lucky—or maybe they just help pay some of the bills."

The affiliate board has agreed to explore a joint venture, but network and board executives stressed it will be voluntary and will not supersede or affect current NBC affiliate contracts.

The first wave of contracts, most of which were redone in 1994 after the New World Stations defection to Fox, come up in the next year or two. That's why talks about a joint venture have been started now, said NBC Television Network President Neil Braun.

A joint statement by Braun and affiliate board chairman Ken Elkins, president of Pulitzer Broadcasting, said a joint venture would "create a means for NBC and its affiliates to invest together, thereby changing the traditional model into a true economic partnership." The venture would invest in "media, programming and technology interests that have both a national and local content component. The transition to digital television and the creation of Internet ser-

vices are examples of areas that could be explored by the joint venture."

In a conference call with reporters last week, Braun acknowledged that the issues of exclusivity and programming rights costs are on the table, but not "the driving force" behind the proposed venture. "The question is: What's the best way to form a relationship that creates a mutuality of economic interest over an extended period of time [and] that enables decisionmaking on behalf of the entire system," Braun said.

Added Elkins: "It's a work in progress and an effort to try to ensure [that] we all remain viable over a long period of time. The idea of a venture is exciting, creative and different. And it will take us a long time to work out the details."

Braun insisted that compensation payments will not be affected by any resulting venture: "If this is to be a win-win situation, comp has to be a non-issue. What we've attempted to do is preserve the economic relationship that exists [while embarking] on a major commitment to be in businesses together and invest capital together." ■

Rivera courted by Fox News, CNBC

Geraldo Rivera has sparked a bidding war between CNBC and Fox News Channel, each of which has offered him a prominent news reporting and anchoring role. The competition started when Rivera accepted a deal to join Fox News after his contract expires with CNBC. He hosts CNBC's top-rated show, *Rivera Live*.

The 9-10 p.m. weeknight program averaged a 0.9 rating (539,000 households) in fourth quarter 1997, according to Nielsen Media Research. *Rivera Live* also earned CNBC its best ratings to date—a 5.9 on Feb. 4, 1997—for Rivera's coverage of the O.J. Simpson civil trial.

According to a source, Fox News has offered Rivera the opportunity to co-anchor a 7 p.m. weeknight newscast. Fox News also will move *Rivera Live* from CNBC to FNC, will let Rivera host four news specials on the Fox broadcast network and will promote him as Fox's lead anchor on major breaking stories.

However, one source says CNBC is fashioning a



Geraldo has some options.

deal to beat Fox's offer and keep Rivera. In addition to continuing with *Rivera Live*, sources say NBC has offered Rivera the opportunity to host three prime time NBC News specials, to fill in for two weeks as a co-host on *Today* and to substitute for Tom Brokaw on the *NBC Nightly News* during low-rated weekends, such as July 4 and Labor Day.

CNBC spokesman George Jamison declined to comment on specific rumors but confirmed

that "CNBC is in negotiations with Rivera." Fox News Channel spokesman Brian Lewis said, "The network can't publicly discuss negotiations with any talent."

Rivera is said to have been upset at NBC after Brokaw urged viewers to follow MSNBC's coverage of Simpson's civil trial rather than directing them to Rivera. Rivera built a reputation for doggedly covering Simpson's civil and criminal trials on *Rivera Live*. Meanwhile, Rivera is said to have a close working relationship with Fox News Channel President Roger Ailes.

—Donna Petrozzello

Charter to fight US West

By John M. Higgins

Charter Communications Inc. plans to oppose US West Media Group's move to renege on its deal to sell its Minneapolis properties.

Charter President Jerry Kent said the firm will oppose US West's request to the FCC to extend a deadline by which the telco must sell the systems, which are inside its telephone service area.

The telco unit is attempting to pull out of the \$600 million sale to Charter because of its plan to spin off from parent US West Inc. The 300,000-subscriber system—acquired in last year's Continental Cablevision takeover—initially had to be sold because it is inside the telco's service area, violating telco/cable crossownership rules.

The cable group was slightly separated when US West created a media group "tracking" stock, but the Minnesota systems still had to go. But now that US West plans to completely separate the cable group next year, US Media could legally operate inside the telco's service area.

US West Media bought Continental last year, but the FCC waived the crossownership prohibition until next August. US West Media executives want an extension, anticipating that by the end of next year the issue will be moot and they won't have to sell.

The move has enraged Charter executives, even though they would receive a \$30 million break-up fee. Kent wouldn't discuss the deal or the contract but said he will file against US West's move with the FCC.

"It's a blatant anticonsumer, anti-competitive maneuver," Kent said. "US West is attempting to circumvent the FCC and the will of Congress."

Asked how it would be anticompetitive if the cable group separated from the telco, Kent said that US West Media is unlikely to go into the phone business against its old parent: "US West dismantled one of the most respected management groups in the industry, installed telco people on the cable side, and then they insist that these same people are going to compete against US West."

Asked if Charter planned to sue, Kent would not comment. ■

Closed Circuit

KNOXVILLE

TV in print

Scripps News Service is planning to develop and syndicate a one-page newspaper section with editorial features provided by E.W. Scripps Company's newly acquired Food Network cable channel. Scripps News Service launched a similar page for Scripps-owned Home & Garden Television in September. The newspaper section is one way that Scripps plans to extend the brand of both Food and HGTV.

WASHINGTON

'Pulp' fraction

It was Quentin Tarantino toned way, way down on Washington's WBDC-TV last week. The station aired a "director's cut" of the movie, part of a Buena Vista syndicated film package. According to a station spokesperson, Tarantino himself chopped the huge chunks of video and dialogue in an effort to make his 1994 film "Pulp Fiction" broadcast friendly. Gone were the graphic depictions of heroin use, a conversation about oral sex and the film's leather-clad "gimp" character. Even so, the movie carried a TV-MA rating, along with a warning that viewer discretion was "strongly advised."

DENVER

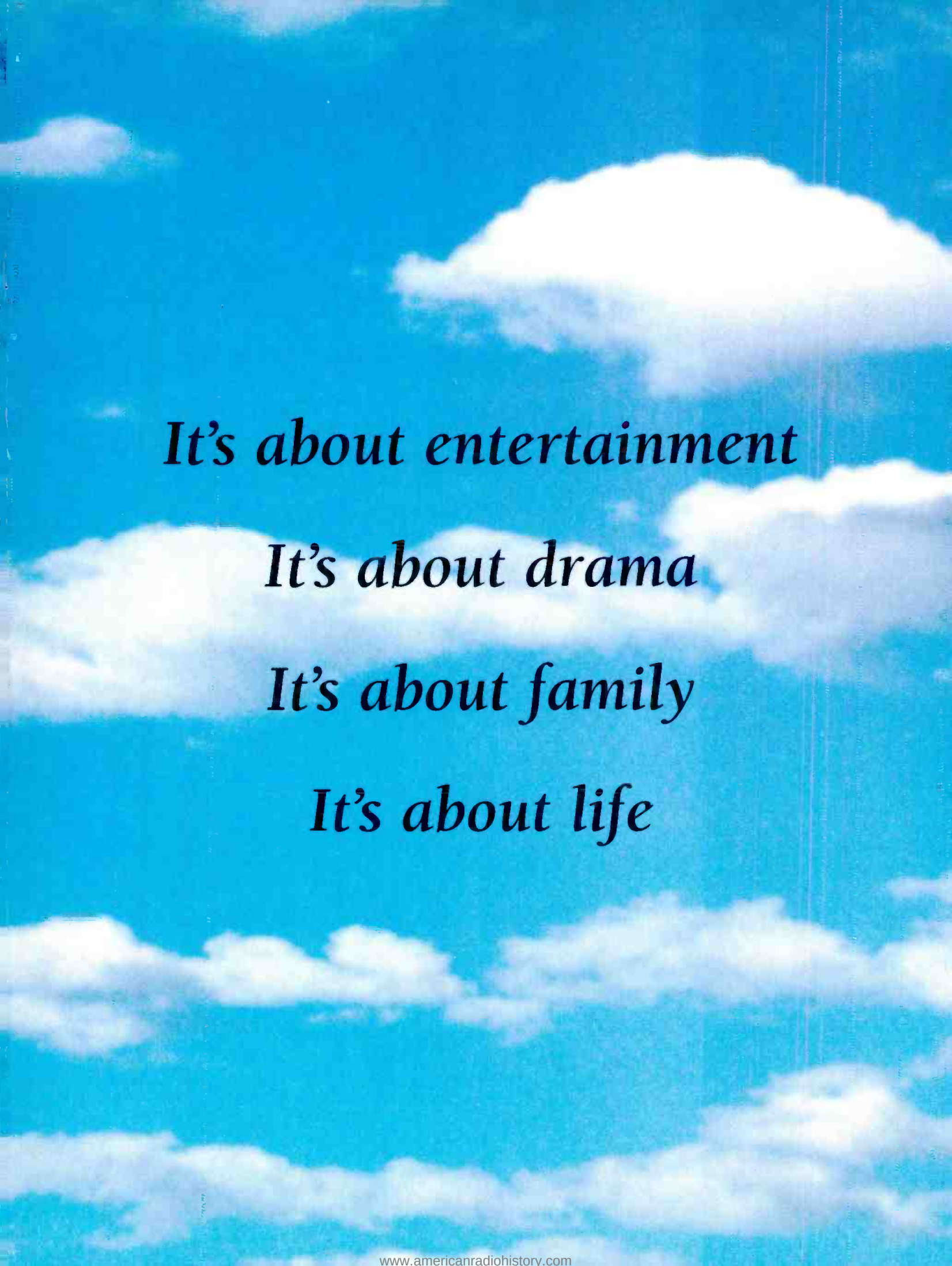
Sub growth stagnation

EchoStar Communications Corp. is warning that fourth-quarter subscriber growth will be no better than third-quarter growth because of a limited supply of DISH Network receivers. EchoStar had particularly strong third-quarter growth, adding 230,000 subscribers. Indeed, that growth exceeded expectations and crimped EchoStar's ability to supply equipment to new subscribers in the fourth quarter, typically one of the strongest growth periods for DBS companies. In a regular quarterly

financial filing with the Securities and Exchange Commission, the company said, "EchoStar expects that its fourth-quarter subscriber growth will be limited to approximately the same number of subscribers added during the third quarter." That could turn into an unexpected plus for competitors DIRECTV and Primestar. Consumer demand for DBS equipment typically is high during the fourth quarter as a result of holiday promotions. With EchoStar constrained, DIRECTV undoubtedly will step in and try to snag customers that might have chosen the DISH Network. It could be a prime opportunity for Primestar, which has shown subpar growth numbers over the past two quarters as it concentrates on consolidating its various cable partnership interests into a single company.

Hike and go seek

DBS providers DIRECTV and EchoStar have been softening up customers for the likelihood of rate increases, attributing the possible hikes to the increase in copyright fees for satellite companies. At the same time, the DBS companies may be looking at shifting certain programming services around in a way that increases subscriber revenue without raising the price of their basic service. Under the current scenario, the copyright fee for distant network signals, superstation signals and nationally syndicated networks is set to go to 27 cents on Jan. 1. Those fees now range from 6 cents to 17.5 cents. Sources say that EchoStar is considering shifting some networks from its basic to its premium tier while leaving the cost of the basic tier the same. That translates into a rate hike for basic DISH Network subscribers. Since the DBS business launched in 1994, DIRECTV is the only DBS provider that has raised rates, a move it made as part of re-tiering changes earlier this year.



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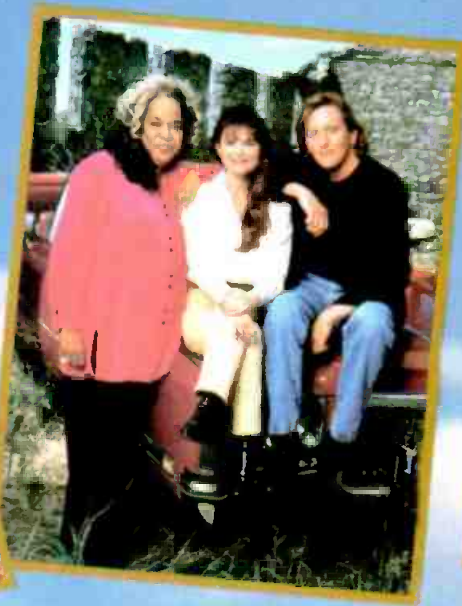
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Flagship Shows

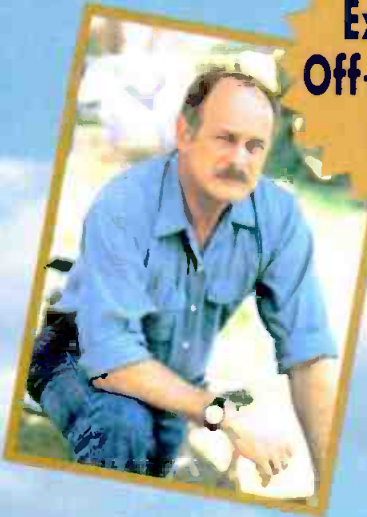
*Tracked
By
An Angel*



**Exclusive
Off-Network
Debut**



**Exclusive
Off-Network
Debut**



PROMISED LAND

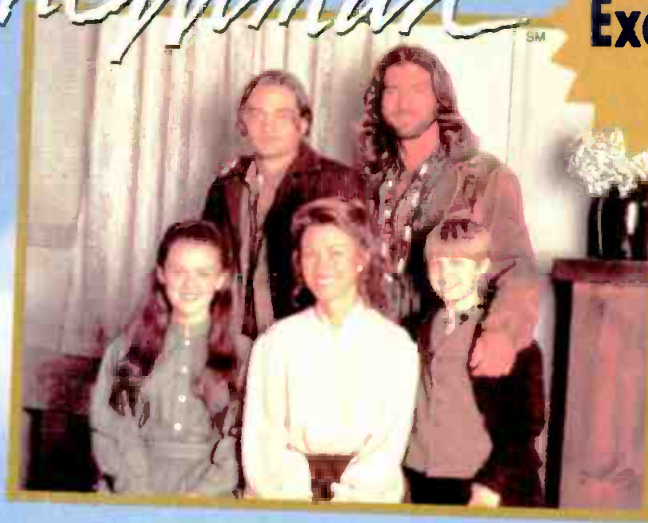


Feature Shows



DR. QUINN *Medicine Woman*

Exclusive



Exclusive



SISTERS

More to come...



Feature Shows

Exclusive



Christy

Exclusive



Still Fly Away

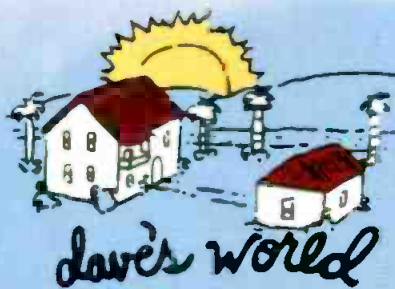
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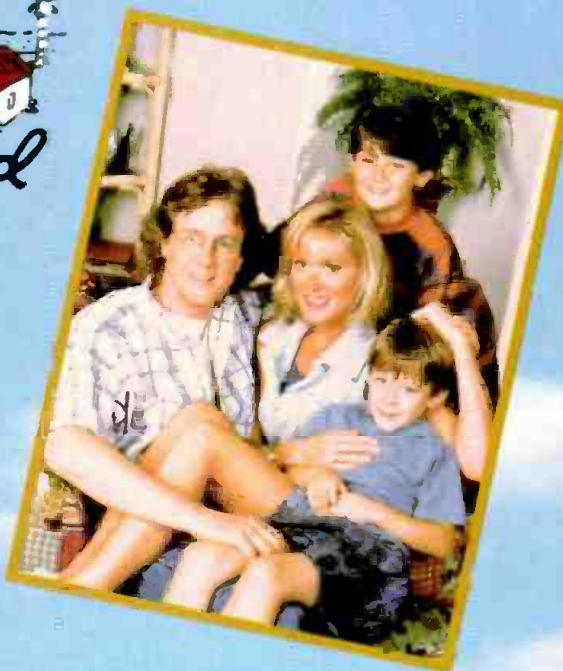
Feature Shows

NEON RIDER

Exclusive



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Off-Network
Debut**



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Dan Stuecher



Produced in association with
Christian Network, Inc.



Produced
in association
with National
Media, Inc.

The Mike Levey SHOW



HOST
Mike Levey

Celebrities & Charities



Produced in association with
McGhee Entertainment, Inc.
and Big Heart Productions, Inc.

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**PAX
NET**
Movies

A MOTHER'S INSTINCT

Lindsay Wagner
Deborah Farentino

CASE CLOSED

Charles Durning

DARE TO LOVE

Josie Bissett
Jill Eikenberry

DREAM BREAKERS

Hel Linden
Robert Loggia

FOR LOVE & GLORY

Kate Mulgrew
Robert Foxworth

**GOD, THE UNIVERSE
AND HOT FUDGE SUNDAES**

Jim Hyne
Melanie Gaffin

HEART FULL OF RAIN

Richard Crenna
Rick Schroder

HEART OF FIRE

Patrick Duffy

HOMECOMING

Patricia Neal
Richard Thomas

LABOR OF LOVE

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Paul Lescot
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Barry Corbin

**SINGLE WOMEN,
MARRIED MEN**

Michele Lee
Julie Harris
Lee Horsley

THE LITTLEST VICTIMS

Tim Matheson

UNCONQUERED

Dermot Mulroney
Peter Coyote
Tess Harper

UNDER THE INFLUENCE**VITAL SIGNS**

Edward Asner
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James C. Dobson, Ph.D.
President

to come...

Channel surfing with new FCC

Democratic majority may be more willing to regulate content



William Kennard: sometimes rushes home on Thursdays to catch 'Seinfeld.'



Susan Ness: likes those 'M*A*S*H' reruns as well as educational shows.



Michael Powell: Picks 'ER' and 'Dharma & Greg'; usually watches what his kids watch.



Gloria Tristani: Plays along with 'Jeopardy!,' also likes those cop shows.



Harold Furchtgott-Roth: Does watch sports, but not at home.

By Chris McConnell

One likes *Seinfeld*, one likes *M*A*S*H* reruns, one likes *Jeopardy!*, one likes *ER* and one would just as soon read the newspaper, thank you very much.

What emerged from talking television with the five FCC commissioners last week was the usual mix of opinion when it comes to watching it, but a partisan split when it comes to regulating it.

The three Democrats—Chairman Bill Kennard, Susan Ness and Gloria Tristani—sound more willing to regulate programming in pursuit of the public interest than their Republican brethren, Michael Powell and Harold Furchtgott-Roth.

"Congress has made clear that [broadcasters] do have public interest obligations," says Kennard, the agenda-setter.

Kennard's general thoughts on the issues are well known. As FCC general counsel, he supported specifying the amount of children's programming that stations should deliver. As chairman he has said the FCC should serve as a forum for public debate on broadcast liquor advertising. And he lists as one of his priorities an FCC rulemaking on unresolved digital TV issues, including the rules on public interest duties.

"The FCC has an obligation to provide clear guidance when we regulate in this area," Kennard adds.

Next to Kennard is Ness, who crafted the children's television "processing guideline." Ness also voted in favor of an inquiry into alcohol advertising. She views broadcasting as a special category of speech, with certain privileges as well as obligations.

Ness says that what she herself thinks of the programming is irrelevant. But she says, "It is the role of this commission to use this as a forum for what the

public thinks of television and radio."

And then there's Tristani, the least known of the group. She has no comment about broadcasting's First Amendment status (except to say that it's the court's call) and articulates no planned agenda—mass media or otherwise—for her FCC tenure.

But Tristani does give a thumbs-up to last year's FCC decision to set new children's programming requirements. "I was happy to see that," she says, adding that she is eager to see how well the rules work in spurring more educational fare.

Tristani also voices concern about the potential impact of violent programming on children. Tristani insists that FCC commissioners should not be the ones judging whether shows are good or bad for children but that the commission should consider the opinion of experts on the impact of TV violence.

"There have been concerns raised," she says of TV violence. "I think that's a question that has to be asked."

The commission's two Republicans concede they are willing to consider content-related regulation as well and insist they are prejudging no specific issues. But they express concerns.

"I think there's an issue about what role the government has in limiting the content," says Furchtgott-Roth, who keeps his home TV-free (although he keeps a set in his office). He worries that government proscribing of speech produces a freezing effect and adds that the burden of proof is on the government to show why the broadcast industry's public interest charter should be expanded.

And Furchtgott-Roth is not rushing to tune in programming now that he is one of TV's top regulators. "If something requires my watching a program, I will watch the program," he allows.

Powell, on the other hand, is plugged into cable and says the set is on in his

house quite a bit. Powell sees a lot of choices on television, which informs some of his general thoughts on the government's oversight of the medium.

"The expansion of media choices should mean in part that we have other ways to escape from programming that offends us in some way," Powell says. There are so many media options, he adds, that regulators should not restrict themselves to any one in evaluating its harm or benefit.

"We can talk about what children see, but I don't think you're talking responsibly about what children see until, in addition to TV you add cable, and in addition to that you add the Nintendo 64 game machine...and then you add computer games and informational programming and online services," Powell says.

He sees all of the media choices converging into one "broad, dynamic entertainment world" that should be evaluated as a whole. And when regulators impose rules on one medium—such as DBS or over-the-air TV—they should ask why the rest of the media world does not carry the same regulation. "There might be an answer, but you'd better be asking the question."

The early impressions lead FCC observers to wonder whether Powell and Furchtgott-Roth won't find themselves on the short end of TV content-related votes once the commission gets down to dealing with specific issues. Both insist it's not that simple.

Furchtgott-Roth points to the collegiality among the group, while Powell cautions against assuming where he or anyone else ultimately will come down on particular issues. The new group will base its decisions on "substance and not emotion," he adds.

"I can't think of an issue on which I will not have at least a shot at two other people," Powell says. ■

'I've got a congressman on line 3, the President on 4 and the attorney general on 5.'

Rep. Billy Tauzin (R-La.) wants to know why Tennessee real estate developer Franklin Haney won't return the Commerce Committee's phone calls. "What does he have to hide?" the House Telecommunications Subcommittee chairman wrote in a letter last Tuesday to Attorney General Janet Reno. Tauzin related concerns among lawmakers about the role of Portals investor Haney and Washington lobbyist Peter Knight in the commission's planned move to the complex next year. Earlier this month, the committee wrote Haney, the FCC and the General Services Administration to ask about the move—in particular, about a \$1 million payment made to Knight, manager of the 1996 Clinton/Gore campaign. Tauzin told the attorney general that Haney has not been returning calls from Commerce Committee investigators.

"By remaining silent, Mr. Haney has only fueled speculation that this controversial lease was handled improperly," Tauzin wrote. He asked Reno to launch a criminal investigation into the Portals financing and leasing.

Primestar plan takes on top-secret status

Primestar's DBS application is such a touchy subject with regulators that even the FCC's schedule for resolving it is secret. Asked when the commission hopes to resolve the cable group's controversial bid to acquire a DBS license, FCC International Bureau Chief Regina Keeney last week wasn't saying. "There are debates even about the procedure we will follow," Keeney said of the application, in which Primestar is seeking to acquire one of three DBS licenses with coverage of the full continental United States.

Turner gift brings added Wirth

Tim Wirth, undersecretary of state for global affairs and former Democratic senator from Colorado, will step down from his post next month to serve as president of the United Nations Foundation—the organization set up by Ted Turner to administer his \$1 billion gift to the U.N. Wirth will be responsible for meting out to the international organization \$100 million annually for 10 years, starting in January.

Iger presses FCC flesh

ABC President Bob Iger paid visits to all four new FCC commissioners last Tuesday—mostly to start establishing relationships with them and to see what's on their minds, according to an ABC source. Iger also left behind a folder that outlines ABC affiliates' community service efforts. Those activities, presented in a package called Helping Hands in the Community, range from KGO-TV San Francisco's food drives for the homeless to WLS-TV Chicago's Children First campaign, which produces local specials focusing on such subjects as reading, health, self-esteem and mentoring.

The FCC is out there

Maybe industry suspicions are correct and the FCC is at the center of a governmentwide conspiracy. Last Sunday's

episode of *The X-Files* featured a kindly FCC public affairs officer at a conference handing out buttons saying "We're your FCC." (And the FCC really does participate in such warm and fuzzy activities, said one industry source during a Washington luncheon last week.) The flack ends up tangled in FBI agent Fox Mulder's web of theories, becoming one of the show's three wacky so-called lone gunmen who occasionally tip Mulder off. And you wondered what FCC officials did in their spare time.

There's power and then there's perception

If broadcasters are so powerful, why did the Motion Picture Association of America rank two notches higher than the National Association of Broadcasters in *Fortune* magazine's survey of the top 120 lobbies in Washington? MPAA is 18, NAB 20 and the National Cable Television Association a far-off 51, according to two Washington pollsters hired by the magazine—Democratic Mellman Group and Republican Public Opinion Strategies. Mellman and Public Opinion surveyed 2,165 people, including all members of Congress, lobbyists, academics, congressional staffers and other poll takers. Those busy folk managed to return 329, or 15%, of the surveys.

Tauzin talks TV and taxes in Texas

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) took a break from his national tax-debate tour to meet in Dallas last Thursday with Ward Huey, president of the broadcast division and vice chairman of the board of A.H. Belo Corp.; Doug Adams, president of NBC's affiliate board, and other Dallas broadcasters. Belo CEO Robert Decherd serves on the Gore commission, which is examining what the public interest requirements of digital broadcasters should be. Besides the Gore commission, the group was likely to discuss high-definition TV and TV ratings, said Regina Sullivan, Belo's vice president of public and government affairs.

Watch your eggnog intake: This message brought to you by the NAB

One of the Christmas presents television stations can expect from the National Association of Broadcasters (NAB) this year is a package of public service announcements on the dangers of drinking and driving. NAB is teaming with the Recording Artists, Actors and Athletes Against Drunk Driving (RADD) to provide television and radio stations with plenty of PSAs for the holidays. NAB will produce television spots that warn against drinking during pregnancy, drunk driving, underage drinking and alcoholism and encourage responsible hosting through its Stations That Target Alcohol Abuse Reduction (STAR) program. RADD is producing two PSAs for television—featuring recording stars Paul McCartney and Trisha Yearwood—as well as two PSA-filled CDs for radio stations.



Edited by Chris McConnell
and Paige Albinak

JOHN SIE: All The Right Movies

Encore/Starz! chief says his competition is the video store, not the movie channels



By Price Colman

John Sie's unconventional approach to the movie channel business is relatively simple: Take a chunk of spectrum and turn it into a virtual video store.

"If you can create a panoply of movie channels," says Sie, "whether Encore, Sundance, Turner Classic Movies, and if you package all those movies with pay per view, then you can replicate the feeling that you don't need to go to the video store."

Premium cable service penetration has declined from about 65% in its late-80s heyday to about 35% now. The subscriber base has certainly grown, but video rentals reap some \$12 billion annually compared with \$2.6 billion paid in 1996 for premium cable movie networks. Sie's formula: Get a solid platform of distribution on analog cable, then multiplex like crazy on digital, offering a package of 10-12 movie channels for about \$10.

Sie was able to turn Encore and its namesake networks

into a cash-generating business in just over four years from Encore's 1991 birth.

But the company's foray into the first-run movie channel arena with the 1994 launch of Starz! has upped the stakes.

Entrenched players such as HBO and Showtime are bigger and better-heeled. Their competitive edge has been honed by fighting an ongoing erosion of premium services that began in the late 1980s.

Currently, Showtime has well over 15 million paid subscribers and leader HBO well over 20 million. Starz! has slightly more than 6 million subscribers.

"The risk is that these guys [Encore Media Group] decided they had to pay up and compete with Showtime and HBO," says one analyst. "If they do that, they're toast. They don't have the reach; they don't have the subscriber fees. And the studios are going to extract their pound of flesh."

As recently as 1995, Sie was pushing Starz! at the apparent expense of Showtime. His claim: Starz! had become the de facto number-two first-run movie channel because of its

David Cornwell



STARZ! Originals

*'Adventure of Captain Zoom'
starring Daiei Riordan.*

NAME	DATE	STARS
The Adventures of Captain Zoom in Outer Space	Aug. 16, 1995	Daniel Riordan
The Universal Story	March 9, 1996	Richard Dreyfuss
Twilight Man	June 15, 1996	Tim Matheson, Dean Stockwell
The Assassination File	Oct. 9, 1996	Sherilyn Fenn, Tom Verica
A Hollywood Christmas	Dec. 7, 1996	Jane Seymour
Escape from Atlantis	March 29, 1997	Jeff Speakman
A Call to Remember	Aug. 30, 1997	Blythe Danner, Joe Mantegna
The Ripper	Dec. 6, 1997	Patrick Bergin, Samuel West, Gabrielle Anwar
Last Rites	Q1, 1998	Randy Quaid

"The cable industry has a mother lode of revenue opportunities if it can focus on repatriating home video dollars. You don't have to worry about DBS if you can tap into the home video market."



'Escape from Atlantis' starring Jeff Speakman, aired on March 29, 1997, and was one of three originals this year.

ample inventory—it owns rights to 40% of Hollywood's studio output—and because current number-two Showtime has increased its emphasis on originals.

Since then, Encore/Starz! has been venturing into the originals arena, however, with plans for three or four a year, growing to six a year by 2000. Average budget is about \$4 million per original.

Since the 1995 war of words, Sie has toned down the tough talk and is careful not to couch the contest as a battle among movie programmers.

"I'm not looking to denigrate the pay category," he says. "I'm not gunning for HBO. ... The cable industry has a mother lode of revenue opportunities if it can focus on repatriating home video dollars. You don't have to worry about DBS if you can tap into the home video market."

To that end, Encore Media Group (EMG) offers a gamut of services: the original Encore channel with movies from the '60s through the '80s, Movieplex (day themed), six themed channels, two feeds of Starz! and BETMovies.

But given what's happened to premium over the past decade, cable operators worry that the subscriber pool is limited.

"It's almost perverse," says Sie. "If our product is so good, which they think it is, am I going to cannibalize HBO and Showtime subscribers? It's a very competitive situation. But if I can convince the cable operator to package Encore's products right in pay households, then they can mine the 65 percent [of basic subs] that are not taking pay."

Encore/Starz! has committed roughly \$4 billion to library and Hollywood studio output product over the next 10 years—an average of \$400 million a year—with final payments tied to box office receipts. Encore and its themed channels account for only about 12.5%—roughly \$500 million—of that figure, but the lineup encompasses 11,000 titles: 7,000 movies and the rest series episodes. Average title cost: about \$45,500.

Starz! deals encompass some 4,000 titles, a smaller and considerably more expensive universe (average title: \$875,000). And with the first-run deals end-loaded, EMG faces balloon payments several years out, extending the climb to profitability. As for cash-flow break-even—a milestone for capital-hungry media companies—consensus is growing that it will come in 1998.

NationsBanc Montgomery Securities analyst John Tinker estimates negative EBITDA of \$34 million for Starz! next year versus positive EBITDA of \$55 million for Encore and its siblings, or \$21 million in positive cash flow for the combined entity.

For the nine months through Sept. 30 of this year, Encore/Starz! parent EMG had negative cash flow of \$15 million to \$18.75 million, on revenue of roughly \$82.5 million, up 50% over last year. That came as EMG sought to rein in operating expenses, holding them to an 18% increase, \$86.25 million. Most of that came from EMG's aggressive branding campaign, on which it's spending \$40 million this year.

"I think that Encore/Starz will be meaningfully cash-flow

The Encoreplex



Starz!—Launched in February 1994 as an alternative to Showtime, Starz! now claims more than six million subscribers. It also claims more exclusive first-run theatricals in prime time than any other network. To supplement theatricals, it is producing original films.



Encore—The granddaddy of the Encore family. Launched in April 1991, it's TV's answer to radio's "classic rock" format. It offers uncut hit movies from the 60s, 70s and 80s with movie commentary and trivia in between.



MOVIEplex—Launched in October 1994, this service is a kind of Encore sampler. Each weeknight, it presents movies from one or the other Encore theme networks (see below).



Westerns—Along with Love Stories and Mystery (see below), the Westerns network made its debut in July 1994 as part of Encore's planned six-pack of themed movie networks. It presents titles such as "Blazing Saddles" and "The Life and Times of Judge Roy Bean." Dennis Weaver hosts the interstitials.



Mystery—Promising to keep viewers on the "edge of their seats," Mystery launched in July 1994 with films such as "Chinatown," "Blue Velvet" and "Dressed to Kill." Stacy Keach is host.



Action—Hosted by Burt Reynolds, Action features movies including thrillers such as "Full Metal Jacket" and "The French Connection." It debuted in September 1994.



True Stories—This network mixes movies based on real events with documentaries. "Awakenings" and "Evita: Her True Story" are typical. Lynn Redgrave hosts. It launched with Action in September 1994.



Love Stories—Also launched in July 1994, these movies of romance are hosted by the star of "Love Story," Ali MacGraw. Titles include "Il Postino" and "Roxanne."



WAM! America's Kidz Network—More than movies, WAM! is loaded with a variety of short-form programming, including 60 hours a week of educational shows. It launched in September 1994.

positive in '98," says Schroder Wertheim analyst Niraj Gupta. "By 2000 you'll see net income and certainly substantial cash flow in two years, something approaching triple digits. Their output agreements are pretty much wrapped up. The danger for Encore/Starz is subscribers churning off, which doesn't appear to be happening, and flat subscriber growth, which also doesn't appear to be happening."

PaineWebber analyst Chris Dixon considers Encore/Starz! more a strategic than a financial strength for Liberty Media.

"The key strategy for all these companies is you need to create branded networks," Dixon says. "There are only five types of networks—movie, kids, sports, news, general information. ... It's important to recognize that Liberty has Starz and Encore as placeholders in the movie category."

Gupta has a different perspective: "I think Encore/Starz is the business to watch in the Liberty Media portfolio."

Starz! now has 6.2 million subscribers, and Sie's own estimates show that the service needs 10 million–12 million subs to hit cash-flow break-even. Starz!' largest non-TCI carriage is with MediaOne, covering slightly more than 400,000 subscribers. In addition there are carriage agreements for Starz! on Time Warner's Manhattan systems and a corporate-level deal with Cablevision Systems that's similar to the arrangement with TCI. Starz! carriage on Comcast's and Lenfest's Philadelphia systems and Cox's Phoenix and San Diego systems is helping to make the transition from a service that depended on TCI for life support to one that stands alone.

"We are very, very happy in terms of the number of subscribers," says Sie. "Of the aggregate of all our pay units—about 36 million—only 39 percent are TCI. The majority are not TCI."

During the third quarter, EMG grew subscriber units by 40% compared with last year. That includes 71% growth in non-TCI operators, 7% growth from DBS subscribers and continued growth from TCI.

For Encore Media Group, the emergence from the TCI cocoon has been the most noteworthy change over the past year.

In July, Encore and Starz! combined, and TCI, Liberty and EMG restructured what had been a complex ownership structure for Encore: TCI now owns 20% of the combined entities, Liberty 80%. Sie surrendered his 10% of Encore and 2% of Starz! in return for "a lot of stock," plus stock appreciation rights tied to EMG's future performance.

Publicly, it was a move designed to make it easier for analysts and investors to attribute Encore/Starz! debt and assets. On another level, it allowed TCI to move \$400 million in Encore/Starz! debt it was holding into EMG's hands and decrease its financial exposure to the risks associated with Starz!

It wasn't a unilateral deal. The quid pro quo from TCI was an affiliation agreement that runs through 2021 and includes commitments to pay fixed annual fees for unlimited access to EMG's services. Those fees start at \$270 million next year and increase to \$360 million in 2004. Thereafter, the fee increases are tied to the inflation rate.

As an adjunct to that deal, EMG obtained a \$625 million line of credit. It will tap \$400 million of that at year end to repay TCI and use the remaining \$225 million as working capital.

That credit line, underwritten by Toronto Dominion, Bank of New York and Bank of America, shows "banks are comfortable with us taking on that kind of debt," says Mark

Sie's international outlook

John Sie may be most closely identified with Encore Media Group, but international operations are a growing part of his business at JJS Communications Inc., which he owns.

Those businesses include:

IC: International Channel; 90%-10% owned by Liberty Media Group and JJS Communications. Primary business: importing international programming, including features, news, variety, sports and entertainment programming, in more than 25 Asian, European and Middle Eastern languages. The programs are distributed to basic cable subscribers in the U.S., Latin America, the Caribbean and the South Pacific via the International Channel. About 7.5 million subscribers.

EI: Encore International; 90%-10% owned by Liberty and JJS Communications. Primary business: exporting domestic programming for international distribution. Founded in 1995, EI established a bilateral programming exchange with China Central Television

(CCTV) and will launch general entertainment programming on CCTV-8 in 1998. EI will also supply movies for CCTV-1.

MGM Gold Networks (Asia); 50%-50% owned by Encore International and MGM Worldwide Television Group. First channel, MGM Gold, launched in November 1996; available in China, Hong Kong, Indonesia, Malaysia, the Philippines, Singapore, Taiwan and Thailand. Programming drawn from Metro-Goldwyn-Mayer's film library.

ATCL: Asia Television and Communications Inc. LLC; 48.5% owned by Liberty; 48.5% JS International (another Sie-owned company); 3% by independent producer Peter Wang.

Much of the international focus is on China. This market of roughly 230 million television households was only recently opened to Westerners.

"It's no business yet," says Sie. "It's an investment. But it could be huge."

Bauman, executive vice president and chief operating officer of EMG.

In the long haul, Starz! also helps TCI by giving it what's essentially an in-house alternative to HBO and Showtime. TCI then saves as much as \$3.50 per premium customer per month.

The reassuring presence of TCI and subsidiary Liberty undoubtedly helped EMG with its first direct entry into debt markets. At the same time, lenders bought into Sie's strategy for EMG: Attack the video rental market, reverse the erosion of the pay category and leverage robust inventory through multiplexing.

This year, 1997, has been the year of branding for Starz! and Encore. If focus groups are any indication, the strategy is working.

Encore/Starz! now registers about 70% aided recall, meaning that respondents recognize the names when prompted. Sie is shooting for 75%-80% total recall, meaning both aided and unaided name recognition. Getting there is expensive. EMG will spend \$50 million this year and next in marketing and promotion, with branding alone accounting for more than half of that.

EMG's big budgets for advertising and promotion and product have prompted criticisms, as noted earlier. But Sie bridges at the notion he singlehandedly bid up the price for Hollywood product.

"That's a total misperception," he says. "We were smarter, we understood the dynamics and we appealed to studios with the right equation."

Agility plays a role as well. Industry sources say that when Seagram-owned Universal was about to do an output deal with Viacom-owned Showtime, Encore sneaked in the back door. It was April 1993, the Cannes Film Festival was about to start and Universal and Showtime had suspended talks for the duration of the festival. Sie called Universal's Tommy Wertheimer, convinced him to come to Denver and cut a deal during a weekend, cutting Showtime out.

There's a history of friction between EMG and Showtime, not surprising when you know that Sie moved from Showtime to TCI, eventually competing with his old boss. The

1995 war of words with Showtime was also a war of dollars. Starz! attacked what it saw as Showtime's window of vulnerability—the late '90s—when output deals with big studios ran out.

While EMG is focused on building its business internally, don't rule out an acquisition, Sie says.

"We'll look at any opportunity as long as it stays in the movie genre," he says. "There are a lot of players running around, and when the opportunity comes around we'll act, either through creating a new service or acquiring an existing one."

For now, however, EMG is employing what Sie calls his kerf theory. In cutting a piece of material to exact measurements, the workman must account for kerf, the amount of material consumed by the saw blade. Sie's kerf theory: Reduce waste and inefficiencies—kerf—and a service like Encore/Starz! can improve its margins beyond its competitors.

That's been Encore's modus operandi since day one and it's still in force, says Bauman. With 300 employees, EMG is "probably 10 percent under its true fighting weight." Targeted hires: producers and associate producers.

Another Sie theory: In acquiring product, get some big-ticket titles but look beyond to "quality" films that may not have done big box office but will hold value over time. Then, get a bigger bang for your buck by spreading titles over different channels. Thus, "The Rock" may show up first on Starz! and later on the Action-Adventure theme channel, where it generates incremental revenue.

That's one reason the digital platform is crucial for EMG. Its increased channel capacity is an opportunity to package premium movie and PPV services and cut out a bigger slice of video rentals' \$12 billion in revenue.

"The real enemy for the cable operator is the video store," says Mike Hale, senior vice president of marketing and business development. The biggest downside surprise since Encore launched in 1991 has been the delay in digital cable's rollout, says Sie. Despite that, EMG has maintained focus on its central philosophy of offering viewers a consistent lineup of movie genres.

"We really have one good idea—that's dependable destination," he says. "Everything else is just tactics." ■

ABC, CBS battle for Friday

Both make strategic moves to lure more family audience



ABC will double-run 'Sabrina' (l), while CBS gives 'Gregory Hines' a new slot.

By Lynette Rice

ABC is leading the battle with CBS on Friday night, but the fight for an already fragmented family audience continues as the networks head into midseason.

ABC, which is averaging a 9.0 Nielsen rating/16 share in households through Nov. 14, has already begun to strategize. Beginning Dec. 5, it will pull the freshman comedy *You Wish*—a Disney production that ranks 63rd in

total viewers—in favor of a double-run of *Sabrina, the Teenage Witch* at 8 p.m. and 9 p.m. *Boy Meets World* airs at 8:30 p.m. and the freshman comedy *Teen Angel* at 9:30 p.m.

You Wish has averaged total-viewer ratings similar to those of *Teen Angel*, but the ABC higher-ups had more faith in the latter, an insider says. In the meantime, ABC has managed to hold on to its number-one ranking in teens (6.2) as well as adults 18-49 (4.4).

CBS, which remains in third place in

households for the night with a 7.2/13, will yank freshman comedy *Meego* in favor of a new half-hour, *Kids Say the Darndest Things*. Hosted by Bill Cosby, the show will lead off the night at 8 p.m., followed by *The Gregory Hines Show* in its new 8:30 p.m. time slot and *Family Matters* at 9 p.m. *Step by Step* at 9:30 p.m. and *Nash Bridges* remain the same.

"We're trying to broaden the appeal of the shows a little bit," says Kelly Kahl, CBS's head of scheduling. "It's the same idea as before, but we're... making it more inviting for adults. It's not just about being kid-friendly." As for CBS's attempts to go after the family audience that ABC wants, Kahl says, "I don't think ABC has been helped by us, but it wasn't our goal to put a bullet in their heart. Hopefully, we'll help ourselves. And to that regard we've done OK.... We've had a problem drawing kids. But we've shown some improvement in young adults."

CBS has been slow to recruit younger viewers. It rates only a 3.6 in adults 18-49 and a mere 2.5 in teens. The second-ranked NBC, by comparison, has been generating a 4.2 in 18-49 and an 8.3/15 in households for its drama lineup.

While fourth in households, Fox remains competitive in the key adults 18-49 demo, averaging a 4.2 rating. ■

'Access' on a roll

Only a few months ago, the syndicated news magazine *Access Hollywood* looked as if it were in dire straits. But with the addition of former sports anchor Pat O'Brien and the blessing of NBC O&O head Scott Sassa, the NBC/Twentieth Television strip is showing renewed signs of strength.

Last week, Twentieth executives said *Access* had received a series of upgrades and was being added in seven new markets. Officials promised that more of both will be forthcoming.

"The one thing that has been good about this is that every station group has revisited the show," says Paul Franklin, Twentieth's senior vice president and general



Upgrades and adds for 'Access.'

sales manager. "Everybody is taking a second look at it, which is rare in this business. The Gannetts, the Scripps Howards—you name it, they are considering the show again."

Franklin says that another six to eight upgrades or new markets will be announced within the week.

Access is already seeing upgrades in Dallas, where the show is jumping from Fox's KDFW-TV to CBS affiliate KTVT-TV. In Minneapolis, *Access* is moving from the

CBS affiliate (WCCO-TV) to KARE-TV, the NBC station. And in Kansas City, it is making the leap to another NBC affiliate, KSHB-TV, from Fox's WDAF-TV. New markets for the show include Chattanooga and Champaign, Ill. —Joe Schlosser



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Kennard starts the process

New chairman plans full review of FCC rules

By Chris McConnell

New FCC Chairman William Kennard last week launched a top-to-bottom review of the commission's rules.

During the next few weeks, regulators in all of the FCC's bureaus and offices will be reviewing those rules to see if any should get the ax. Regulators hope the review will result in a series of deregulation proposals beginning this March.

"The idea is to do a serious look at the commission rules across the board," says FCC Deputy General Counsel David Solomon, who is overseeing the effort. "Everything is potentially in play."

Solomon says the initiative is part of a congressional requirement that the FCC review its regulations every two years beginning in 1998. While provisions of the 1996 Telecommunications Act require the FCC to look at telecommunications and broadcast rules, the FCC is reviewing all its rules, including cable and satellite regulations.

"I'm going beyond what Congress has asked," Kennard says of the effort, adding he suspects that at least some FCC resources are going to efforts that could be scaled back. "I want to flesh that out."

How the FCC will coordinate the rule evaluations with pending regulatory reviews was undecided last week. Commission officials, for instance, long have been reviewing a series of broadcast ownership regulations. A proposal issued last November would subject TV local marketing agreements (LMAs) to the ownership restrictions and would also subject some program suppliers and some owners of nonvoting stock to ownership restrictions.

As part of that review, commission officials also are considering proposals to relax restrictions against owning more than one television station in the same market. Commissioners had hoped to wrap up the effort during the summer but were unable to agree on a course of action.

Kennard says the commission is committed to completing that review, although he is unsure how regulators will coordinate it with their new initiative. "This will not slow down the broadcast ownership proceeding,"

Solomon adds.

One possibility is that regulators will complete the ownership proceeding and then review the rest of their broadcast rules as part of the initiative unveiled last week.

That initiative initially will consist of a regulatory review by the FCC's office and bureau chiefs. The bureau chiefs will produce a series of recommendations for the commissioners, who in turn will decide which of the recommendations merit FCC action. Solomon says any recommendations to eliminate

rules will appear in the form of FCC rulemaking proposals or inquiries next year. Those proposals require public



'I'm going beyond what Congress has asked.'

—William Kennard

comment before the commissioners can vote to make them final.

"I want to do a lot of outreach," Kennard says of the effort.

Kennard also hopes the review will uncover some other opportunities to save resources without changing rules. He cites the various agency procedures for enforcing its rules. Solomon says that the commission will produce legislative proposals for addressing rules that the agency feels it can do without but that are mandated by law.

Kennard cites a long list of previous regulatory reviews by new FCC chairmen. He says his will be the first that enjoys the "imprimatur of Congress." ■

Proof positive?

Finlandia considers advertising vodka on TV

By Paige Albinia

While the new FCC considers an inquiry into broadcast liquor ads, distiller Brown Forman says it is considering placing national ads for Finlandia vodka on radio and television.

"Everyone in the federal government has to acknowledge that alcohol is alcohol. There is no sane reason to differentiate between beer, wine and spirits," says Phil Lynch, spokesman for Brown Forman.

Finlandia plans to spend \$60 million over the next four years on advertising, marketing and raising brand awareness in a competitive U.S. vodka market. The company still is evaluating whether investing in broadcast ads as well as print will be worth the effort. Lynch says, since the four major television networks and top television group owners have pledged not to take hard-liquor advertising.

During his first press conference as FCC chairman, Bill Kennard made a point of saying he wants the FCC to

serve as a forum for debate on the issue.

The FCC started discussing an inquiry last April, when President Clinton called on the commission to "take all appropriate actions to explore what effects might ensue" after the distilled-spirits industry last year decided to lift its voluntary ban on placing liquor ads on broadcast media.

The positions of the new commissioners on this issue have yet to set. Holdover commissioner Susan Ness in the past has voted in favor of such an inquiry. Michael Powell appears to be leaning against an inquiry, while Gloria Tristani says she still is getting her bearings. Commissioner Harold Furchtgott-Roth said in a press conference last week that any restrictions on broadcast liquor ads should be handled by Congress, but he hasn't yet stated a firm opinion.

Some in Congress support the FCC's involvement in the issue. Rep. Joe Kennedy (D-Mass.) last summer asked the FCC to launch a study of the effect of broadcast liquor ads on underage drinking.

Sen. Robert Byrd (D-W.V.) is con-

stantly waging a war against liquor advertising of all sorts. Legislation offered by Byrd last summer would have forbidden all alcohol advertisers from deducting alcohol ads as a business expense.

But many members seem to agree with advertising associations and broadcasters that liquor advertising is best left to the Federal Trade Commission (FTC), under whose jurisdiction advertising falls.

In the conference report appropriating funds for the FTC's fiscal year 1998 budget, congressional conferees wrote: "The conferees expect the FTC to emphasize these activities, investigate when problematic practices are discovered, encourage the development of effective voluntary advertising codes, and report their findings back to the committees on appropriations."

The Distilled Spirits Council of the United States (DISCUS) took that to mean that the appropriations committee expects the FTC, and not the FCC, to oversee broadcast liquor ads, according to a DISCUS spokesperson.

The American Association of Advertising Agencies agrees. "We think that the FCC is opening a basketful of snakes by choosing to open up an inquiry into the advertising of a legal product," says Hal Shoop, executive vice president and director of government relations. "[I]t is our view that the FTC should have the authority to regulate advertising on a case-by-case basis."

Broadcasters continue to say that any liquor ad inquiries don't concern them, because very few broadcasters accept the ads.

"Since all the major networks and virtually all the group owners are not accepting liquor ads, the FCC is looking for a solution to a problem that does not exist," said NAB spokesman Dennis Wharton. ■

Carey out at WCBS-TV

Stations president Klein will assume oversight of outlet

By Steve McClellan

CBS Stations President Jonathan Klein will take over for Bud Carey as general manager of the group's struggling flagship WCBS-TV New York. Klein will retain his previous title and duties as well.

The move, which came as no surprise to many media watchers, was widely believed to be the result of CBS Radio and stations chairman Mel Karmazin's dissatisfaction with WCBS-TV's progress in turning itself around.

The station showed modest progress in certain dayparts in October, but it still remains in third or fourth place during most key news time periods. Without significant ratings growth, it will continue to struggle financially.

And turning around WCBS-TV's financial fortunes is critical to Karmazin's goal of making the CBS group number one by 1999 (B&C, Nov. 17). Karmazin told BROADCASTING & CABLE two weeks ago that there was a \$100 million cash-flow gap between WCBS-TV, at about \$65 million, and competitor WNBC(TV), at about \$165 million.

Carey's departure comes just as the station and the group are beginning to make some financial headway. For the third quarter, the TV station group re-



Klein is in as WCBS-TV GM.

ported a 15% gain in revenue and 35% gain in cash flow. Klein says WCBS-TV's third-quarter numbers were up by similar percentages.

When Carey indicated he was resigning, Klein suggested to Karmazin that he himself assume Carey's role while retaining his own. Karmazin signed off on the idea. "I felt that with the station having undergone so much change recently, it would not be in the best interests of the

station to bring in someone brand new, and Mel agreed," Klein says.

Klein says no changes are imminent for on-air personnel or key department heads at the station, although significant improvement is needed in both the sales and the news areas. He doesn't rule out change once he gets into the job, however. "You always want to change for the better; that's the goal," he says.

"We're encouraged, but we'd like to be ecstatic," Klein says. "We're headed in the right direction, but it's a question of how do you get there—in a sailboat or a speedboat?"

Just over a year ago, Carey oversaw the axing of seven of the station's most visible and highly paid anchors and reporters. Last spring, the station announced a new news format with a faster pace and shorter stories.

"The basic premise [of the new format] is correct," says Klein. "Do I think we do a really good job of executing it? No. But can we get it to where it needs to be? Yes. Will I be impatient until we get there? Yes."

Carey is the second general manager to be replaced at the group since Karmazin arrived on the scene last May. Shortly after Karmazin took control of the stations, Bill Aber was replaced by Ed Goldman at WBZ-TV Boston.

In July, Karmazin announced that all station salespeople would go on straight commission, a compensation structure not uncommon in the industry. ■

WB launching 'R&B-TV' weekly

Warner Bros. Domestic Pay-TV is rolling out *R&B-TV* as a weekly syndicated show that will be television's version of *This Week in Rock*.

Featuring performances from some of R&B's top acts, such as En Vogue, Maxwell and Keith Sweat, *R&B '97* was a quarterly ratings success in many of the nation's top markets. The weekly edition will feature the "hottest acts" going during that particular time and will be hosted by a "household name" from the genre, says Eric Frankel, executive vice president of Warner Bros. Domestic Pay-TV, cable and network features division.

"If Janet Jackson has a new album out that week, then she'll likely be on," Frankel says. "Almost every single person we talk to in the R&B industry says they want to come on. Whether it's Babyface or Puff Daddy, they all want to do the show."

—Joe Schlosser

CBS could make \$100 million on Nagano

Network is guaranteeing 19.7 average prime time rating

By Steve McClellan

CBS will sell roughly \$610 million in advertising for the 1998 winter Olympics in Nagano, Japan. Between the network and the owned TV stations, total profit may approach \$100 million. The network's 128-hour, 17-day coverage of the Nagano games airs Feb. 6-22.

The CBS Television Network accounts for the biggest portion of the ad sales—\$530 million to date, with another \$20 million to be sold between now and the start of the games, says Joe Abruzzese, president, sales, CBS Television Network.

Network executives have told analysts that CBS may make a profit of \$30 million–\$40 million on the games. The owned-and-operated stations will sell about \$60 million in Olympic advertising, virtually all of which falls to the bottom line because the stations do not bear the production and marketing costs.

CBS also is selling the time in a 50-hour Olympic program package that TNT will air on basic cable per an agreement forged with CBS last year. CBS keeps all the revenue from those sales, estimated at no more than \$10 million,

which is included in the \$550 million network revenue total. TNT, which is paying CBS a fee for the cable rights (said to be considerably less than the \$50 million it paid for cable rights to the last winter Olympics), will air up to five hours per day of weekday afternoon coverage as well as one hour of daily weekend coverage throughout the games.

CBS Sports President Sean Manus declined last week to say exactly how profitable the games will be. "We'll make a reasonable profit," he said. "You don't do the Olympics to make a lot of money. It's the highest-rated programming for two weeks in February, and it's a huge promotional platform that will help CBS continue the momentum it has been gaining steadily over the past year."

The network is guaranteeing a 19.7 average prime time rating to advertisers, far lower than the 27.8 that the coverage in Lillehammer generated in 1994. The big difference, of course, was the knee-bashing controversy involving Nancy Kerrigan and Tonya Harding.

Fewer advertisers are spending money at the Nagano games. In 1994, says Abruzzese, 95 advertisers spent \$360 million to participate in the Lille-

hammer games. For Nagano, just 33 advertisers are ponying up \$530 million. Advertisers are spending more to retain whole or partial exclusivity.

The average price for a 30-second prime time unit is about \$500,000, although in some packages the prime time average is as much as \$800,000 per unit, says Abruzzese. Factors include the size of the package and when the advertiser made the buy.

The two biggest spenders, Chrysler and Ford, are paying some \$50 million each for the privilege of splitting the domestic car category.

IBM is spending more than \$30 million for exclusive rights to the computer category, which has been broadened this time around to include such related products as software and Internet services.

AT&T is also spending more than \$30 million for the exclusive rights to the telecommunications category, which shuts out all other national and local telecommunications service providers. Rounding out the top five is Johnson & Johnson, which is spending about \$30 million.

David Poltrack, executive vice president, research and planning, says the Olympics should boost CBS's prime time average for the season by six-tenths of a rating point. ■

SYNDICATION MARKETPLACE

Hasselhoff returns

David Hasselhoff has signed a new three-year deal with Pearson All American that ensures he will continue to star and executive-produce *Baywatch* beyond 2000. Speculation about Hasselhoff's tenure arose earlier this month, when a Czechoslovakian publication reported that he was looking to "hang up his Speedo" for good. The actor, in fact, was only indicating his plans to take a vacation. "The past eight years have provided me with an opportunity to help craft a television series that has had a positive impact on viewers in every nation," said Hasselhoff.



'Pat & Kat' shelved

The planned talk show from King

NSS POCKETPIECE

Top ranked syndicated shows for the week ending Nov. 9, as reported by Nielsen Media Research. Numbers represent average audience/stations/% coverage.

1. Wheel of Fortune	12.5/232/99
2. Jeopardy!	10.1/224/99
3. Home Improvement	9.3/232/98
4. Seinfeld	8.2/224/97
5. Oprah Winfrey Show	8.1/237/99
6. The X-Files	7.8/239/98
7. Entertainment Tonight	6.4/176/95
8. Xena: Warrior Princess	6.2/230/98
9. Hercules, Journeys of	6.1/235/99
9. Simpsons	6.1/165/86
11. Buena Vista I	6.0/170/97
11. Star Trek: Deep Space Nine	6.0/241/98
13. ESPN NFL Football	5.6/3/75
14. Wheel of Fortune-wknd	5.5/182/78
15. Frasier	5.2/181/92

World Productions and Tribune Entertainment Co., *Pat and Kat*, has been put on the shelf. The talk and variety show was never officially announced, and sources say Tribune and King World were having trouble

clearing it for fall 1998. King World and Tribune were going to co-produce *Pat and Kat* and Tribune was in charge of its distribution. The daily talker was to have paired Martin Lawrence's ex-wife Pat Lawrence and comedian Katsy Chappel in a live format. The show has been in development for nearly two years, sources say. King World executives say they are considering both Lawrence and Chappel for other projects.

Tribune gets Hamdon films

Tribune Entertainment Co. has acquired the domestic TV distribution rights to made-for-television movies from the Hamdon Entertainment library. Over the next two years Tribune will distribute a significant number of the Hamdon library's 110 films. Some titles in the Hamdon chest include *A Father's Betrayal*, *Narrow Escape* and *The Disappearing Act*.



WB makes it unanimous

The WB is crediting itself as the only network to pick up all of its shows for the rest of the season. This week, the emerging network has picked up additional episodes for *The Tom Show* and *Alright*

Already, along with *Unhappily Ever After* and *Nick Freno: Licensed Teacher*. The WB has already announced pickups for its Monday and Wednesday night shows and for *The Parent 'Hood* and *The Jamie Foxx Show*, which air on Sunday. The WB enjoyed its highest week ever in households Nov. 10-16 with a 3.3 rating.

Roots, Disney style

Walt Disney Television Animation has established a team that will create new cartoons featuring the studio's

biggest stars: Mickey Mouse, Minnie Mouse, Donald Duck, Daisy, Goofy and Pluto. The 22-minute cartoon series—dubbed *Mouseworks*—is targeted to debut in January 1999. "This is more than a return to our company's roots. It's the restoration of a staple of cartoon entertainment for people around the globe," says Roy Disney, vice chairman of the Walt Disney Co. board. The announcement coincides with Mickey's 69th birthday celebration.

Big night for CBS O&Os

The CBS owned-and-operated stations earned their highest nightly ratings of the season Nov. 16. The top six markets, New York, Los Angeles, Chicago, Philadelphia, San Francisco and Boston, averaged a 17.1/12, while all 13 stations averaged a 16.8/25. The network dominated the night in households, earning a 15.2/24 over NBC's 7.4/12 and ABC's 7.5/12. In the 18-49 demo, Fox dominated the night with a 9.9, followed by CBS (6.1), ABC (4.8) and NBC (5.2). —Lynette Rice

CityVision unveils lineup

San Francisco likely next stop on Silver King remake tour

By Joe Schlosser

Barry Diller and his Silver King Broadcasting unit, which are bringing a new brand of local programming to Miami, will likely stop next in San Francisco, with nine other destinations soon to follow.

The Silver King stations will not only be local programmers but also testing grounds for HSN Inc. and Universal Studio's newly created television syndication production house.

Last week Diller's CityVision concept was officially unveiled at HSN Inc./Silver King's WYHS-TV Miami, where local programming will encompass a children's block, a behind-the-scenes news program with the *Miami Herald* and possibly local professional sports. Silver King executives say four or five more programming announcements will be made in the coming weeks, most of them involving adult fare.

Miami is the guinea pig for the locally produced fare. Diller's other UHF outlets in Los Angeles, New York, Chicago and seven other cities will follow if it works. HSN executives have hinted that KPFT-TV San Francisco, in which HSN holds a 45% ownership stake, is next on Diller's list. KPFT-TV is owned by Whitehead Media and currently airs Diller's Home Shopping Network. Sources say Silver King executives are looking to acquire the majority ownership stake in KPFT-TV so

that it too can be turned into a CityVision station. Silver King and Whitehead officials had no comment.

HSN's long-term plan is to cross-promote the Silver King outlets with the USA cable network, which HSN acquired along with the majority of Universal Studio's TV operations last month.

"It is still preliminary, but I think the synergies could go both ways," says Adam Ware, Silver King's executive vice president. "Meaning: For Universal, the stations could become a lab for interesting product. For us, if we develop a show that does well in, say, Miami, it could then run on USA or be syndicated internationally by Universal."

Bill Carroll, vice president and director of programming at Katz Media, says Diller and Co. are building a potential national network from the local stations up, rather than the other way around.

"I think what Barry is saying is, you have to build a local base that then becomes the conduit for potential network kinds of programs," Carroll says. "He's starting with local broadcasting, and he'll probably move on from there."

As for Home Shopping Network? It will become a cable-exclusive channel when all is finished, Ware says.

WYHS-TV and the *Miami Herald* have teamed up to shoot a weekly series tentatively called *City Desk*. The show will take viewers behind the scenes

with *Herald* reporters and editors, looking at newsgathering and editing from a fly-on-the-wall perspective.

"Miami is really a model for the other stations we are working on," Ware says. "For instance, we made a partnership with the *Miami Herald*; this could serve as a model for us to make more partnerships with other newspapers in other towns."

On the kids front, Silver King is building a studio at the Miami Beach station for a live children's variety show along the lines of *Sesame Street* and *Mr. Rogers' Neighborhood*. The yet-to-be-named show will feature a continuing cast of characters, musical performances and celebrity interviews.

Ware says the new show will anchor WYHS-TV's 2-5 p.m. block of children's programming. Much of that block will be supplied by the Fox Kids Network, which has been off the air in Miami since September.

Another element likely to be added to the Silver King stations is local professional sports. In Miami, the Florida Marlins baseball team and the Miami Heat basketball team are prime for the taking. The Marlins' contract with the local UPN affiliate is up, and the Heat's is over at the end of the 1997-98 NBA season.

"We would make a terrific home for either of those teams," Ware says. "Local sports are a crucial part of our plan; they are a very important local connection, and fan-based loyalty is very important. I think you could take the Heat or the Marlins and take that brand and literally incorporate it with the station." ■

Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen Nov. 10-16

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	abc	CBS	NBC	FOX	U/PIN	WB
8	11.9/19	9.1/14	9.1/14	7.3/11	3.0/4	3.6/5
MONDAY	8:00 90. Home Invasion Magic 5.2/9	26. Cosby 11.2/17	56. Suddenly Susan 8.3/13	71. Melrose Place 7.4/11	108. In the House 3.0/5	104. 7th Heaven 3.5/5
	8:30 37. Ev Loves Raymd 10.1/15	37. Ev Loves Raymd 10.1/15	71. Fired Up 7.4/11		106. Mal & Eddie 3.1/5	
	9:00 8. NFL Monday Night Football—San Fran 49ers vs. Philadelphia Eagles 14.3/24	49. Cybill 8.9/13	59. Caroline in/City 8.2/12	76. Ally McBeal 7.2/11	110. Good News 2.9/4	101. Buffy/Vampire Slayer 3.7/6
	9:30	53. George & Leo 8.6/13	71. Naked Truth 7.4/11		110. Sparks 2.9/4	
	10:00	62. Brooklyn South 7.9/13	22. Dateline NBC 11.6/19			
TUESDAY	10:30					
	8:00 20. Home Imprvmt 12.0/19	10.4/16	11.0/17	7.6/12	2.5/4	
	8:30 18. Soul Man 12.2/18	40. JAG 9.6/15	29. Mad About You 10.9/17	66. Fox Tuesday Night Movie—Die Hard 3: Die Hard with a Vengeance 7.6/12	103. Moesha 3.6/6	
	9:00 5. Home Imprvmt 17.3/25		40. NewsRadio 9.6/14		112. Clueless 2.7/4	
	9:30 17. Dharma & Greg 12.3/18	30. CBS Tuesday Movie—The Third Twin, Part 2 10.8/17	13. Frasier 12.9/19		117. Mal & Eddie 2.0/3	
WEDNESDAY	10:00 21. NYPD Blue 11.8/20		39. Just Shoot Me 10.0/15		118. Hitz 1.9/3	
	10:30		28. Dateline NBC 11.1/18			
	8:00 10.6/17	8.2/13	9.9/16	9.1/14	4.3/7	3.9/6
	8:30 42. Spin City 9.5/15	54. Nanny 8.5/14	43. All-Star TV Bloopers 9.4/15	49. Beverly Hills 90210 8.9/14	90. Star Trek: Voyager 5.2/8	99. Sister, Sist 3.9/6
	9:00 36. Dharma & Greg 10.2/16	66. Murphy Brown 7.6/12	48. 3rd Rock fr/Sun 9.1/14	46. Party of Five 9.3/14	99. Smart Guy 3.9/6	98. Wayans Bros 4.0/6
THURSDAY	9:30 15. Drew Carey 12.8/19	79. Public Eye with Bryant Gumbel 7.0/11	52. Working 8.7/13		104. The Sentinel 3.5/5	101. Stv Harvey 3.7/6
	10:00 37. Ellen 10.1/15	43. Chicago Hope 9.4/16	25. Law & Order 11.4/19			
	10:30					
	8:00 5.8/9	9.8/15	19.9/31	6.9/11		
	8:30 90. Nothing Sacred 5.2/8	32. Promised Land 10.6/17	3. Friends 18.2/29	89. Living Single 5.4/9		
FRIDAY	9:00 97. Cracker 4.1/6	26. Diagnosis Murder 11.2/17	9. Union Square 14.2/22	87. Between Brothers 5.5/9		
	9:30		2. Seinfeld 21.7/32	56. World's Scariest Police Chases 8.3/12		
	10:00 60. 20/20 8.1/13	66. Unsolved Mysteries 7.6/12	4. Veronica's Cist 18.1/27			
	10:30		1. ER 23.5/38			
	8:00 9.9/17	9.2/16	9.2/16	6.1/10		
SATURDAY	8:30 64. Teen Angel 7.8/13	13. Kids Say the Darndest Things II 12.9/22	94. Players 5.0/9	87. The Visitor 5.5/9		
	9:00 70. Boy Meets Wrl 7.5/12	66. Family Matters 7.6/13	18. Dateline NBC 12.2/20	80. Millennium 6.7/11		
	9:30 62. Boy Meets Wrl 7.9/13	86. Gregory Hines 5.7/10	35. Homicide: Life on the Street 10.3/18			
	10:00 10. 20/20 14.0/24	60. Nash Bridges 8.1/14				
	10:30					
SUNDAY	8:00 5.5/10	9.6/17	6.9/12	6.9/12		
	8:30 90. ABC Movie Special—Naked Gun 33 1/3 5.2/9	47. Dr. Quinn, Medicine Woman 9.2/16	71. National Geographic Special 7.4/13	82. Cops 6.3/11		
	9:00	51. Early Edition 8.8/15	76. Pretender 7.2/12	80. Cops 6.7/12		
	9:30	31. Walker, Texas Ranger 10.7/19	84. Profiler 6.0/11	71. America's Most Wanted: AFB 7.4/13		
	10:00 83. The Practice 6.2/11					
SUNDAY	10:30					
	7:00 7.5/12	15.2/24	7.2/11	12.0/18		2.7/4
	7:30 65. Wonderful World of Disney—Oliver Twist 7.7/12	11. 60 Minutes 13.9/22	(nr) NFL Game 2 18.2/31	119. Wrl'd's Funniest! 1.8/3		112. Nick Freno 2.7/4
	8:00	6. Touched by an Angel 17.2/25	81. Dateline NBC 5.0/8	43. Wrl'd's Funniest! 9.4/15		108. Parent'Hood 3.0/5
	8:30		86. Jenny 5.0/7	22. The Simpsons 11.6/17		106. Jamie Foxx 3.1/5
SUNDAY	9:00			16. King of the Hill 12.5/18		115. Tom Show 2.5/4
	9:30 76. ABC Sunday Night Movie—Medusa's Child, Part 1 7.2/11	7. CBS Sunday Movie—Bella Mafia, Part 1 14.8/23	33. NBC Sunday Night Movie—Batman Forever 8.3/13	12. The X-Files 13.0/19		112. Unhap Ev Af 2.7/4
	10:00					116. Alright Airdy 2.1/3
	10:30					
WEEK AVG	9.1/15	10.4/17	10.3/16	8.4/13	3.3/5	3.3/5
STD AVG	9.1/15	9.7/16	11.0/18	7.4/12	3.3/5	3.0/5

ESPN Radio adding weekday/ weeknight programming

Radio

By John Merli

Apparently feeling its oats after its recent acquisition of the World Series and other Major League Baseball events, ESPN Radio says it will expand its weekend-only long-form sports programming into the workweek with 15 new hours of mid-day sports talk. Its weekend-only all-night programming also will expand into a more ambitious seven nights a week.

Jan. 5—the week it will celebrate its sixth birthday—the sports radio network will launch *The Tony Kornheiser Show* weekdays at 1-4 p.m. ET. Kornheiser is well known in the Washington market as a sports columnist for the *Washington Post* and as host of a daily sports-talk show on WTEM(AM). His new national program will originate from Washington.

In addition, ESPN's weekend



THE NBA ON ESPN RADIO

show, *GameNight*, with Tony Bruno and Chuck Wilson, will expand to every night of the week at 7 p.m.-3 a.m. live (3-6 a.m. taped). Both shows will call on ESPN's TV sportscasters, as well as a lineup of its regular radio commentators. Earlier this fall, ESPN Radio and ABC Radio Networks secured exclusive domestic radio rights to the World Series through 2002.

ESPN's expanded venture will have new competition: SportsFan Radio Network recently announced that it will team up with Internet producer SportsLine USA to air a new 10 a.m.-6 p.m. daily block of sports talk (B&C, Nov. 17). Programming begins on Dec. 1.

USRN goes on 'The Road'

United Stations Radio Networks (USRN) has acquired *The Road*, a weekly two-hour live concert series featuring country music artists, from Stillman & Co. USRN, the independently owned and operated producer-distributor of program-

ming, will assume all production, affiliate relations, distribution and ad sales for the program. *The Road* was created in 1994 by Stillman for Tribune Entertainment, and the Stillman group will continue as executive producer. Specific terms of the acquisition were not available.

Each show typically goes on remote with host Tony Russell to record entertainers in concert and cover backstage events. The show had about 235 affiliates under Stillman.

Stillman formed the NASCAR Country Radio Networks six years ago for aftermarket auto retailer Western Audio. Since 1994, New York-based USRN has produced and distributed multiformatted programming. It was founded by Dick Clark and Nick Verbitsky, its president, who said USRN plans to take the new property "to the next level."

—John Merli



CBC posts 9-month losses

Children's Broadcasting Corp. (CBC), which recently said it will cease its nationally syndicated Radio Aahs programming in January, has announced net losses for the first three quarters of 1997 of more than \$8.75 million (\$1.43 per share). At least \$1.19 million of the loss was attributed to litigation expenses: CBC is in the midst of suing rival Radio Disney for what CBC President Christopher Dahl calls "wrongful conduct." Revenue for the same nine-month period was just under \$4.25 million, compared with \$3.93 million in 1996.

At one time, Disney was a marketing partner in CBC's national networking of the 24-hour children's format known as Radio Aahs or the Radio Zone (B&C, Nov. 10, 17). CBC programming will end on Jan. 30, leaving Radio Disney the only national provider of full-time kids radio. As of early November, Disney has signed 13 full-time affiliates, including some ABC-owned stations. At its peak, CBC had 32 affiliates in 29 markets.

On the legal front, Dahl says the discovery phase of the litigation against Disney is "virtually concluded," with summary judgments set for December and an "anticipated court date in early 1998" in Minneapolis, where CBC is headquartered. Despite an effort by CBC to rebuild itself, Dahl says, "the company still could not overcome the impact of the consequences" of Disney's new children's network, which is produced at ABC Radio Networks headquarters in Dallas.

Disney has refused to comment on the suit.—John Merli

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 **\$87,500,000** **2**
Combos **\$66,345,000** **8**
FMs **\$8,330,000** **8**
AMs **\$11,447,500** **7**
Total **\$173,622,500** **25**

SO FAR IN 1997:

TVs **\$6,900,180,330** **107**
Combos **\$7,732,687,551** **296**
FMs **\$1,878,126,332** **373**
AMs **\$344,364,108** **216**
Total **\$16,830,348,321** **992**

SAME PERIOD IN 1996:

TVs **\$10,065,872,145** **91**
Combos **\$11,903,205,289** **324**
FMs **\$2,536,002,820** **379**
AMs **\$197,823,228** **236**
Total **\$24,702,903,482** **1,030**

Source: BROADCASTING & CABLE

TV

KLGT(TV) Minneapolis

Price: \$52.5 million (\$2.5 million for assumption of debt)

Buyer: Sinclair Broadcast Group Inc., Baltimore (David D. Smith, president/28.1% owner); owns/is buying 26 TVs, 34 FMs and 25 AMs

Seller: Lakeland Group Television, Minneapolis (Linda Rios Brook, president); no other broadcast interests

Facilities: ch. 23, 4,570 kw visual, 457 kw aural, ant. 1,150 ft.

Affiliation: WB

KBGE(TV) Bellevue/Seattle, Wash.

Price: \$35 million

Buyer: Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, chairman/owner); owns/is buying 50 TVs

Seller: ValueVision International Inc., Eden Prairie, Minn. (Robert L. Johander, chairman)

Facilities: ch. 33, 14.8 kw visual, 1.5 kw aural, ant. 938 ft.

Affiliation: Ind.

COMBOS

WCCC-AM-FM Hartford, Conn.

Price: estimated \$15 million

Buyer: Marlin Broadcasting Inc., Boston (Alexander M. Tanger, chairman); owns WTMJ-FM Miami and WBOQ-FM Gloucester, Mass.

Seller: Greater Hartford Communications Corp., Hartford (Sy Dresner,

president)

Facilities: AM: 1290 khz, 498 w; FM: 106.9 mhz, 23 kw, ant. 730 ft.

Formats: Both rock, AOR

Broker: Blackburn & Co.

WIQB(FM), WTKA(AM)-WQKL(FM) Ann Arbor and WDEO(AM) Saline, Mich.

Price: \$14.975 million

Buyer: Cumulus Media LLC., Milwaukee (Richard Weening, chairman; William M. Bungeroth, president); owns/is buying 41 FMs and 17 AMs

Seller: Arbor Radio LP, Port Jefferson, N.Y. (Alan Beck, principal); has interest in KMVU(TV) Medford and KTVZ(TV) Bend, Ore.; KAYU-TV Spokane, Wash., and WICZ-TV Binghamton, N.Y.

Facilities: WQKL: 102.9 mhz, 49 kw, ant. 499 ft.; WTKA: 1050 khz, 5 kw day, 500 w night; WQKL: 107.1 mhz, 3 kw, ant. 289 ft.; WDEO: 1290 khz, 500 w

Formats: WQKL: rock; WTKA: news, talk, sports; WQKL: oldies; WDEO: oldies

KAYD-AM-FM Beaumont and KQHN(AM)-KQXY-FM Nederland, Tex.

Price: \$10.77 million

Buyer: Cumulus Media LLC., Milwaukee (Richard Weening, chairman; William M. Bungeroth, president); owns/is buying 41 FMs and 17 AMs

Seller: Petracom Equity Partners LP, Lutz, Fla. (Henry A. Ash, principal)

Facilities: KAYD(AM): 1450 khz, 1 kw; KAYD-FM: 97.5 mhz, 100 kw, ant. 1,099 ft.; KQHN: 1510 khz, 5 kw; KQXY-FM: 94.1 mhz, 100 kw, ant. 1,099 ft.

Formats: KAYD(AM): C&W; KAYD-FM: C&W; KQHN: sports; KQXY-FM: adult contemporary hits

WRSC(AM)-WQWK(FM) State College, WBLF(AM) Bellefonte, WIKN(FM) Port Matilda, WQKK(FM) Ebensburg and WGLU(FM) Johnstown, Pa.

Price: \$8.5 million

Buyer: Talleyrand Broadcasting Inc., State College (Walter D. Barker, president/51% owner); owns wzww(FM) Bellefonte, Pa.

Seller: Citadel Communications Corp., Bigfork, Mont. (Lawrence R. Wilson, president/19.1% owner; ABRY Broadcast Partners II LP, 37.2% owner); owns/is buying 63 FMs and 26 AMs

Facilities: WRSC: 1390 khz, 2 kw day, 1 kw night; WQWK: 97.1 mhz, 3 kw, ant. 403 ft.; WBLF: 970 khz, 1 kw day, 61 w night; WIKN: 107.9 mhz, 350 w, ant. 469 ft.; WQKK: 99.1 mhz, 50 kw, ant. 500 ft.; WGLU: 92.1 mhz, 300 w, ant. 1,043 ft.

Formats: WRSC: news, talk; WQWK: rock, AOR; WBLF: country; WIKN: religion; WQKK: oldies; WGLU: religion

KCLB-AM-FM Coachella, Calif.

Price: \$7 million

Buyer: Morris Communications Corp., Augusta, Ga. (William S. Morris, chairman); owns WIBW-AM-FM Topeka, Kan., and KGNC-AM-FM Amarillo, Tex., and is buying seven other radios

Seller: Coachella Valley Broadcasting Co., Coachella (Susan J. Gorges, principal); no other broadcast interests

Facilities: AM: 960 khz, 5 kw day, 1 kw night; FM: 93.7 mhz, 26.5 kw, ant. 640 ft.

Formats: AM: Latin contemporary hits; FM: AOR

Broker: Media Services Group

WSPA-AM-FM and WORD(AM) Spartanburg and WYRD(AM)-WFBC-FM Greenville, S.C.

Price: \$6.15 million

Buyer: Sinclair Broadcast Group Inc., Baltimore (David D. Smith, president/28.1% owner); owns/is buying 26 TVs, 34 FMs and 25 AMs

Seller: Spartan Communications Inc., Spartanburg (Nick W. Evans, president); owns WSPA-TV Spartanburg, and WBTW(TV) Florence, S.C.; KIMT(TV) Mason City, Iowa; WMBB(TV) Panama City, Fla.; KWCH-TV Hutchinson, Kan.; WJBF(TV) Augusta, WRBL(TV) Columbus and WNEG(TV) Toccoa, Ga.

Facilities: WSPA(AM): 950 khz, 5 kw; FM: 98.9 mhz, 100 kw, ant. 1,910 ft.; WORD: 910 khz, 3.6 kw day, 890 w night; WYRD: 1330 khz, 5 kw; WFBC-FM: 93.7 mhz, 100 kw, ant. 1,850 ft.

Formats: WSPA(AM): news, talk; WSPA-FM: lite AC; WORD: news, talk; WYRD: news, talk; WFBC-FM: religion

KNWZ(AM) Thousand Palms and KSES-FM Yucca Valley, Calif.

Price: \$2.25 million

Buyer: Morris Communications Corp., Augusta, Ga. (William S. Morris, chairman); owns WIBW-AM-FM Topeka, Kan., and KGNC-AM-FM Amarillo, Tex., and is buying seven other radios

Seller: Country Club Communications Inc., Palm Desert, Calif. (William S. Hart, principal); no other broadcast interests

Facilities: AM: 1270 khz, 5 kw day, 750 w night; FM: 106.9 mhz, 4 kw, ant. 1,371 ft.

Formats: AM: regional Mexican hits; FM: news, talk

Broker: Media Services Group

WRAM(AM)-WMOI(FM)

Price: \$1.7 million

Buyer: WPW Broadcasting Inc., Chicago (David T. Madson, president); no other broadcast interests

Seller: KCD Enterprises Inc., Monmouth, Ill. (Kevin Potter, president);

Potter owns KWON(AM)-WYFM(FM) Bartlesville, Okla.
Facilities: AM: 1330 khz, 1 kw; FM: 97.7 mhz, 3.36 kw, ant. 439 ft.
Formats: AM: country; FM: AC
Broker: Kozacko Media Services

RADIO: FM

KCMJ-FM Indio, Calif.

Price: \$4.5 million
Buyer: Morris Communications Corp., Augusta, Ga. (William S. Morris, chairman); owns WIBW-AM-FM Topeka, Kan. and KGNC-AM-FM Amarillo, Tex., and is buying seven other radios
Seller: Claridge Broadcasting Corp., New York (Martin Blackman, principal); no other broadcast interests
Facilities: 92.7 mhz, 3 kw, ant. 298 ft.
Format: AOR, '70s rock, classic rock
Broker: Media Services Group

KXBS-FM Santa Paula, Calif.

Price: \$1 million
Buyer: Lazer Broadcasting Corp., Ventura, Calif. (Alfredo Plascencia, president); owns KXLM-FM Oxnard, Calif.
Seller: KXBS Broadcasting Co., Santa Paula (Peter Daradics, president); no other broadcast interests
Facilities: 96.7 mhz, 87 w, ant. 1,500 ft.
Format: Spanish
Broker: Media Services Group

KQFX(FM) Borger/Amarillo and KGRW(FM) Friona/Amarillo, Tex.

Price: \$950,000
Buyer: Texrock Radio Inc., Austin, Tex. (Dain L. Schult, president/Equus II Inc. 81% owner); is buying KHLB-AM-FM Burnet, KTAM(AM)-KORA(FM) Bryan, KHLR(FM) Cameron, KEPS(AM)-KINL(FM) Eagle Pass, KVOU(AM), WUVA(FM) and KYUF(FM) Ulvade and KBAL-AM-FM San Saba, all Tex.
Seller: Galbreath Broadcasting Inc., Nashville (Charles Galbreath, president); no other broadcast interests
Facilities: KQFX: 104.3 mhz, 100 kw, ant. 590 ft.; KGRW: 94.7 mhz, 50 kw, ant. 331 ft.
Formats: Both Tejano
Broker: John W. Saunders

WZXS(FM) Topsail, N.C.

Price: \$650,000
Buyer: Jacksonville-Topsail Radio LLC, Emerald Isle, N.C. (Hoyle S. Broome Jr., managing member); no other broadcast properties
Seller: Topsail Broadcasting Inc., Holly Ridge, N.C. (Sidney H. Williams, president); no other broadcast interests
Facilities: 103.9 mhz, 21.5 mhz, ant. 328 ft.
Format: AC, big band
Broker: Snowden Associates

WAAW(FM) Williston, S.C.

Price: \$500,000
Buyer: Brown Family Broadcasting Inc., Augusta, Ga. (LaTonya Brown, director/80% owner); no other broadcast interests
Seller: Bay Communications Inc., Yarmouth, Me. (Robert J. Cole, president); owns WCME(FM) Booth Bay Harbor, Me.
Facilities: 94.7 mhz, ant. 561 ft.
Format: AC, religion

KBFL(FM) Buffalo, Mo.

Price: \$350,000
Buyer: Galen O. Gilbert, Sulphur Springs, Tex.; owns KSWM(AM) Aurora, Mo., and 51.66% of KWHW(AM)-KRKZ(FM) Altus and KTJS(AM)-KQTZ(FM) Hobart, Okla.
Seller: Mel and Gretchen J. Pulley, Buffalo; own KHST(FM) Lamar and 49% of KCTG(FM) Ozark, Mo.
Facilities: 99.9 mhz, 4.1 kw, ant. 328 ft.
Format: Good-time oldies

90% of WHXT(FM) Citronelle, Ala.

Price: \$200,000
Buyer: Syndicated Communications Venture Partners II LP, Silver Spring, Md. (Herbert P. Wilkins, principal); owns KCCX(FM) Lexington, Mo.; KMJK (FM) Buckeye, Ariz., and WWBR(FM) Mt. Clemmens, Mich.
Seller: Thomas C. Wilson, Wilmer, Ala.
Facilities: 102.1 mhz, 15 kw, ant. 426 ft.
Format: Country

WVAY(FM) Wilmington, Vt.

Price: \$180,000
Buyer: Border Broadcasting Inc., Claremont, N.H. (William D. Goddard, chairman/50% owner); owns WNCQ(FM) Morristown, N.Y., and is building a new FM in Ogdensburg, N.Y.; owns WZSH-FM Bellows Falls, and WXPS(FM) Vergennes, Vt.; and WGAM (AM)-WRSI(FM) Greenfield, Mass.
Seller: Rothschild Broadcasting Inc.,

West Dover, Vt. (Martin Rothschild, principal); no other broadcast interests
Facilities: 100.7 mhz, 135 w, ant. 1,460 ft.
Format: Adult album alternative
Broker: Media Services Group

RADIO: AM

KCMJ(AM) Palm Springs, Calif.

Price: \$4.5 million
Buyer: Morris Communications Corp., Augusta, Ga. (William S. Morris, chairman); owns WIBW-AM-FM Topeka, Kan. and KGNC-AM-FM Amarillo, Tex., and is buying seven other radios
Seller: Westminster Broadcasting Corp., New York (Martin Blackman, principal); no other broadcast interests
Facilities: 1140 khz, 10 kw day, 2.5 kw night
Format: Memories, hits of the '40s, '50s and '60s
Broker: Media Services Group

WYCB(AM) Washington

Price: \$3.75 million
Buyer: Radio One Inc., Washington (Alfred Liggins III, president); owns WKYS(FM), WMMJ(FM) and WOL(AM) Washington; WHTA(FM) Atlanta, and WOLB(AM)-WERQ(FM) and WWIN-AM-FM Baltimore
Seller: Broadcast Holdings Inc., Washington (G. Cabell Williams III, president); no other broadcast properties
Facilities: 1340 khz, 1 kw
Format: Contemporary, gospel
Broker: Blackburn & Co.

KKDZ(AM) Seattle

Price: \$1.2 million
Buyer: Walt Disney Co./ABC Inc., Los Angeles/New York (Michael D. Eisner, chairman; Robert Iger, president, ABC; Preston Padden, president, ABC Television; Robert Callahan, president, ABC Radio) owns/is buying 10 TVs, 15 FMs and 12 AMs
Seller: Kidstar Radio Inc., Kirkland,

Continues on page 82

Simmons Family, Inc.

has acquired

KNNC-FM

Austin, Texas
from

Rees-Slaymaker Radio Partnership I, LP

*Bob Austin, VP, initiated the transaction
and assisted in the negotiations and closing.*



Satterfield & Perry, Inc.
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November 24, 1997

ACE WINNERS cite Cable's Courage

Say the medium is the place to explore cutting-edge issues; HBO claims lion's share



"I don't think this film could have been done anywhere else [but cable]."

Gary Sinise, who won best actor in a movie or miniseries for 'Wallace'



By Donna Petrozzello

Producers, writers and actors last week heaped praise on cable networks and programmers for having the courage to bring controversial and original programs to air.

That was the mood at the 19th annual CableACE Awards gala in Los Angeles last week as the National Academy of Cable Programming doled out 41 statues recognizing cable TV programming excellence.

This year as in years past, Home Box Office claimed the majority of ACEs, winning 21 awards overall, including best movie for *Miss Evers' Boys*, best comedy series for *The Larry Sanders Show*, best dramatic series for *Oz* and best dramatic special

for *In the Gloaming*.

Once again, the academy recognized original, made-for-cable programming that examined topics broadcast TV networks generally eschew. *Miss Evers' Boys* brought to cable the story of the infamous Tuskegee experiment in which black men died of untreated syphilis in a federal government experiment. *In the Gloaming* charts a man's struggle with AIDS and his relationship with his family before he dies, and *Oz* examines life in prison.

"This was a difficult project not only because of the subject but because of its morally ambivalent tone," said *Miss Evers'* executive producer, Robert Benedetti. "But HBO insisted on that ambivalence. It was the mark of programming maturity that only cable has."

Oz executive producer Tom Fontana said he designed the series for HBO "because of the freedom that HBO provides by allowing directors, writers and actors to show stories that don't have neat little answers and happy little endings."

Turner Network Television scored three ACEs for *George Wallace*, including best miniseries and best actor for Gary Sinise's portrayal of Wallace. *Wallace* producer Julian Krainin said he pitched the idea to CBS first but was turned down. Time Warner Vice Chairman Ted Turner, on the other hand, "understood," said Krainin. "Cable opened to us the medium of television for this project," he concluded. Sinise added, "I don't think this film could have been done anywhere else [but cable]."

The ACEs provided some surprises

All Photos by Craig Mathew

last week. Kel Mitchell, co-star of Nickelodeon's *Kenan and Kel*, beat the cast of *The Larry Sanders show* to win best actor in a comedy series. Discovery Channel's documentary series *Cronkite Remembers* topped Arts & Entertainment's *Biography* to win an ACE for best documentary series. Bravo's *Inside the Actors Studio* won for best talk show series against Comedy Central's *Politically Incorrect* with Bill Maher and CNN's *Larry King Live*.

There were some first-time winners. Food Network took home its first ACE for best informational series with *Emeril Live*. Comedy Central's newest strip, *South Park*, won best animated programming special/series. Animal Planet won best environmental/nature documentary specials for *Great Siberian Grizzly*, and Ovation won in the performing arts category for *Leonard Bernstein's New York*.

And there were returning champs—in addition to presenter Evander Holyfield. HBO's *The Chris Rock Show* won two ACEs—one for Rock as best entertainment host and another for best variety special or series. Shan-



Co-presenters Evander Holyfield and Pita Wilson ('La Femme Nikita')

dling took home another ACE for best comedy series. Bette Midler's music special *Bette Midler: Diva Las Vegas* won three ACEs for HBO.

CableACE-nominated actress Susan Gibney of Showtime's *Bedtime* series said she expects actors increasingly to choose work on cable movies and series over roles in broadcast TV.

"The networks are very commercial and ratings oriented," said Gibney. "When you perform on cable, the boundaries are stretched and you have more freedom in the kind of work you can produce. I think actors who may not have been inclined to do TV work previously are inclined to do cable." ■



COMEDY SERIES: *The Larry Sanders Show*, HBO

DRAMATIC SERIES: *Oz*, HBO

MOVIE: *Miss Evers' Boys*, HBO

MINISERIES: *George Wallace*, TNT

MUSIC SPECIAL OR SERIES: *Bette Midler: Diva Las Vegas*, HBO

DRAMATIC OR THEATRICAL SPECIAL: *In the Gloaming*, HBO

TALK SHOW SERIES: *Inside the Actors Studio*, Bravo

ACTOR, COMEDY SERIES: Kel Mitchell, *Kenan and Kel*, Nickelodeon

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CONGRATULATIONS TO OUR



R 32 ACE AWARD WINNERS!

Miss Evers' Boys

Best Movie

Best Actress in a Movie or Miniseries: Alfre Woodard

The Larry Sanders Show

Best Comedy Series

Best Directing/Comedy Series: Todd Holland

Best Writing/Comedy Series: Peter Tolan

In the Gloaming

Best Dramatic or Theatrical Special

Best Guest Actress in a Dramatic Special or Series: Glenn Close

Best Writing/Dramatic Special or Series: Will Scheffer

Best Original Score: Dave Grusin

If These Walls Could Talk

Best Editing/Dramatic Special or Series/Movie or Miniseries:

Peter Honess and Elena Maganini

Gotti

Best Cinematography in a Movie or Miniseries: Alar Kivilo

Smoke Alarm:

The Unfiltered Truth About Cigarettes

Best Children's Educational or Informational Special or Series

Drop Dead Gorgeous (A Tragi-Comedy):

The Power of HIV-Positive Thinking

Best Directing/Comedy Special: Randy Barbato and Fenton Bailey

Heart of a Child

Best Documentary Special

Talked to Death: America Undercover

Best Public Affairs Special or Series

Sports on the Silver Screen

Best Sports Information Special

Oz

Best Dramatic Series

Best Actor in a Dramatic Series: Eamonn Walker

Best Actress in a Dramatic Series: Rita Moreno

The Chris Rock Show

Best Variety Special or Series

Best Entertainment Host

Bette Midler: Diva Las Vegas

Best Music Special or Series

Best Performance in a Music Special or Series

Best Art Direction in a Comedy/Music Special or Series:

Bob DeMora

HBO Comedy Hour:

George Carlin: 40 Years of Comedy

Best Stand-Up Comedy Special or Series

Best Writing/Entertainment Special: George Carlin

Not Necessarily the Elections #1

Best Comedy Special

Arli\$\$

Best Actress in a Comedy Series: Sandra Oh

Best Editing/Comedy/Music Special or Series: Lee Haxall

Mr. Show with Bob and David

Best Original Song: David Cross, Bob Odenkirk,

Eban Schletter, Dino Stamatopoulos

Mother Goose:

A Rappin' and Rhymin' Special

Best Children's Special or Series - 6 and Younger

Bong & Donnell: Family Video Diaries

Best Children's Special - 7 and Older

HBO

CABLE ACE

1997 WINNERS



ACTRESS, COMEDY SERIES:
Sandra Oh, *Arli\$\$*, HBO

ACTOR, DRAMATIC SERIES:
Eamonn Walker, *Oz*, HBO

ACTRESS, DRAMATIC SERIES: Rita Moreno, *Oz*, HBO

ACTOR, MOVIE OR MINISERIES:
Gary Sinise, *George Wallace*, TNT

ACTRESS, MOVIE OR MINISERIES:
Alfre Woodard, *Miss Evers' Boys*, HBO

GUEST ACTOR, DRAMATIC SPECIAL OR SERIES: David Hyde Pierce, *The Outer Limits: The Sentence*, Showtime

GUEST ACTRESS, DRAMATIC SPECIAL OR SERIES: Glenn Close, *In the Gloaming*, HBO

Cable's co-hosts

The CableACE awards show, carried live by TNT, was co-hosted by Sela Ward ("Sisters") and David Hyde Pierce ("Frasier"). Pierce had himself been a CableACE winner the night before for a guest shot on "The Outer Limits." The fact that he had been unable to attend that non-televvised ceremony and thus was unable to give an acceptance speech became a running gag between the two, with Pierce attempting to remedy the situation by delivering his acceptance speech during the broadcast.



SUPPORTING ACTOR, MOVIE OR MINISERIES: George C. Scott, 12 *Angry Men*, Showtime

SUPPORTING ACTRESS, MOVIE OR MINISERIES: Kimberly Elise, *The Ditchdigger's Daughters*, The Family Channel

WRITING, MOVIE OR MINISERIES: Anne Meredith, *Losing Chase*, Showtime

DIRECTING, MOVIE OR MINISERIES: John Frankenheimer, *George Wallace*, TNT

ENTERTAINMENT/CULTURAL DOCUMENTARY SPECIAL: *Big Guns Talk: The Story of the Western*, TNT

CHILDREN'S SERIES, 7 YEARS AND OLDER: *Kenan and Kel*, Nickelodeon

CHILDREN'S SPECIAL, 7 YEARS AND OLDER: *Bong & Donnell: Family Video Diaries*, HBO

CHILDREN'S SPECIAL OR SERIES—6 YEARS AND YOUNGER: *Mother Goose: A Rappin' and Rhymin' Special*, HBO

HISTORICAL DOCUMENTARY SPECIAL OR SERIES: *Wonderland*, Cinemax



INFORMATIONAL OR DOCUMENTARY HOST: Walter Cronkite, *Cronkite Remembers*, Discovery

BUSINESS OR CONSUMER PROGRAMMING SPECIAL OR SERIES: *You're on Your Own*, CNBC

FICTIONAL SHORT-FORM PROGRAMMING SPECIAL OR SERIES: *Lifetime Women's Festival: Undertaker*, Lifetime

NONFICTIONAL SHORT-FORM PROGRAMMING SPECIAL OR SERIES: *Rent*, CNN



ANIMATED PROGRAMMING SPECIAL OR SERIES: *South Park*, Comedy Central

CHILDREN'S EDUCATIONAL OR INSTRUCTIONAL SPECIAL OR SERIES: *Smoke Alarm: The Unfiltered Truth About Cigarettes*, HBO

MAGAZINE HOST: Ian Wright, *Lonely Planet: Ethiopia*, The Travel Channel

MAGAZINE SHOW SPECIAL OR SERIES: *Moms of a Lifetime Special*, Lifetime

PERFORMING ARTS SPECIAL OR SERIES: *Leonard Bernstein's New York*, Ovation—The Arts Network

INFORMATIONAL SERIES: *Emeril Live!*, Television Food Network

EDUCATIONAL SPECIAL OR SERIES: *Great Books*, TLC



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ing and syndicating a \$100 million debt financing to consolidate the TV and radio stations. And most recently, the Bank served as Agent Bank again, arranging and syndicating \$200 million in financing for the acquisition of additional infomercial TV stations and radio stations. It's clear to us at Union Bank of California that Bud Paxson can see the future of broadcasting. And we want to be part of that future. Stay tuned.



CABLE ACE

1997 WINNERS

EXTENDED NEWS OR PUBLIC AFFAIRS COVERAGE:

Rwanda/Zaire Coverage, CNN

PUBLIC AFFAIRS SPECIAL OR SERIES:

Talked to Death: America Undercover, HBO

GAME SHOW SPECIAL OR SERIES:

Idiot Savants, MTV

RECREATION AND LEISURE SPECIAL OR SERIES:

Lonely Planet: Ethiopia, The Travel Channel

NEWS SPECIAL OR SERIES:

Investigative Reports: Meth's Deadly High, A&E Network

NEWSCASTER:

Joie Chen, Leon Harris, *The World Today*, CNN

PROGRAM INTERVIEWER:

Larry King, *Larry King Live*, CNN

ENTERTAINMENT HOST:

Chris Rock, *The Chris Rock Show*, HBO

ENVIRONMENTAL/NATURE DOCUMENTARY SPECIAL:

Great Siberian Grizzly, Animal Planet

DIRECTING A DOCUMENTARY SPECIAL:

Jessica Yu, *Breathing Lessons: The Life and Work of Mark O'Brien*, Cinemax

DOCUMENTARY SPECIAL:

Cronkite Remembers, Discovery

DOCUMENTARY LIMITED SERIES:

Newsreels to Nightly News, The History Channel

DOCUMENTARY SPECIAL:

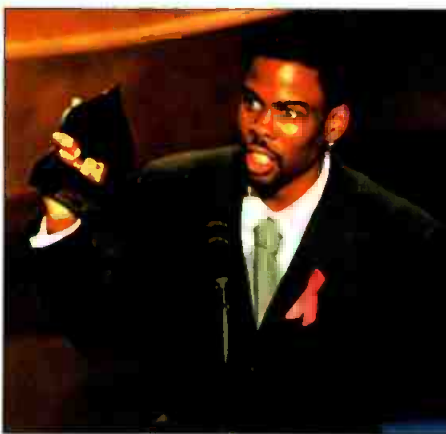
Heart of a Child, HBO

PERFORMANCE IN A MUSIC

SPECIAL OR SERIES: Bette Midler, *Bette Midler: Diva Las Vegas*, HBO

STAND-UP COMEDY SPECIAL OR SERIES:

HBO Comedy Hour: George Carlin—40 Years of Comedy, HBO



VARIETY SPECIAL OR SERIES: *The Chris Rock Show*, HBO

COMEDY SPECIAL: *Not Necessarily the Elections 1*, HBO

SPORTS COMMENTATOR/ANALYST:

Leigh Montville, CNN/Sports Illustrated

SPORTS EVENTS COVERAGE SERIES:

ESPN Sunday Night Baseball, ESPN

SPORTS EVENTS COVERAGE SPECIAL:

The Jackie Robinson

SPORTS NEWS SERIES: *Golf Central*, The Golf Channel

ACE in the hole

The Golf Channel claimed its first CableACE during the nontelevised awards Nov. 14. It's 'Golf Central' nightly golf news show beat out a bevy of ESPN shows including 'SportsCenter' and 'SportsWeekly' for the honor of best sports news series. Golf Channel VP, production, Michael J. Whelan and senior producer Jeff Hymes were on hand to accept the award.

Game, ESPN

SPORTS INFORMATION SERIES:

Outside the Lines, ESPN

SPORTS INFORMATION SPECIAL:

Sports on the Silver Screen, HBO

SPORTS HOST:

Dan Patrick, SportsCenter, ESPN

SPORTS PLAY-BY-PLAY ANNOUNCER:

Mike Emrick, New Jersey Devils, Sportschannel New York

Special Awards

GOVERNORS AWARD: Weather Channel founder John "Dubby" Wynne, president/CEO, Landmark Communications



GOLDEN CABLEACE AWARD: The Big Help Campaign, Nickelodeon (Johnathan Taylor Thomas and Nickelodeon head Herb Scannell pictured)

CREATORS AWARD: CNN News Group



Cable regulator exiting

FCC's Jones says she is heading to private sector

By Chris McConnell

FCC Cable Services Bureau Chief Meredith Jones is calling it quits.

Jones, who has headed the bureau since May 1994, last week said she will be leaving the commission "in a couple of months." Jones said she plans to find her next job in the private sector.

She is keeping some cable-related employment options open during her final weeks at the commission. Jones has recused herself from two commission rulemakings involving the cable industry. One proceeding involves equipment compatibility; the other, rules concerning the industry's use of telephone poles and other rights-of-way.

Jones first came to the commission in the wake of the FCC's 1994 decision to cut cable rates 17%. Since then, she has overseen the commission's effort to address cable rate complaints in the form of "social contracts" with operators as well as other agreements to settle rate complaints.



Meredith Jones has headed the Cable Services Bureau since 1994.

Jones also has headed the bureau's efforts to implement "open video system" provisions of the 1996 Telecommunications Act and, more recently, new rules on cable wiring in apartment buildings.

Officials in the chairman's office last week were not commenting on Jones's replacement. Many observers predict FCC Chairman Bill Kennard will

look outside the FCC for a permanent replacement. Other commission sources add that the commission may eventually merge the Cable Services Bureau with the Mass Media Bureau, or divide its duties between the Mass Media Bureau and the Common Carrier Bureau.

Should Kennard promote from within the FCC—or appoint a temporary bureau chief—one candidate is FCC veteran and Deputy Cable Services Bureau Chief Bill Johnson. Johnson last week said no one had approached him about the job, and he was not commenting on whether he would accept it. ■

Wireheads.

Geeks.

Techies.

Jillionaires.

BellSouth rolls in N.O.

Digital wireless system launches

By Price Colman

BellSouth took barely a year to build the infrastructure for its digital wireless cable system in New Orleans, which launched last Wednesday.

"One of the things we like about wireless service is the speed to market that it offers you," says John Hartman, vice president of business development and marketing for BellSouth Entertainment, the Baby Bell's video arm. "To build out a market like New Orleans with wireline would have taken years."

With the New Orleans launch, BellSouth becomes only the second Baby Bell to employ a digital wireless cable strategy. Pacific Bell Video Services launched a similar service in the Los

Angeles area last spring.

In the New Orleans system, which encompasses about 500,000 potential customers, BellSouth Entertainment will go head-to-head with incumbent cable providers Cox and Time Warner. The digital wireless service features up to 160 channels of programming, including 30 digital music channels. The service is priced at \$39.98 for basic, including monthly rental on a Zenith set-top converter, and \$79.99 for the premium service, which includes two additional tiers of movie packages.

In an interesting pricing spin by BellSouth, customers who commit to 24 or 36 months of service at the set price won't be subject to rate hikes during that period. Subscribers also can



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buy on a month-to-month basis.

Hartman wouldn't discuss penetration projections but said BellSouth is bullish on the service.

"BellSouth doesn't make this kind of investment or decision to go into a business like this without aggressive expectations," he says.

Next in line: the launch of wireless digital cable in Atlanta sometime in the first half of next year. Launches in a variety of Florida markets—Miami, Fort Myers, Daytona Beach, Orlando and Jacksonville—haven't been set but are likely to follow quickly.

BellSouth also holds 18 wireline

cable franchises throughout the Southeast and has launched that service in suburban Atlanta, suburban Birmingham, Ala., and parts of South Carolina. In some cases, including Atlanta, BellSouth will use wireless and wireline together to serve a geographic area. ■

Primestar bird takes power hits

High-power satellite problems have put off company's acceptance of final delivery

By Price Colman

As Primestar struggles to consolidate its partnership interests, the problems with its high-power satellite are mounting. At the same time, Primestar's medium-power bird faces the possibility of signal interference from a proposed EchoStar satellite.

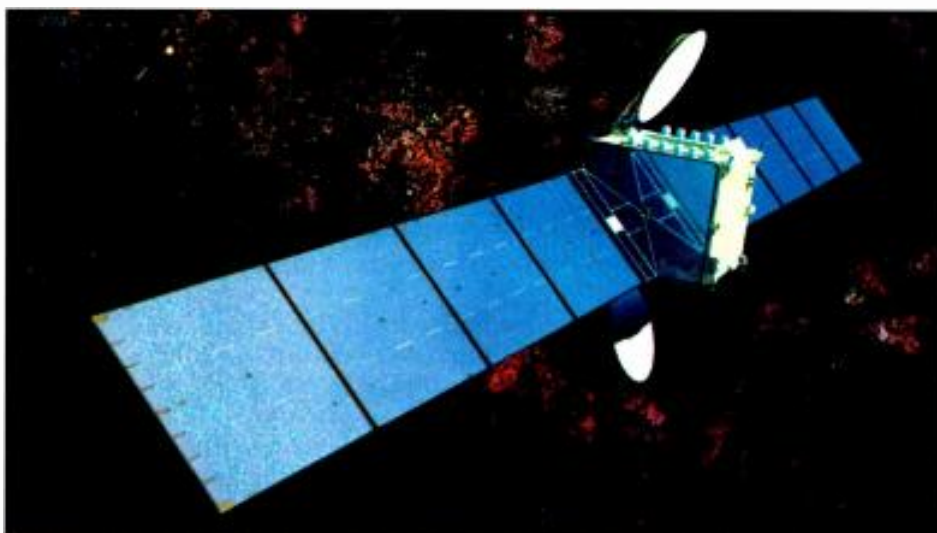
Primestar's largest partner, TCI Satellite Entertainment (TSAT), disclosed in a filing with securities regulators that the Loral satellite launched in early March to the 119-degree slot to provide Primestar's high-power DBS service has suffered at least three different power losses.

It's the first acknowledgment that power losses in the high-power bird are more serious than previously thought.

Although TSAT officials are cautiously confident that Primestar will be able to launch a high-power service with 100 channels of video and 20 channels of audio programming in first quarter 1998, they are not sure how the power losses will affect the operational life of the satellite, although they remain sanguine on its prospects. "We don't think the issues as we know them today will impact the satellite in total life," says TSAT President Chris Sophinos.

The problems have prompted extended testing, and TSAT hasn't accepted final delivery of the bird. TSAT paid \$487.1 million for two Loral birds—one a ground spare—and the contract between TSAT and Loral outlines specific terms under which TSAT will be compensated if the bird fails to perform to specifications. Loral and TSAT are negotiating possible settlement terms, but a final determination of the extent of power loss and how it might affect the operational life of the satellite awaits completion of testing.

At the same time, Primestar's exist-



The Loral satellite launched in early March to the 119-degree slot to provide Primestar's high-power DBS service has suffered at least three different power losses.

ing medium-power service faces a threat from competitor EchoStar. In its regular quarterly financial filing with the Securities and Exchange Commission, TSAT says the FCC's International Bureau has granted EchoStar permission to put a high-power satellite in orbit at 83 degrees, adjacent to Primestar's medium-power GE-2 satellite.

Because the EchoStar bird is more powerful than Primestar's satellite, "it would likely cause harmful interference to the reception of the Primestar signal ... by subscribers to the Primestar medium-power services," the filing says.

Primestar and partner GE Americom have asked the FCC to reconsider the slot assignment and power authorization of the proposed EchoStar bird. EchoStar, predictably, is opposing changes, and the outcome is unclear.

Along with the high-power service, Primestar also plans to launch a digital satellite add-on service for cable and wireless cable operators sometime in the second quarter.

The partnership rollout is proceeding, and TSAT officials expect the process to be completed in first quarter 1998. The final hurdle is the FCC's decision on transferring transponder licenses for the 119-degree slot from TSAT subsidiary Tempo to Primestar. Another issue that (although unlikely to further delay the rollout) could affect the complexion of the new Primestar is regulatory action on the \$1.1 billion combination of ASkyB and Primestar. Other DBS operators have been lobbying heavily against that deal, saying it will stifle competition.

Meanwhile, TSAT has its own problems. As the Primestar partnership consolidation drags on, it detracts from customer acquisition efforts at TSAT. The company added only about 12,000 customers during the third quarter, compared with 64,000 in the comparable period last year. As of Sept. 30, TSAT reported a customer base of 769,000.

"We're not pleased with subscriber growth," says Sophinos. "But we've

managed our p's and q's, and we think the fourth quarter will show improved subscriber growth."

To prod customer growth and retention, TSAT has knocked \$50 off its installation price, dropping it to \$99 through the holidays. And in an effort to improve retention, the company is allowing existing customers to buy hardware and offering to move service when customers move, for free in many cases.

"Moves account for about 20 percent of churning customers," says TSAT Treasurer Bill Myers. Nagging customer churn problems, which TSAT appeared to be on its way to controlling, ticked up to an annualized rate of about 36% in the third quarter, from 32% in the previous quarter. Year to date, annual churn is 32.2%. DIRECTV, by comparison, reports an annualized churn rate of about 12%.

Churn is particularly troubling for TSAT and Primestar because they pay so much to acquire customers. While other DBS companies sell hardware, TSAT and the other Primestar partners rent theirs, requiring them to carry the expense on their books. All told, it costs TSAT about \$625 for each new customer—roughly \$555 for hardware

and installation and \$70 in marketing costs. And while TSAT generates an average of \$56 per customer per month, subscriber acquisition costs are magnified by the high churn rate. TSAT reports that third-quarter revenues and cash flow increased, but so did the net loss.

TSAT says that third-quarter cash flow rose to \$23.8 million, compared with a negative \$1.5 million in the comparable quarter last year. Third-quarter revenue was \$145.4 million, up 36% from last year. TSAT, whose main revenue generator is Primestar by TSAT, reported that its net loss increased nearly 149%, to \$58.95 million (88 cents per share), from \$23.71 million, or 36 cents per share pro-forma last year.

The record revenue and cash flow at TSAT, which was spun off from Tele-Communications Inc. last December, were largely the result of a larger subscriber base, increased revenue per subscriber, more product offerings and better operating efficiencies. At the same time, programming costs increased 46.3%, to \$44.7 million, and TSAT's share of Primestar Partners' losses hit \$3.7 million, versus earnings of \$1,000 in third quarter 1996. ■

SET projects PPV increases

Despite uncertain status of top-draw Mike Tyson, boxing category expected to show improvement

By Donna Petrozzello

Showtime Event Television (SET) anticipates gross revenue from pay-per-view movies, adult shows and events to reach \$1.7 billion in 1998, despite the questionable future of one of PPV's biggest draws, boxer Mike Tyson. SET's projections represent a \$426 million gain over 1997's estimated PPV gross revenue of \$1.2 billion.

Gross revenue from boxing on PPV constituted two-thirds, or about \$240 million, of 1997's estimated \$413 million in revenue from event programming, says SET's Mark Greenberg. Next year, SET anticipates boxing



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revenue to reach about \$320 million—even with Tyson a question mark—and total PPV revenue from events to reach \$516 million.

Greenberg expects revenue from PPV movies to increase faster than revenue from event programming. SET projects total movie revenue of \$869 million in 1998, compared with 1997's estimated \$603 million, Greenberg

says. SET is also projecting PPV revenue from adult programming to reach \$310 million in 1998, up from \$253 million in 1997.

Tyson's bout with Evander Holyfield on SET last June pulled in almost 2 million buys, a record for a PPV event. SET has carried nine of PPV's top 13 revenue-grossing events since 1990, all of them boxing

matches, says Greenberg. "Tyson means a lot to the pay-per-view industry," Greenberg says. "He remains unavailable to boxing, and it remains to be seen whether he'll be back next year." Tyson, who was suspended last June after he took a bite out of Holyfield, will be unable to compete in the sport before next July. ■

HEADLINES

Ameritech adds franchises

The Cleveland suburb of Westlake recently granted Ameritech its latest cable franchise in Ohio, bringing to 20 the number of such franchises Ameritech has gained in the state. The Westlake City Council granted Ameritech's New Media subsidiary a 15-year franchise in the community of 30,000, where Ameritech will go head-to-head with incumbent MSO Cablevision. In Illinois, Ameritech won its latest Illinois franchise from the village of Schaumburg, where the company will compete with Tele-Communications Inc. The Schaumburg Village Board has awarded Ameritech a 15-year franchise for the city, which has about 74,000 residents in 32,000 households. As with other recent deals with Illinois municipalities, the Schaumburg franchise calls for Ameritech to give the city 5% of gross revenue from the cable operation—the standard franchise fee. Ameritech will also give the city an additional 1% of revenue, apparently in lieu of providing channels for public, educational and government (PEG) uses.

Primed for first run

DIRECTV will get its first crack at premiering first-run programming through a deal with the newly formed Action Adventure Network. The deal between DIRECTV and AAN—a \$200 million venture by Telescene Film Group, Richmel Productions and Goodman/Rosen Productions—marks the first time a DBS provider will premiere first-run film and series entertainment before it is sold into syndication or distributed via traditional platforms. AAN has consummated or is negotiating production agreements with John Landis and

Leslie Belzberg's St. Clare Entertainment. Francis Ford Coppola's American Zoetrope and Steven de Souza to produce two-hour pilots of action/adventure programming followed by 20 one-hour episodes in the first year and 22 hour episodes the following years. AAN has committed to deliver four 2-hour programs, each with a \$3 million budget, beginning in early 1998. Those programs will air on DIRECTV's Direct Ticket pay-per-view service during prime time.

Encore buys rest of International

Liberty Media and John Sie, president of Encore Media Group, have purchased the 50% stake in the International Channel they did not already own. Encore International Cable Channels Partnership—90% owned by TCI subsidiary Liberty and 10% owned by Sie—bought the remaining half of the International Channel from KSCI Inc., a subsidiary of International Media Group, which is controlled by Citicorp Venture Capital. Terms were not disclosed.

Threesome

Jones Intercable, Time Warner Entertainment and the Washington Post Co.'s CableOne subsidiary have enacted a three-way deal to sell and swap cable systems in South Carolina and Anniston, Ala. First, Jones affiliate Cable TV Fund 14-B will sell its Surfside system in Myrtle Beach, S.C., encompassing about 25,000 subscribers, to CableOne. CableOne will then swap that system, plus cash and another system to be named later, to the Time Warner Entertainment-Advance/Newhouse Partnership in return for its Anniston system, which has about 36,000 subscribers.

TW renews CSG contract

CSG Systems has renewed a contract with Time Warner Cable's Columbus, Ohio, cable system to provide customer service and billing for the system's 190,000 subscribers. Financial terms and length of the renewal weren't disclosed, but CSG gets roughly 50 cents per customer per month in revenue on such deals and thus would generate about \$1.14 million annually from the arrangement.

EchoStar offering

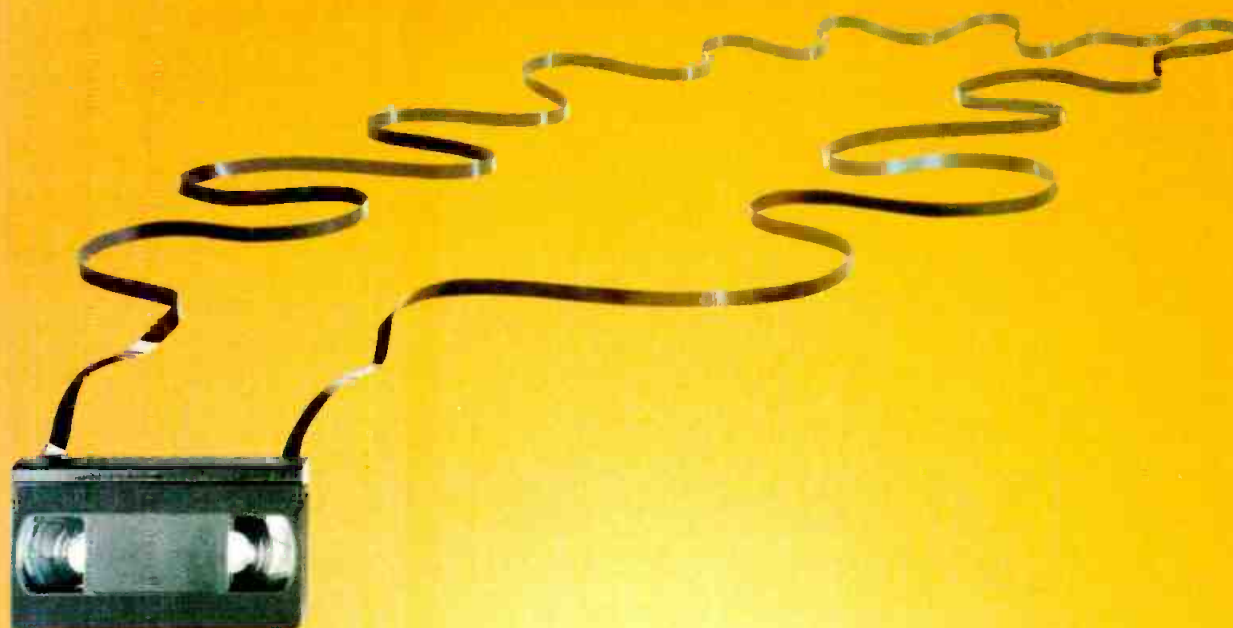
EchoStar Communications Corp. says that Donaldson, Lufkin & Jenrette and Lehman Brothers Inc., underwriters of EchoStar's recent offering of 2 million shares of 6.75% Series C cumulative convertible preferred stock, exercised their option to purchase an additional 300,000 shares of the preferred stock at the public offering price of \$50. Net proceeds to EchoStar from the offering, including over-allotments, are expected to be \$175 million. EchoStar intends to use the money to grow its subscriber base.

On Time, take two

Al Roker returns Dec. 2 to host NCTA's second go-round of its On-Time Guarantee campaign via satellite from New York City. The cable association will roll out two new 30-second spots promoting the service guarantee, which promises cable customers \$20 off their bill if the cable company is late on service installations or repairs. Roker also will talk to local cable operators about their efforts to improve customer service. And that's not all—the house band from PBS's *Where in the World is Carmen Sandiego?* will accompany the whole affair.

Technology

November 24, 1997



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Special Report: Station Automation

As broadcasters look to replace aging analog master control equipment, while at the same time readying themselves for the multichannel future, they are asking a lot of their automation systems. The latest automation software must be able to handle a mix of tape and server playback, work with both videotape and data tape archives and support multiple channels of playback. This special report checks in with current trends in station automation and asks leading players to give their predictions of the master control future.

Automating in a digital world

Servers lead way into the new realm of DTV

By Glen Dickson

Video servers used to be a novelty.

It was just a few years ago that broadcasters began trying disk-based systems for commercial playback. They used their existing cart machine systems to handle the bulk of spot storage in a "cache" configuration, simply transporting spots over to a server for playback. That application cut down the wear and tear on tape systems and allowed stations to play and copy spots many times without any generational loss in picture quality.

As more robust servers entered the market in 1995 and 1996, stations started using them to store most of their



Louth software will be controlling Tektronix Profile PDR200 video servers in a major installation at KRIV Houston.

PDR200 video server last spring.

"People have gone away from using their videotape libraries and have gone into servers, usually using two servers in a redundant configuration [like the bulk of Louth's HP users]," Sakata says. "The caching on tape is going away. You do one dub into the video server, then you're done. The number of customers doing that is growing pretty rapidly."

Some Louth customers also are experimenting with using digital data tape archives from suppliers such as StorageTek and Exabyte as nearline storage for spots and programs that aren't immediately needed. With that in mind, Louth has developed its new Video Archive Communication Protocol (VACP), a superset of VDCP designed for non-real-time work.

The beta site for VACP is KRIV(TV) Houston, where Louth is completing a big automation job for Fox Television Stations. At KRIV, Louth is coordinating the software control for a system that links Tektronix Profile PDR200s with Ampex 812 digital storage tape (DST) systems.

The Fox O&O will use Profiles to record incoming satellite feeds and videotape material. The digitized material will then be transported via SCSI connection to the Ampex DST systems for nearline storage. The Louth playlist, via VACP, will then move material as necessary from the Ampex machines to other Profiles dedicated to program and commercial playback. The station should go on air with the complete system in December.

Louth's next beta site for VACP is Paramount station WBFS-TV Miami, which is running Philips BTS Media Pools connected to a large StorageTek DLT archive. There, VACP will com-

monplace."

Louth has certainly handled a lot of disk-based automation, and its Video Disk Communication Protocol (VDCP) is used by a number of manufacturers. Worldwide, Louth software controls 300 Tektronix Profiles, 70 Hewlett-Packard MediaStream servers and 20 Philips BTS Media Pools. Louth's initial disk-based jobs were cache configurations, most with the old Profile PDR100 disk recorders.

"When the first disk systems came out, their size and scalability was limited, so the library had to exist outside the disk," says Sakata. "You had to have ready access to material to replenish the disk."

But Sakata has seen a market shift during the last year and a half as the scalability of servers has increased, first with the introduction of HP's second-generation MediaStream in 1996 and then with the debut of the Profile

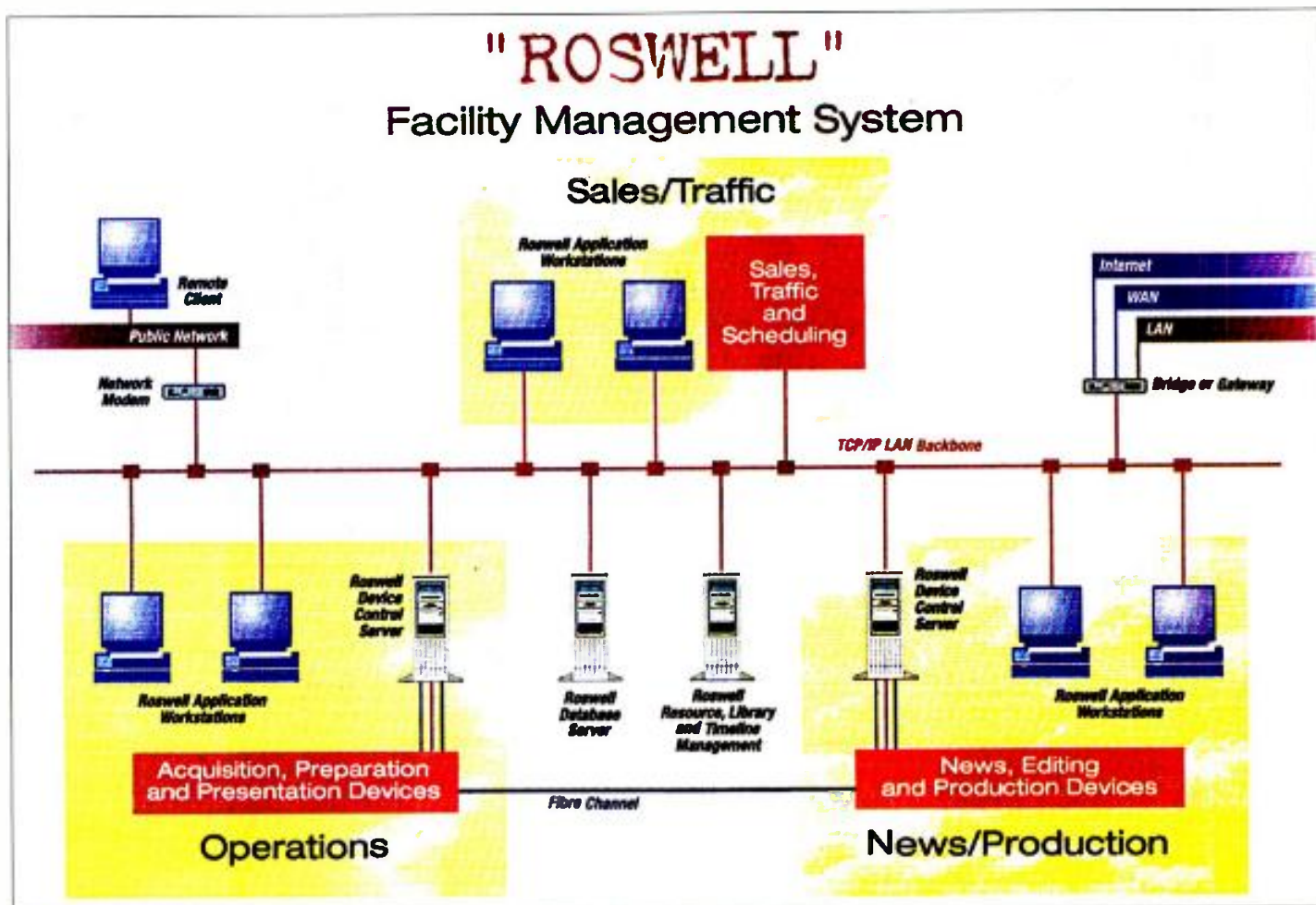
FloriCal Systems provides software control for a hybrid tape/server automation system at NBN network in Australia.

spots and to play back some long-form programming as well. Still, in late 1995 there were only a handful of broadcasters using a full-blown automated server system for on-air playback.

Now, as we head into 1998, servers are old hat, according to automation software suppliers. "We virtually don't do an installation anymore without disk-based devices," says Glen Sakata, director of product marketing for Louth Automation of Palo Alto, Calif. "It's come down to where it's com-



Special Report: Station Automation



A schematic overview of Odetics Broadcast's Roswell facility management system.

municate directly with Avalon third-party software running on the StorageTek unit; Avalon software is used by many digital tape archives, Sakata says.

While digital linear tape (DLT) is gaining popularity with Louth customers, Sakata cautions that it isn't always the fastest nearline storage solution. While some of the digital data tape systems boast faster-than-real-time transfer of material to the server, Sakata says "videotape still does it better"—or better yet, a station can scale its server for more online capacity.

"A lot of people get hung up on the throughput issue," he says. "When you call for a tape from a DLT system, you still have to take the cartridge, mount it and read its meta type before transferring it. So the total duty cycle is not faster than real-time. From that perspective, buying a bigger server is still a better way to go."

FloriCal Systems President Jim Moneyhun, on the other hand, is enthusiastic about data tape storage. "The

future is not in digital videotape," he says. "It's recording directly into servers and managing the movement of material up to nearline or archive digital data tape, moving things around by Fibre Channel."

Moneyhun says he expects data tape library systems from StorageTek and Emass to come on strong; even stations in smaller markets are lining up to buy robotic DLT systems, he says.

Nonetheless, most of Gainesville, Fla.-based FloriCal's current installations use videotape systems in conjunction with servers. At CNN/SI, FloriCal's Windows NT-based SpotCacher software manages the flow of spots from a Sony LMS tape system to dual Tektronix Profiles. At NBN network in Newcastle, New South Wales, Australia, SpotCacher controls a system in which dual Ampex ACR-225 robotic cart machines feed multiple Profiles.

"The [NBN] tape machines are used only as storage devices for feeding the servers," Moneyhun says. "But it's an

immense inventory."

For NBN, FloriCal software manages the presentation of more than 200 spots per hour on six channels. Each ACR-225 is controlled by a SpotCacher, a hierarchical storage management system, and each plays spots for caching to all six channels. Each SpotCacher controls all Profiles, taking turns according to its priority, determined by a "SpotCacher Arbitrator." While both ACRs are needed to hold NBN's entire spot library, if one is out of service the other cart machine can still supply spots for all six channels. Operators can then follow orders from SpotCacher to unload and load tapes.

Moneyhun is also a big fan of using redundant servers in the master control environment, especially when playing out multiple channels; he says RAID storage is safe enough for banking systems, but not for broadcasters.

"In any of our multiple channel operations, we stress the importance of dual-redundant servers," he says. "If one should fail, you can take it back to

Special Report: Station Automation

the maintenance shop and fix it and still stay on air."

FloriCal is handling automation for its first Fibre Channel—networked plant at WIN Television in Rockhampton, Queensland, Australia. At WIN, a 36-hour Hewlett-Packard server will feed two HP disk recorders, each with nine hours of storage, playing out on an eight-channel system. FloriCal also is supplying the automation for National TV in Kuala Lumpur, Malaysia, which will be using ASC VR300 video servers with ASC's FibreDrive architecture. FibreDrive uses Fibre Channel both as a networking protocol and as an ultra-high-bandwidth storage interface.

Alamar's Jeff Fisher also is seeing a definitive move away from videotape, but one that broadcasters are making gradually. "We've been doing a lot of multichannel configurations based on digital servers, using Media Pool, Profile, Hewlett-Packard and some ASC thrown in for good measure," says Fisher, product manager for the Campbell, Calif.-based Philips BTS subsidiary. "A lot of people want to preserve their investment in cart machines by using them in an automatic caching configuration. We're definitely seeing a huge amount of interest in automatic caching, along with archiving to digital data vaults, although we've haven't seen them coming along very quickly."

Alamar's current MC2095 software is four years old, but a new extension called MC2098 is coming out shortly, Fisher says. While previous Alamar software has relied on the UNIX operating system, MC2098 will employ the QNX operating system, which has roughly 300,000 industrial users.

"It's going to be a bit of a departure for us, with a new operating system and new hardware," says Fisher. "QNX is a multitasking operating system, and Windows NT might run as an interface on top of it. The QNX port will set us up for what we want to do in the future."

Like FloriCal's Moneyhun, Fisher says redundancy is a huge issue for multichannel automation. But he isn't convinced that being safe requires using multiple servers.

"It really depends on what a station's

needs are internally and the amount of protection they require," says Fisher. "Our software can handle any server with an internal RAID array, or we can control multiple servers and switch to a second server frame-accurately if a fatal error occurs. But being a former operations manager, I'm a RAID guy—I like video on the television at some-



Pro-Bel has been busy supplying digital transmission systems to the BBC and now is targeting U.S. markets.

body's house."

Fisher is referring to RAID's use of a "parity drive," which allows a server to stay on air without any black airtime while it rebuilds a new drive. "RAID for me is an internal server issue, while switching to another server is an overall facility management issue," he says. "It's a nice fallback position, especially if you want to take a server down for maintenance."

Odetics Broadcast made a big splash last spring when it launched Roswell, a new facility management system that was designed from the ground up to work in disk-based broadcast plants. The Windows NT-based Roswell uses an SQL-compliant Oracle relational database to track material throughout the plant and has open interfaces to traffic and billing systems. Its client/server architecture allows an operator to control the entire system, including switching and machine control, from a single "device control server" (DCS) with a Microsoft graphical user interface.

Roswell supports PC networking through a standard Ethernet LAN; a basic DCS can control up to 16 peripheral devices. Up to 10 DCSs can be included in a Roswell system, for total control of a maximum of 160 peripheral devices.

Odetics just snagged its first customer for Roswell in KCPQ(TV), the Kelly Broadcasting station and Fox affiliate in Seattle/Tacoma, Wash. At KCPQ, Roswell will provide resource management and automation control for the station's combination of satellite feeds, studio and live segments. It will handle recording, preparation and playout. The Odetics software will control an Odetics TCS90 cart machine with Panasonic D5 VTRs and a Hewlett-Packard MediaStream Video Server currently in use at the station. Installation is scheduled for January 1998.

UK-based Pro-Bel has been targeting the American automation market since it was acquired by Chyron in April 1996. Since then, Pro-Bel has made installations of its Sextant automation software at Turner Entertainment Networks and CNN, where it is controlling Hewlett-Packard and Tektronix Profile servers, respectively. The company has also installed a high-end system for Eternal Word Television Network (EWTN) in Birmingham, Ala., a 24-hour four-channel Catholic cable network.

At EWTN, Pro-Bel's MAPP software controls playback from Hewlett-Packard MediaStream servers and nearline storage in a massive StorageTek Powderhorn data tape archive. EWTN's StorageTek "silo" holds more than 2,000 hours of MPEG-2 video.

The MAPP Media Vault manager runs over a number of networked PCs, controlling the recording of material on the HP units and its transfer to the StorageTek, as well as tracking all the material in the facility. A dedicated MAPP workstation is used to prepare EWTN's playlists.

"That was our first automation installation in the U.S. using HP servers and nearline storage with StorageTek," says Kathy Bienz, Pro-Bel product marketing manager. "Their application was strictly programming, since they don't really do commercials, only local promos. So they needed a very large storage capacity on the StorageTek for programming. We use the DLT as a cache and automate that and playout from the HP servers."

Bienz says that Pro-Bel is working

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on a number of sales proposals in the U.S. right now, but can't divulge their identity until the orders are finalized. In Europe, Pro-Bel has been busy with a large order from the BBC for 18 digital transmission systems that include Compass and Sextant automation software and MAPP Media Manager video server systems, along with Tektronix Profiles, PLS-200 data tape libraries and Pro-Bel TX-220 master control switchers.

Pro-Bel will also supply the BBC with its MAPP Fibre Channel Manager, which was launched at this year's IBC convention. The Fibre Channel manager is a new software module for the MAPP asset management system that allows Fibre Channel networking across multiple servers.

A new player to look for in the automation field is BlueLine Technology of Lewisville, Tex., which was started last April by Rush Beesley, founder and former president of Sundance Digital. Beesley, who took the rights to the StationMaster automation system with him when he left Sundance last spring, has completed a few jobs that were originally started as Sundance projects. They include a multichannel operation for Idaho Public Television in Boise that runs on ASC VR30 recorders and a system for Fox affiliate WSFX-TV Wilmington, N.C., that relies on Drastic Technologies' digital disk recorder.

BlueLine is currently installing another Drastic Technologies-based

system for KESQ-TV Palm Springs, Calif., for its new Telemundo affiliate, KUNA. "They'll go off laserdisc and onto an 18-hour bank of hard drives with StationMaster," says Beesley, who adds that KESQ-TV chief engineer David Gray has been a longtime development partner of his.

"Telemundo has a dynamic program log that gives updates of changes that might occur," says Beesley. "We want to turn it into a file format that we can merge with our information list. Then when our software takes the output of the Columbine traffic system, it will look at the time-of-day info, take the break-array information, and merge those two into a 24-hour automation link that's dynamically adjusted." ■

KNBC stays on air with Alamar

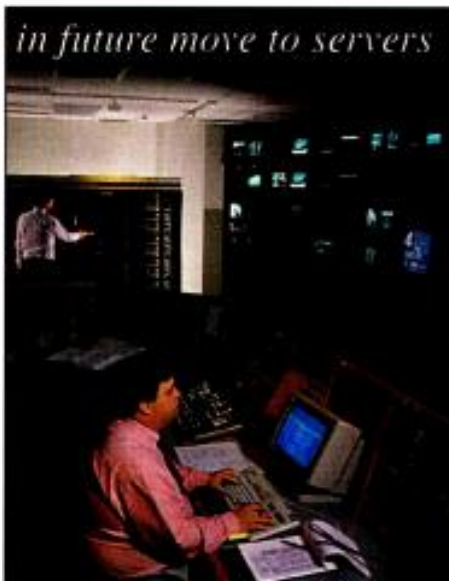
Plans to stick with company in future move to servers

By Glen Dickson

KNBC(TV) Los Angeles has been relying on Alamar automation software for its program and commercial playback since 1992. The NBC owned-and-operated station plans to continue using Alamar as it starts migrating to server-based playback next year.

KNBC currently uses three Alamar automation computers to control a configuration of four 10-year-old Panasonic M.A.R.C. cart machines loaded with MII tape and an assortment of VTRs, including MII, D3 and Betacam SP formats. One M.A.R.C. is dedicated to spot playback, with a second one assigned for backup in a redundant configuration. The other two M.A.R.C.s are used mainly to record satellite feeds of syndicated programming, although they also handle some playback. Most of KNBC's program playback comes off the out-board VTRs.

"Alamar controls everything," says Brett Crutcher, KNBC manager of on-air and studio operations. And Crutcher will also use the Alamar system to



KNBC's master control operation, which still has a staff of 10 despite its heavy use of automation. "Even with automation, it's critical to have strong people in your room," says KNBC's Brett Crutcher. "There are still times you need to operate manually for news or sports, and you need someone to jump on it."

control video servers, which KNBC wants to start using in both its recording and its playback operations. The station is considering servers from Tektronix, Philips BTS and Hewlett-

Packard, among others.

Crutcher expects KNBC to use a mixture of tape and servers at first, although he eventually wants to put 100% of the station's on-air playback on servers (as long as it isn't cost-prohibitive). He'd like to archive material on a digital linear tape system, such as the DLT libraries made by StorageTek and Exabyte.

But Crutcher doesn't want to use his existing cart machines with servers in a cache configuration, where the bulk of material is still stored (or cached) on tape and dubbed over to the server before playout; a spot can then be played multiple times off the server with no extra wear and tear on the cart machine and no generational loss in picture quality.

"At this point, I don't think we're going to do that," he says. "The whole purpose of servers is to get off MII and other tape formats. With digital, it's a lot easier to get space to use for storage—the more space you buy, the less caching you need to do. We'd like to take in spots and dub directly into a server. If a spot's not going to air for a few weeks, then it would go to an Exabyte or StorageTek cart system."

Crutcher says the advent of DTV is the main driver for buying video servers, although KNBC can support two channels of programming with the master control hardware and software it has now. (KNBC is one of the stations in the "18-month group" that has pledged to begin DTV broadcasts by



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Special Report: Station Automation

November 1998.) "The server gives you more capability in that area, and it gives you more reliability," he says.

With the advances in RAID protection systems, Crutcher feels a server environment is actually much more reliable than a tape-based one. "You're protected in so many ways," he says. "With servers, the biggest problem is losing a drive, and with RAID you can replace a drive and be back up to speed in no time at all. You stay on air the whole time. With a cart machine, when you lose a robot, you're down."

Nonetheless, Crutcher expects that KNBC will still use videotape as a backup in case of server failure. And

despite the reliability of RAID technology, Crutcher would like to see KNBC using servers in a redundant architecture for commercial playback, just as it does now with its M.A.R.C. cart machines.

"Right now we protect everything, and it's worked and paid off—there's less loss of commercials," he says. "It's something we've been successful with, and we'll probably keep it that way."

To deliver commercials to those proposed servers, KNBC is interested in using a digital satellite delivery system like the ones offered by DG Systems and CycleSat, which use a miniserver to store MPEG-2 compressed spots that can then be dubbed

to tape or fed into a server.

KNBC uses CycleSat's old system to record incoming commercial feeds on tape, but eventually wants to go to CycleSat's new MPEG-2 server to record and store spots. "That's the way to go if we're going to servers on air," says Crutcher. "We want to get the commercials off tape for delivery too."

Crutcher says he doesn't expect to use just one digital ad delivery system, instead having as many as four or five different commercial receivers in master control. "The ad agencies want to get away from making tons of dubs," he says. "So we could very well have half a dozen of them." ■

SeaChange to work with OmniBus

After introducing its broadcast play-to-air system at IBC '97, SeaChange International is looking to tap the European market for the product by developing an interface to automation software from UK-based OmniBus Systems.

In Amsterdam, Maynard, Mass.-based SeaChange showed the playback system, now branded Broadcast MediaCluster, working with software from popular U.S. supplier Louth Automation. Since then, the commercial insertion and long-form playback product has garnered interest from European broadcasters, which is why SeaChange is now cooperating with OmniBus to create an interface for that company's software as well.

"We're finding acceptance in Europe for the Broadcast MediaCluster, and we thought it would be strategic to work with one vendor there," says John Pittas, SeaChange broadcast products manager. "We were looking for the most popular vendor and [for a] vendor [with] technology that was somewhat differentiated from Louth. That came to be OmniBus."

OmniBus makes a real-time network operating system that allows distributed control of various broadcast devices through an intuitive interface. The system is used by the BBC, Granada and Central TV in the UK, along with TV4 Sweden, NRK Norway, TMF in the Netherlands and Premiere in Germany. OmniBus software is also going into a new server-based news operation that Tektronix is installing at KGO-TV San Francisco.

Tektronix, which is an established player in the broadcast server business, owns a 10% stake in OmniBus. But Pittas doesn't see a problem with that, even as SeaChange seeks to compete in the broadcast marketplace with Tek.

"Their use of OmniBus is primarily geared to the news-



SeaChange's Broadcast MediaCluster system now includes interfaces to both Louth and OmniBus automation software

room automation space, while our product is more geared to on-air channel automation," he says. "And there's no equity relationship between us and OmniBus. It's the same relationship we have with Louth."

Pittas adds that SeaChange will be developing interfaces with multiple automation suppliers in the future. "Once we get to product release, we'll support additional automation vendors," he says. "We can't do all of them at once—that

would take a dozen automation teams. We're not endorsing one automation vendor over another; we just have to follow where our customers are going."

As for the Broadcast MediaCluster itself, the MPEG-2 4:2:2 system will ship to a European broadcaster for alpha testing this month, with additional alpha and beta testing coming in first quarter 1998. SeaChange plans to officially release the product at NAB '98, with availability shortly afterward.

The U.S. list price for the system will be \$69,500 for a single broadcast server "node" with one 4:2:2 encoder input, three 4:2:2 decoder outputs, RS-422 control ports, a Louth automation interface and 90 gigabytes of RAID-5 storage, which gives it roughly eight hours of storage at an encoding rate of 25 Mb/s. The system can also encode video using 4:2:0 compression, which yields more video storage capacity but lesser picture quality than 4:2:2.

SeaChange refers to a single server as a "node" because its fault-tolerant MediaCluster technology allows up to five servers to share video storage without needing to replicate video for each server in the cluster. In case of a processor failure in a server, the MediaCluster software reconnects to another server and restores service in less than one second at the point where the video stopped.

—Glen Dickson

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Sony automates Channel Earth

Niche DBS channel is using FlexSys system

By Joan Van Tassel,
special correspondent

In January, when Channel Earth put out the specs for an automated master control and transmission system that had to be up and running in March, it turned to a turnkey system from Sony.

"We were trying to meet the demands of advertising, and March is the high point for ad revenue. We had

some commitments to be on the air at that time, so we had to make it happen," says Mark Jacobson, assistant director of engineering for Chicago-based Channel Earth.

Channel Earth provides 13.5 hours a day of niche programming: news, weather and feature information geared to people in the agriculture industry. Since its audience is scattered in rural areas across the U.S., the channel is distributed via

DIRECTV. A digital automated system made sense in the satellite world's digital environment. It took the place of six to eight videotape recorders for commercials, promos, channel IDs and interstitial programming.

Channel Earth's Chicago facility was designed by the Sony Electronics Systems Integration Center and outfitted with the company's hardware and software, including the FlexSys transmission system. The production and

Sinclair taps Clip Vault in Pittsburgh

Working with Golden, Colo.-based Columbine JDS, Sinclair Broadcast Group has developed a cost-effective way to automate the operation of two stations from one broadcast facility.

WPGH-TV Pittsburgh, which is owned and operated by Sinclair, and WPTT-TV, an LMA station, recently took delivery of a complete Columbine JDS system, which includes MCAS-III master control automation software, Clip Vault hardware and software, mirrored Tektronix Profile servers and an offline digital tape library.

"We needed to automate two separate stations running out of the same facility," says Del Parks, vice president of engineering and operations for parent Sinclair Communications Inc., Baltimore. "This was instead of duplicating the whole facility and building two stations, or running the master control room out of a video server, which lends itself to the running of two stations."

"A lot of people are caching—running a cart machine into a video server and playing that out," says Parks. "What we wanted to do was digitize our entire commercial library and hold it offline in a digital archive. We needed an automation system that would drive the video servers and digital tape archives. Columbine was able to develop a cost-effective solution."

Sinclair uses the Tektronix Profile with an Exabyte system as the offline digital tape archive. Interfacing between the two is Clip Vault hardware and software. "The Exabyte system is a mini cart machine with four drives for digital data storage," Parks says. "It fits inside an equipment rack. The whole idea was to reduce the space required and provide an archive for all of our interstitials. Clip Vault is the bridge between the Exabyte archive and the Profile online source."

When new spots or promos arrive at either station,

House Number	Title	Clip Type
0004	REGULATIONS PRE WNS	0
	Agency Number	Length: 00:00:15:00
Server Specific Data		
Server	Duration	Time Stamp
00041509	00:00:15:00	Date Time
Status	First used	1997/07/02 19:56:49
Load Pending	Last used	1997/07/02 19:56:49
Release Pending	Recorded by	0000/00/00 00:00:00
✓ Used	Archived	1997/07/01 17:17:99
✓ Loaded	Archive Data	
Archived	Tape	00000001 Partition 4
Copy Pending		
Deleted		
Restore Pending		

A look at the Columbine JDS Clip Vault automation system

they are immediately copied to the video server using Columbine MCAS-III software. Clip Vault then moves a copy of the material from the video server to a robotic digital tape archive. The digital tape archives store more than 100 hours of video material. Because the spots are stored as digital files, there is no loss of quality with repeated playing.

"We load commercials onto Profile, and the Clip Vault software assigns it a position on the Exabyte tape," Park says. "When we schedule a spot, the

commercial list goes into the Profile and looks at what it keeps in online storage. If it doesn't have the spot online, it looks at the Clip Vault list and goes back to the Exabyte and retrieves to the Profile for playback."

Sinclair installed mirrored Tektronix Profiles connected via Fibre Channel networking for total redundancy and backup. "If one of the Profiles goes down, the same material will work off the second Profile," Park says. "It was an added technical challenge, however, to ensure that the mirrored Profile was updated at the same rate as the main Profile."

An add-on to Columbine's MCAS-III total master control automation package, Clip Vault was developed by Columbine in conjunction with Sinclair's engineering staff. "It had to be done in a way that made sense to how we actually run a TV station," Parks comments. "Columbine was able to bring in their product and write an application to specifically address the needs of not only one TV station but two stations operating out of the same facility."

Following the successful implementation in the Pittsburgh operation, Sinclair has ordered two additional systems for stations in Birmingham, Ala., and Milwaukee. Parks did not disclose the cost of the system.

—By Margot Suydam, special correspondent



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operations equipment includes a DVS-V6464B serial digital routing switcher, DVS-M1000C master control switcher, DVS-7000 switcher and DME-7000 multi-effects unit.

The FlexSys transmission and commercial insertion system is fed by DVW-A500 Digital Betacam video-tape recorders, Betacam SX hybrid recorders and SX DNW-7 camcorders. Program storage is mostly on tape, while commercials, promos and IDs are stored on RAID-3 disks.

Jacobson describes the Channel Earth system as a "pseudo-automated" system. "We have manual intervention by master control operators. Everything is preprogrammed with firm ins and outs. Because we're live almost the whole 13 hours, we have operators trigger the events. So it is beneficial for us not to have a totally automated system."

The system's configuration allows Channel Earth to play back both analog and digital material. This is an important capability because while the in-house-produced video is all digital, much of the outside programming is still analog. The controller computer with a graphical user interface is networked between a transmission PC and a filing PC that moves long-form material between a Flexicart robotic tape handler and the server as needed. Recurring events and commercials are played back off the RAID array that stores about eight hours of material, so the channel can run almost the whole schedule from disk.

"We get high-quality video with less wear and tear on tape machines," says Jacobson. "The user interface is almost the same as the Flexicart, so it was easy to change over to this system."

When Channel Earth went on the air on March 28, its facility wasn't finished, so the staff began broadcasting from two National Mobile Television trucks. The trucks were outfitted with many of the components that later went into the finished facility so that the operators could get used to the equipment from the start.

"We call this system 'station on a rack' because the Flexicart is the size of one broadcast rack and all the support equipment takes up only one-half to two-thirds of a rack," says Geof Hillier, product manager for Sony's

transmission and automation group. Hillier believes that these lower-cost component digital automated subsystems will become increasingly important to program providers.

"Compression technologies make possible niche markets where the revenue isn't so large—but outlays aren't so large either," he says. "However, the high compression rates mean that you've got to have a strong, high-quality signal or it gets mashed rather than compressed. That requirement will only grow stronger in the future."



Channel Earth uses a Sony Flexicart robotic tape handler.

QVC goes to the disk

Uses ASC server with Sundance software

By Joan Van Tassel,
special correspondent

When TV retailing giant QVC went shopping for an automated record/playback system, it turned to vendors that provide high-quality open standards-based systems that can be custom-tailored.

"We developed a list of features that we had to have: digital, more storage and expandable storage, backward compatibility with our installed processes and a flexible control system that would let us separate playback and recording functions," says Dave Muckel, director of broadcast research and development for QVC, based in West Chester, Pa.

The answer was ASC Audio Video Corp.'s four-channel VR300 broadcast video server, with an FCR300 Fibre Channel RAID storage system with 90 gigabytes of storage. ASC RAIDsoft redundancy software ensures data

integrity, and Irving, Tex.-based Sundance Digital supplied the overall system control software and operator graphical interface.

Compatibility is an important consideration because Hitachi cameras and a Sony switcher, routers and software all feed into the ASC video server. The RAID storage runs on ASC software, accessed by a serial arbitrated-loop Fibre Channel that goes directly to each of the 10 hot-swappable Seagate disk drives.

This architecture allows multiple servers to access video stored on any drive.

QVC shows a mix of about 300 products per day. The lineup can change at any time when a product sells out, precluding a prepared playlist. The format calls for previews of products at the top of the hour, reviews at the bottom of the hour and re-shows as the items are purchased.

This constantly changing product mix is set in a live environment, making the QVC process more demanding than the typical



QVC is using an ASC VR300 video server in an automated record/playback application.

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Special Report: Station Automation

automation application. System operators have to start recording with simultaneous playback, or else switch from record to playback, edit the list at the same time and insert and delete items, all while maintaining a seamless live show for the viewers.

QVC started with a dual-output still store system that allows for transitional digital effects between the same image. However, one of the channel's mainstays is jewelry, and video that shows the product rotating under lights is a highly effective display. So the network made the move to video with six Pioneer analog laserdisc players that could store about 1.5 hours of video material.

The new ASC/Sundance digital system provides greater control over

video clips so that a shot can be extended indefinitely to cover the host's patter. But, most important, it offers better video quality. "With this kind of flexibility and quality, you start using video for more than just previews and reviews, and you bring it into the actual sell. The system has its own recording studio, light boxes, special drops and sets because this is our money shot—this is the best it's going to look. We may have the product on the set for the host, but we have a controlled environment for this important shot," says Aubrey Wells, QVC's project engineer.

The initial ASC hardware and Sundance software package cost about \$160,000. The implementation took about six weeks. The project was start-

ed three weeks before air and was completed during QVC's first three weeks on the air with the new system. However, as with all things digital, change is a constant.

"This system has many more features—more storage, the video quality is much better, it's more reliable and it expands and changes as our needs change. For instance, we have a combined workstation that does record and playback, but that is just too many functions for one person. So we are going to split it out and put playback workstations in different live control rooms and a recording workstation at a centralized point. The networking aspects of it are really nice," says Bill Kerns, QVC assistant chief engineer. ■

KNOP-TV upgrades to Odetics SpotBank

Automation pays off for small-market stations in Nebraska

By Margot Suydam,
special correspondent

While automation is key for the effective operation of large stations, small-market stations also are realizing its benefits. NBC affiliate KNOP-TV North Platte, Neb., has installed an automation system from Anaheim, Calif.-based Odetics Broadcast. The new system replaced the station's hands-on manual operation after a second North Platte station, low-power UPN affiliate KHIT-TV, was added.

Owned by Greater Nebraska Television Inc., the two television stations operate out of the same building. Both serve the North Platte market of 14,500 TV households. Ulysses Carlini Jr., then station manager for both stations, chose Odetics' SpotBank Commercial Insertion and Automation System, equipped with an ASC video server, for its flexibility in operating two systems simultaneously.



Greater Nebraska Television is using ASC video servers and Odetics software to automate playback at KNOP-TV and low-power KHIT-TV.

Carlini, general manager of sister station KHAS-TV Hastings, Neb., is awaiting delivery of a third SpotBank system.

"The flexibility of the system, eliminating the hands-on [operation] and reducing expenses in terms of operators, these were some of the key reasons we purchased the Odetics system," he says. "It was really a necessity [to enable us] to accomplish spot playback for two stations out of the same facility."

While Carlini won't disclose the cost of the Odetics automation system, he acknowledges that "it was a major investment for a station our size."

A family of format-independent video server automation systems, Odetics SpotBank integrates network sources and program materials, as well as tags or other still images, with commercial spots from digital-disk storage.

The SpotBank control system is



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Special Report: Station Automation

extensible and offers control of up to 24 devices per channel, including digital-disk recorders, laser disks, VTRs and a variety of switchers.

The system's network architecture allows all functions—on-air, media prep and traffic/scheduling—to access a common database, facilitating the transfer of schedules from traffic area to master control.

Before the station was automated, operators at KNOP-TV had to manually create and edit a master reel each day—a process that took some seven to 10 hours. The addition of KHT-TV would have required operators to make two master reels daily to accommodate the expected syndicated programs.

"The addition of the second station forced our hand to purchase some type of file server-based system," Carlini says. "We had individuals coming in very early in the morning working on a master tape for the entire day. With SpotBank's interface to traffic, we've gone from having to manually edit an entire spot reel to pushing one button for the whole commercial block. Once the block has been downloaded, fewer manual adjustments are needed. This has improved our overall quality and the consistency of our audiovisual output."

According to Carlini, installing an automation system was not without its various challenges. One of the first tasks was integrating SpotBank with the stations' custom-built traffic system.

"It's really a testament to the flexibility of the Odetics system," he says. "We had a homegrown traffic system that didn't offer a lot of amenities. We were surprised that Odetics could interface with it, which it did very nicely. [Odetics] wrote Windows language to interface with our DOS-based traffic system."

Training employees to operate the automation system presented another challenge. "Some of our operators had very little computer knowledge to begin with, so we had to have a crash course on Windows 95 before the system was installed," he says.

"Odetics provided training on how to operate the system and helped our operators for both stations feel comfortable running spots throughout the day."

WLS-TV upgrades with FloriCal SpotCacher

Adding to its arsenal of automation equipment from FloriCal Systems Inc., WLS-TV Chicago has taken delivery of the Gainesville, Fla.-based company's SpotCacher management system for digital video servers and caches.

With SpotCacher, WLS-TV caches from a Sony LMS-1000 tape system to dual Tektronix Profiles. "We used to go on air from the LMS-1000, with a Sony Betacart as backup," says Kal Hassan, the station's director of engineering. "When we were looking for a replacement for our old automation system, we wanted to piggyback it onto our existing FloriCal ShowTimer system, which we use with a Sony Flexicart for unattended recordings of syndicated shows from satellite."

Hassan narrowed his selection of a new automation system to products

from Louth and FloriCal. "It was a tough choice," he recalls, "because Louth had a larger installed base, and FloriCal had not done a big-market station like ours. But we gave them the chance, and basically they've come through on the system. Like any automation system, the first couple of months is rough, but things are going smoother now. We are going through whole days now without any discrepancies."



WLS-TV Chicago's master control is automated with FloriCal Systems software.

A hierarchical storage management (HSM) system running under Windows NT, SpotCacher controls both the LMS-1000 and the dual-mirrored Tektronix Profiles. "It determines how many spots are current and how many can be eliminated based on the database bookkeeping," Hassan says. "When it sees that there is less material in the Profile, the system caches more from the LMS. Usually we can be up to eight to 10 hours ahead of the game."

WLS-TV airs the commercials from the dual Tektronix Profiles with AirBoss, FloriCal's frame-accurate manager of on-air presentation operation. "There is a lot of redundancy built into the system," Hassan says. "In case of failure, the system automatically switches over from one Profile to the other."

WLS-TV spent nearly \$400,000 on the new automation system. "That price does not include the satellite portion of the system, which we already had," Hassan says. "That module is about \$50,000." Hassan says that caching from the LMS to the Profile with SpotCacher has a number of benefits: "It's created a more reliable operation, now that we have the initial bugs worked out. We were also running into a maintenance issue. We run a lot of spots, and when the LMS was not on air, it was building a spot reel. We were wearing the unit into the ground. With SpotCacher, we've extended its life by another five years, at least until technology takes us completely to digital video servers. This is a bridge technology."

—Margot Suydam, special correspondent

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Internet Technology

They won't wait for Justice

High-technology alliance frames a market response to Microsoft

By Richard Tedesco

An alliance of five computer companies is attacking Microsoft's perceived opposition to open-standards development, in a marketplace counterpoint to Department of Justice actions against the Redmond, Wash., giant.

IBM, Netscape Communications, Novell Corp., Oracle Corp. and Sun Microsystems are aligned in an apparent effort to maintain open technology standards on the Internet. The Java platform has become a common reference point for the five powerhouses, as they explore broader modes of cooperation in an environment where the Windows operating system is everywhere and Microsoft's aggressive marketing is geared to make its Explorer browser just as widespread.

The alliance could translate into a cable set-top development initiative with a cable operator or operators, according to David Gee, IBM program director for Java marketing. "The box that sits on your TV is going to be your gateway into a connected world," says Gee.

Gee declined to comment on conversations among the computer industry gang of five and any cable operators. Oracle has been seeking a set-top deal with cable operators, although

Oracle CEO Larry Ellison claims his company would be content simply to be a software supplier. But Microsoft's \$1 billion investment in Comcast Corp. and its continuing effort to strike other cable deals lend credence to the computer industry response.

IBM recently announced a Webtop initiative in which its Lotus Corp. unit will work with Oracle and Sun to develop a desktop operating system.

Formally and informally, IBM has been working with the other companies to increase the efficiency of the Java technology. As part of that effort, IBM, Netscape and Sun have created a Java porting center in which they are trying to improve on the platform's performance. "We are driven by our customers' desire for our open standards and an open platform," says Gee, who concedes that this is a sea change in attitude for IBM.

Sun does have a legal ax to grind against Microsoft, having sought a preliminary injunction in U.S. District Court last week to bar Microsoft from using its Java logo. Sun claims Microsoft has illegally altered the product and refuses to comply with its contract for use of the technology. "We're not going to play favorites here," says Michael



Morris, Sun vice president and general counsel, who reports that Netscape recently complied with Sun's request to drop the Java logo.

Microsoft executives could not be reached for comment on their Java stance. At a Nov. 14 shareholders' meeting, Microsoft CEO Bill Gates commented on the anti-Microsoft initiative, saying: "IBM, Oracle and Sun, which are very large companies, more and more coordinate their, let's say, anti-Microsoft activities. And it ends up creating a fairly powerful message that we have to be very aware of—the fact that that's an intense competition at a level beyond what we've seen in the past."

Apart from the Java compliance fight, Morris claims that the message the companies are trying to convey is a simple one: "We're trying to do what we can to make sure the coun-

try favors an Internet that's open and free for everyone and isn't controlled by any organization."

But the specter of antitrust arises from the idea of a group of powerful computer companies coordinating strategies. "They're putting themselves into a precarious position to go behind closed doors against a competitor," says Donald DePalma, senior analyst for Forrester Research. "That's

on the edge."

A Netscape spokesperson declined to comment on interaction among the five companies beyond saying, "There's been talk about cooperation, but that's about it."

At last week's Comdex show in Las Vegas, Microsoft made a point of emphasizing its cooperative efforts with nearly 300 companies. However, John Robb, principal and analyst at Gomez Advisers, calls most of those companies "micro-niche" players. "They're players that are just living off the crumbs of Microsoft."

Robb suggests that what's motivating the Java consortium now is the ascendancy of the Internet Explorer browser, which holds a 40% share of the market—twice what it held a year ago against Netscape Navigator's then-80% share. TM

Internet

Internet TV face-off

Comdex showcases new offerings from WebTV, NetChannel, Mathes

By Richard Tedesco

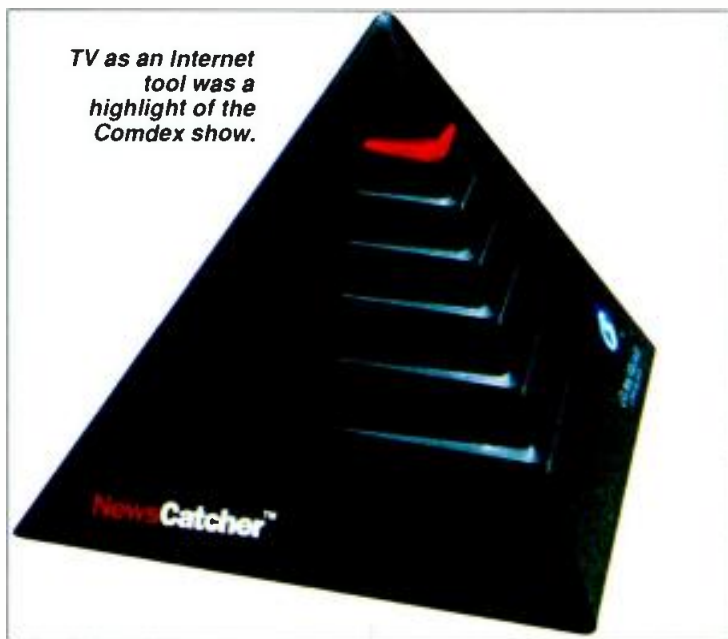
Thousands of attendees at the massive Comdex computer trade show in Las Vegas last week tuned in the latest generation of Internet TV from WebTV and NetChannel.

Microsoft's WebTV is starting to ship the Cadillac version of its product, WebTV Plus, to retail outlets. WebTV Plus has a new VideoFlash capability and a \$300 price tag. This model will allow consumers to watch video content within Web pages, surfing seamlessly between TV and the 'Net. It will also permit downloading of video and data to a 1.1 GB hard drive. The manufacturers (Philips, Sony and Mitsubishi) will continue making the basic \$200 WebTV box—now the WebTV Classic—for which WebTV claims 175,000 takers.

Prime competition comes from the Oracle camp. Its Network Computing system provides the software for the NetChannel service that also sprang onto the stage at Comdex last week. The RCA NC boxes will cost \$299 and \$349 (equipped with wireless keyboard). The boxes enable access to an Internet service for \$19.95 a month, the same as the current WebTV charge. A souped-up version of the NC box with video capability similar to the WebTV deluxe model is due out by year's end, price tag unknown.

About 25,000 of the initial RCA NC boxes are headed for the retail pipeline: WebTV suppliers haven't pinned a number to their shipments.

Curtis Mathes will supply retail outlets with 100,000 of its \$399 uniView Internet TV set-top devices by year's end.



The Dallas-based consumer electronics marketer is pushing e-mail service and Internet access as part of its \$19.95 monthly Xpressway service. A built-in credit card reader accommodates transactions. Curtis Mathes also offers telephony functions, including

caller ID, so that consumers can find out who's on the phone before they stop surfing.

Curtis Mathes also trucked out its own Cadillac at Comdex: a 60-inch Power-screen projection TV with a built-in Pentium processor to add power to the uniView, all

for \$15,000.

Philips Electronics demonstrated a Multimedia Home Theater unit, the DVX8000. It has a DVD player, CD-ROM, CD audio and a 233 mhz Pentium MMX machine with 32MB of RAM, a 3.1 GB hard drive and a 33.6 kb/s modem for \$5,000. It also features a wireless keyboard, browsing and e-mail software, a Dolby Digital decoder, a pre-amp and an FM/AM tuner.

Philips was on another technological cutting edge at Comdex, announcing a strategic partnership with Airmidia to bring push capabilities to Philips Velo hand-held PCs. A Philips Mobile Internet Antenna will start shipping in December for \$129. It will allow users to access AirMedia's Internet Broadcast Network content.

That aggregated Internet news content also will be accessible on Compaq Computer Corp.'s Windows 95 and Windows NT notebooks and CE hand-held devices. Compaq starts shipping its own versions of the mobile Internet antenna for \$119 and \$129 next month. TW

Standards

Systems-wide solution

BayNets, 3Com, Com21, Terayon set to launch MCNS modems

By Richard Tedesco

The multiple cable network systems (MCNS) standards initiative is crossing over from concept to commerce, with the first MCNS-compliant modems set to ship.

Four significant players are planning to put out modems that comply with the MCNS specification, which CableLabs has been shepherding with the support

of suppliers and MSOs. Bay Networks, 3Com Corp., Com21 and Terayon Communication Systems are introducing modems designed to function on any cable system.

The objective is to extend the technology by making it more affordable and pump it into the retail pipeline to let cable operators out of the hardware loop entirely. When Bay's Generation 4 cable modem hits the retail

market in 18 months, the street price is expected to be about \$200, according to Lynn Jones, MCNS product manager.

The Generation 4 modems now cost under \$500—less volume discounts—Jones says. She reports that Bay has responded to several RFPs issued by Tele-Communications Inc., among other MSOs, and expects to announce deals shortly. Downstream data rates range

between 320 kb/s and 10 Mb/s, with upstream either 27 or 36 Mb/s. Bay is also pushing a cable modem termination system that operates multiple modems in a networked configuration.

3Com is planning its own headend termination devices for deployment in December or January, according to Levent Gun, vice president of 3Com's cable access division. 3Com's US Robotics Cable Modem VSP is an adapter card that will enable downstream speeds of 38 Mb/s and upstream of 33.6 kb/s; a VSP Plus model includes a modem with USR's x2 technology and optional telephone connectors. When the 3Com cards hit retail outlets early next year, they will be priced at \$199 and \$249, respectively, according to Gun, who says field trials with Charter Cable, Suburban Cable and Century Cable are being conducted.

Terayon is introducing its Universal Cable Modem, boasting downstream and upstream speeds of 30 Mb/s and incorporating its synchronous code division multiple access system. It operates in one of three modes: as a high-end 30 Mb/s modem, an MCNS-compliant machine or in its S-CDMA mode. Declining to talk price last week, Terayon reported it was negotiating with several manufacturers on licensing/production deals intended to cut costs.

Finally, Com21 and Cisco Systems indicated plans also to produce MCNS-compliant modems to complement the Com21 ComUNITY Access systems, which have already been shipping. No time frame for availability was announced, but—as with the other companies announcing MCNS products—Com21 and Cisco plan to demonstrate the new modem at the upcoming Western Cable Show.

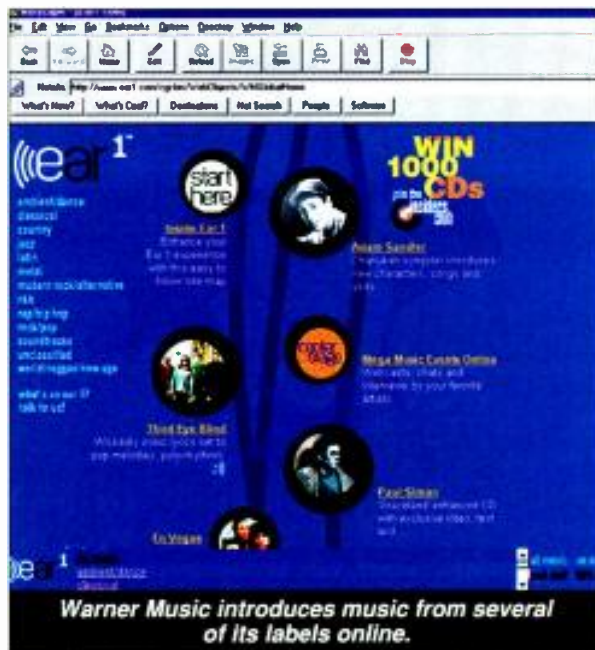
Warner lends an Ear

Warner Music Group has created a music entertainment site combining catalogues from several of its labels with links to their sites.

A Webcast of Jewel in concert is scheduled for today (Nov. 24) at 9 p.m. ET in the Centerstage area on the new ear1 site (www.ear1.com), following live events that include performances by Phish and The Cure. Information about regular events will be posted to PC users who register for an Insider's Club on the site.

As is true for virtually all music Websites, the main thrust here is marketing. Links to the Warner Bros./Reprise, Elektra and Atlantic labels and their affiliates provide access to a pop music menu for purchase large even by Web standards. One distinctive aspect here is the ability to search for recordings by genre and artist, not by label. "Most music sites are contained in one server. We're combining all our sites under a branded name that is not label-centric," says Chris Tobey, vice president of marketing, new technologies, for the Warner Music Group.

An Instant Audio area provides sound clips along



with artist information, including background on upcoming releases and tour itineraries. The site also contains music news from CNN Interactive, radio playlists, contests, games and information about music events on TV.—Richard Tedesco

Programming

'Animal House' online

National Lampoon links to J2 site

By Richard Tedesco

On-Line Entertainment hopes to jump-start its audio-on-demand service with a few good jokes.

On-Line's SongQuest service will primarily peddle music. But On-Line struck a deal with J2 Communications last week to use content from *The National Lampoon Radio Hour* and other spoken and musical comedy that J2 owns. The two companies also plan to create original content and produce live events online. "We'll be producing live shows with the Lampoon all over the country at various venues," says Tom Mather, president of OEN and executive vice president of GlobalNet, OEN's parent company. Dramas are also planned.

An initial sampling of National Lampoon content will be up on site within a few weeks. National Lampoon magazines, cassettes and CDs will be sold online, along with other comedy merchandise.

SongQuest's primary business will be delivering full-length musical selections with pay-per-listen technology on its new Website

(www.songquest.com). OEN is close to a pact with Atlantic Records, has deals in place with several independent labels and is working on others. In addition, says Mather, "we're moving very aggressively into the major-label area."

The SongQuest system will have PC users registering on the site and purchasing access time to music in \$10 increments. Users will be able to listen to 25 seconds of any selection free, according to Mather, who didn't indicate what the listening rates would be for the multi-genre service.

Starting in December, OEN will charge listeners \$2 for the Nashville Nights series of live country artists at Nashville's Douglas Corner Cafe. OEN is discussing major concerts for the site, and Mather reports the site can accommodate up to 100,000 simultaneous users.

OEN is developing its own proprietary streaming configuration, with assistance from subcontractors it declines to identify. The SongQuest player will be available free when the site is up and running again. It was being debugged last week.

Classifieds

See last page of classifieds for rates and other information

RADIO

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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.

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TELEVISION

HELP WANTED ALL POSITIONS

Join A Winning Team! Sales Personnel, Operations, Receptionist, Drivers. Premier video rental company seeking Sales Representatives, Operations Personnel for fast paced NYC office. Qualified applicants should possess 3-5 years experience in the broadcast television industry and knowledge of video equipment. Also seeking Receptionist and Drivers. Knowledge of video equipment or rental operations a plus; drivers must be at least 21. Fax resumes to 818-525-5312. Attn: NYC. EOE

HELP WANTED MANAGEMENT

3BTV, an interactive, satellite game network, has recently expanded to a new broadcast facility in Montgomery, Alabama. We are seeking a Director of Operations to oversee and manage this facility. The Director will be responsible for day-to-day operations including hiring and managing personnel, network origination and studio production operations/staffs, maintaining current broadcast equipment while planning and implementing technical upgrades to meet the growing needs of this innovative channel. The selected candidate will have strong communication skills, leadership ability and the experience of operational and administrative management of a broadcast facility. A broadcast-related college degree is required. Previous network launch experience, control room configurations, technical staff training and an FCC General Class/SBE Certification preferred, as is a working knowledge of the GVG-200, Dubner CGs, fiber optic and satellite transponder signal monitoring equipment. Qualified candidates should fax their resume and salary requirements to: Executive Producer, 3BTV, 212-644-6450. EOE.

HELP WANTED SALES

Traffic Manager - WFAA-TV, the ABC affiliate in Dallas, TX is looking for a traffic manager. Previous experience as a Traffic Manager is a prerequisite for the job. The right individual for the job must be proficient with an IBM AS400, LAN and Minipak. Previous experience with the Enterprise traffic system is preferred. In addition to technical proficiency, the next traffic manager for WFAA must be proactive in their approach to managing the traffic department. Please send or fax your resume to the attention of Nick Nicholson, Director of Sales and Marketing, WFAA-TV, Dallas, TX 75202. Fax 214-977-6560. WFAA-TV is an Equal Opportunity Employer. A subsidiary of A.H. Belo Incorporated.

Local Sales Manager. NBC affiliate in 92nd market seeks a highly motivated individual to lead the local sales force. Candidate must be a strong team player with three to five years of television management experience desired. Marshall Marketing knowledge and experience a plus. Send cover letter and resume to General Sales Manager, WJAC-TV, 49 Old Hickory Lane, Johnstown, PA 15905. We are an Equal Opportunity Employer.

Sales Representatives: Premier video rental company seeking professional sales personnel for NYC office. Applicants should possess 3-5 years experience in the broadcast television industry; established client base preferred. Fax resumes and salary requirements to: 815-525-5312. Attn: NYC. EOE

Major TV Group Broadcaster would like to meet candidates for local and national sales management positions in attractive mid-size markets. This is an excellent management point of entry into one of America's leading broadcast groups. We are an Equal Opportunity Employer: women and members of minorities are encouraged to apply. Please send your resume to Box 01278 EOE.

Local Sales Manager. KTVE-TV, an NBC affiliate, is seeking a highly motivated and organized local sales leader. Candidate should have a minimum three years of broadcast television sales experience. Creativity in thinking, strong communication and computer skills are needed. Knowledge of Columbine and TV Works are a plus. College degree preferred. Send resume to the attention of the General Sales Manager at KTVE, 2909 Kilpatrick Blvd., Monroe, LA 71201. KTVE is a GOCOM Communications television station. EOE.

Local Sales Manager. KSTW UPN 11 is looking for a motivated, creative and aggressive individual to lead and inspire our local sales team. Knowledge of inventory control, budgeting, computer literacy, BIAS, Scarborough, TV Scan and the ability to train and motivate AEs a must. College degree plus a minimum 5 years' TV sales experience also a must. You have the chance to work for Paramount Stations Group, so send your work history and salary requirements to Dick Williams, KSTW UPN 11, PO Box 11411, Tacoma, WA 98411. We are an Equal Opportunity Employer.

Experienced TV Spot Advertising Sales Rep with 2-4 years experience and a desire to join the national TV marketing team at Telerep Philadelphia. Aggressive, motivated individual with a successful sales background, including developing new business. Fax resume to (215) 564-1103.

General Sales Manager: WPBN TV, an NBC station in beautiful Traverse City, Michigan seeks a GSM to direct and manage the traffic and sales departments. Must demonstrate ability to recruit and lead a strong sales effort. Must have proven performance record and excellent people skills. Please send resume to: Gary Anderson, WPBN TV, PO Box 546, Traverse City, MI 49685. EOE.

General Sales Manager - KMTV, the CBS affiliate and dominant station in Twin Falls, Idaho, is seeking an experienced professional in local and national sales. Strong leadership and motivational skills a must. This position oversees all sales while handling national and regional sales directly. Applicant must have a proven track record for creating television marketing plans, developing new advertising revenue, and inventory management. Please forward cover letter and resume to Lee Wagner, General Manager - KMTV Broadcasting Inc., 1100 Blue Lakes Blvd, North, Twin Falls, Idaho 83301. EOE.

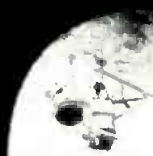
Experienced Sales Representatives who have lived in Southeast Missouri or Southern Illinois: 2 positions open at the NBC station in the 79th television market. Communication and presentation skills, along with the proven ability to produce new business a must. A degree and prior broadcast experience preferred, but not required. No phone calls, please. Send resume to: Dan Steele, Operations and Program Manager, WPSD-TV, P.O. Box 1197, Paducah, KY. 42002-1197. M/F. EOE, ADA.

Account Executive: WKCF-TV, Orlando, top rated WB affiliate is seeking a highly motivated AE that has agency experience as well as new business development skills. Candidates must have the ability to handle continuous changes in market conditions. A minimum of 3 years experience in television sales and knowledge of TVSCAN/Scarborough is preferred. Submit resumes to Human Resources, WKCF/AE, 602 Courtland Street, Suite 200, Orlando, FL 32804. EOE. No phone calls or walk ins.

HELP WANTED TECHNICAL

Communications Sector

The World Of Business Talks Through Us



Harris, a \$3.8 billion Corporation, is seeking world class candidates. The implementation of new digital television services has created career opportunities at Harris Corporation's Broadcast Division, the world's largest manufacturer of radio and television equipment. Currently, we have career opportunities for Field Service Engineers and Standards Engineers located at our Quincy, IL facility.

Standards Engineer

The Standards Engineer will serve as the engineering focal point for maintaining ISO 9001 certification and insuring compliance with industry standards. Responsibilities include coordinating and implementing engineering standards for components, design tools, design processes, product documentation and systems with a consistent focus on quality improvement; providing guidance and measurements for continual improvement of the engineering process; completing documentation of process/procedural changes and ensuring engineering processes and methods are in conformance with ISO 9001. The person in this position will be responsible for ensuring our equipment meets compliance with communication standards, such as FCC and IEC. This position requires periodic travel. A Bachelor's degree in Electronics/Electrical, Mechanical or Industrial Engineering with an emphasis on engineering standards with 1 to 3 years of related work experience preferred.

TV/DTV Field Service Engineers

These positions require a technical associates degree or equivalent work experience, augmented by a solid background in high power RF broadcast transmission systems. One or more of the following skills is also required: experience in maintenance/repair of VHF or UHF broadcast transmitters; knowledge of TV/BT series VHF, Platinum series VHF, or Klystron/MSOC transmitters; and/or experience in installation of transmitter systems (UHF and/or VHF). This position will require domestic and international travel for extensive periods of time.

Harris Corporation offers a competitive starting salary with a competitive benefits package and opportunities for growth and advancement. Send your resume with salary history in confidence to: Ellen Agard, Human Resources, Harris Corporation—Broadcast Division, P.O. Box 4290, Quincy, IL 62305-4290 or email eagard@harris.com EOE M/F/D/V



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

797

Video Production Engineer: We need a client oriented Engineer who can work as a team player on a "film-style" video crew. Good sound techniques and understanding of "Paint-Box" operation is important. An added bonus is the knowledge of multi-camera ISO and live-switch productions. Work with all of the newest Betacam SP and Digital formats. Our clients include Fortune 500 companies and the most creative and demanding production companies. If you have an attention to detail and commitment to perfection, please send your resume to Clark Production Associates, 296 Brodhead Road, Bethlehem, PA. 18017

Wires Editor-CNBC, the world's premier business news network, is looking for an experienced journalist to help enhance our expanding coverage. In this critical editorial role, you will help to create and maintain CNBC's internal newswire with breaking news, competitive stories and updates from CNBC news gatherers and other sources. You will alert News Editors about potential stories and monitor wire services, newspapers, magazines, newsletters, competitors, internet web sites and CNBC's air to keep the network's newswire current. To qualify, the ideal candidate should possess a strong understanding of business and financial news, with at least 3 years experience at a major financial newswire preferred. A flair for rewriting information quickly and accurately under tight deadlines is required. We offer a competitive salary and a comprehensive benefits package. For confidential consideration, send your resume to Employee Relations (ML), CNBC, 2200 Fletcher Avenue, Fort Lee, NJ 07024. Fax: 201-346-6506. An Equal Opportunity Employer M/F/D/V.

MASTER CONTROL TECHNICIANS

Group W Network Services, a business unit of CBS Cable, is seeking experienced Master Control Technicians to join our Stamford, CT facility. We currently originate the following domestic networks: A&E, Discovery, The Learning Channel, The History Channel, 11 Pay-Per-View channels, and more! We also handle many hours of event recording and playback for various domestic and international clients. On most weekends, we're wall to wall with a lot of exciting sports and live events.

To qualify, you must have demonstrated network-level MC experience (including manual switching and live), excellent computer/automation skills, a creative approach to problem-solving and an enthusiastic, get-things-done approach.

The selected candidates will have the opportunity to join a strong, established and growing company that offers the opportunity to learn the latest technologies. Please forward your confidential resume, with salary history and requirements, to: Human Resources Department, CBS Cable, 250 Harbor Drive, Stamford, CT 06904. Fax: 203/965-6117. Equal Opportunity Employer.



Satellite Truck Engineer. Crawford Communications is expanding their fleet of Transportable up-links 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.

Broadcast/Cable Engineering. C-SPAN is seeking a full-time experienced maintenance engineer for repair and installation of broad range of video/audio/cable origination and transmission equipment. Occasional travel. Bachelor's degree, technical degree or equivalent with three years related work experience. Competitive salary/benefits package. Send resume and salary requirements to C-SPAN, Human Resources/BC, 400 N. Capitol Street, NW Suite 650, Washington, DC 20001. EOE.

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.

Director of Engineering. Midwestern television station looking for a seasoned professional who can lead our technical department into the next century. Five or more years experience as a Chief Engineer and/or Assistant Chief. Experience in managing collective bargaining employees and supervision of labor contracts are required. Computer hardware and software expertise, thorough RF experience, and a solid understanding of digital broadcast technologies are all requisite qualities. An EE degree or SBE certification is preferred. Reply to Box 01273. EOE.

HELP WANTED PROMOTION



WGBH is seeking a Project Promotion Supervisor to assist with gaining positive media attention for the Foundation. Seeking candidates with extensive Boston-area media relations experience, familiar with public broadcasting and strong interpersonal, written and oral communications skills. Please send writing samples and press clips of previous promotion activities along with resume and cover letter to: WGBH, HR Dept., (97-0077), 125 Western Avenue, Boston, MA 02134. WGBH is an equal opportunity employer.

Promotion Writer/Producer. KTVX, 4 Utah/ABC affiliate in Salt Lake City is searching for a hot promotion producer with cutting edge style. Responsibilities include, but are not limited to, writing and producing on-air promotion for news, programming and special projects, daily logging of promotions and IDs. Candidate must be a team player. Two years minimum broadcast experience in promotion. Salary range is commensurate with ability and experience. Applications will be accepted until position is filled. Please send resume and tape to Penny Goodwin, 4 Utah Television, 1760 Fremont Drive, Salt Lake City, UT 84104. No calls please. EOE.

PROMOTION WRITER/PRODUCER A GREAT OPPORTUNITY

L.A.'s ABC7 has an outstanding opportunity for an experienced and dedicated Promotion Writer/Producer. This key position requires a talented pro with experience in news topical promotion, episodic and station image promotion.

You will be a strong writer, an imaginative producer, visually creative with a great graphic sense and have excellent post-production skills.

We offer competitive benefits and loads of opportunities in the #2 market. If you can handle lots of pressure and tight deadlines, we have a great job!

If you're a team player with a positive attitude, please rush your resume and a non-returnable videotape (beta preferred) to: ABC7, Attn: Bill Burton, Dept. PWP/BC, 4151 Prospect Ave., Los Angeles, CA 90027. EOE. No phone calls, please.



KABC LOS ANGELES

HELP WANTED NEWS

Chief Meteorologist. Top 20 market television station seeks chief meteorologist with a strong personality, creative presentation and exceptional forecasting skills. AMS seal preferred. Rush tape and resume to Box 01274 EOE.

WAFF TV in Huntsville, AL is searching for an experienced newscast producer with 1-2 years of experience. Job may include working weekends and/or overnights. If you can help guide an experienced news staff and come up with enterprising story ideas, we want to hear from you. Huntsville is a highly competitive market and WAFF is growing toward #1. Send tape and resume to: WAFF TV, Attn: Doug Hogan, Executive Producer, 1414 N. Memorial Parkway, Huntsville, AL 35801. No phone calls.

Director of Broadcast Services

Reports to: Group Executive Director, Public Affairs.

Basic Function: This position is responsible for supervising efforts to enhance the visibility and understanding of the Association's activities through the utilization of video and audio technology, seeking opportunities to expand coverage of NCAA championships and programs through all forms of electronic media and providing advice and counsel to internal and external users to facilitate communication and NCAA messages.

Duties and Responsibilities:

- Supervise television production of 30 NCAA championship events and selected other special events.
- Serve as day-to-day liaison with ESPN and other national and regional sports networks to negotiate issues including, but not limited to, scheduling, talent selection and advertising.
- Supervise production of television public service announcements that a) project student-athletes as role models; b) discourage drug and alcohol abuse; c) inform the general public about NCAA activities and championships, and d) utilize former student-athletes who have attained success after graduation to reinforce the positive impact intercollegiate athletics had on their careers.
- Supervise the NCAA Television News Service, located in New York City, which develops, produces and distributes video news stories to major broadcast and television networks, and assists with other Broadcast Services productions.

Preferred Qualifications and Minimum Requirements:

- A minimum of five years of experience and interaction with members of the national electronic sports media is essential.
- The ability to communicate effectively on the telephone, in public forums, and in face-to-face interview situations is essential.
- Knowledge of television production is essential.
- Bachelors degree in a related field is required.

For a faxed copy of complete job description, please call 913/339-1906.

Starting salary: \$60,000.

To apply: Send letter of application and resume to:



**Human Resources
NCAA
6201 College Boulevard
Overland Park, KS 66211-2422**

WHOI-TV, Peoria, the ABC affiliate in the Heart of Illinois has an immediate opening for a weekend meteorologist/weekday reporter. One year experience preferred. Rush resume and tape to Pat Livingston, WHOI-TV, 500 North Stewart, Creve Coeur, IL 61610. WHOI-TV is an Equal Opportunity Employer.

WHOI-TV, Peoria, the ABC affiliate in the Heart of Illinois has an immediate opening for a part-time photojournalist. Successful candidates must have one year shooting experience and editing experience. Betacam and live truck experience is a plus. Rush resume and tape to Pat Livingston, WHOI-TV, 500 North Stewart Street, Creve Coeur, IL 61610. WHOI-TV is an Equal Opportunity Employer.

WEAR-TV in Pensacola, Florida is in need of a Full Time Director/Technical Director. Must be able to direct and switch loosely formatted. Live News/Talk/Entertainment Show as well as very structured, fast-paced live Newscasts. Other duties as assigned. Must be able to work very flexible hours. Send resume, demo tape, and salary requirements before December 5th to: Don Willis-Production Manager, WEAR-TV3, 4990 Mobile Hwy., Pensacola, FL 32506. EOE.

WAFF TV, the NBC affiliate in Huntsville, AL is looking for a Producer/Assignment Editor. The successful candidate must be able to produce newscast and work the assignment desk. Applicants must be willing to work nights and weekends. Please send tape and resume to: WAFF TV, Attn: Frank Volpicella, PO Box 2116, Huntsville, AL 35804. Absolutely No Phone Calls. WAFF is an Equal Opportunity Employer and encourages applications from women and minorities.

Sports Anchor/Reporter: Small Midwest Network Affiliate is looking for a Sports Anchor/Reporter who can tell a good story. If your specialty is scores and highlights, don't bother applying. Must be able to shoot video, betacam experience preferred. EOE. Send tape and resume to Box 01277 EOE.

Reporter. Opportunity for reporter who can generate ideas, write to video and do great live shots. Join our #1 news team. Tape and resume to Dave Busiek, News Director, KCCI-TV, 888 9th Street, Des Moines, IA 50309. A Pulitzer Broadcasting Company station. EOE.

Reporter. Midwest network affiliate has reporter opening. Can you tell a story in simple, everyday language? Do you understand how to use natural sound? Can you do a compelling live shot? Do you want to work with a staff of award winning photographers? We believe in good story-telling, a team attitude and aggressive news coverage. To become part of our team, send resume, tape samples and references to Box 01276 EOE.

News Promotion Writer/Producer. If you can handle rapid fire deadlines, translate research into compelling copy and take pride in production values, we want to see your reel! We need an experienced pro who thrives on the pulse of a newsroom and is ready for the fourth largest market. Rush your resume and non-returnable reel to Lorraine Snebold, KYW-TV, 101 S. Independence Mall East, Philadelphia, PA 19106. No phone calls, please. EOE. M/F. ADI.

Producer-Director. If you're a leader, motivator, and able to handle deadlines, WTOL-TV is looking for you. Your primary responsibility would be directing fast-paced live news broadcasts as well as other studio and occasional remote productions. Education and experience in television production required and at least 2 yrs live news directing experience preferred. The position would oversee all aspects of show production and involves directing with a technical director. Respond with resume and non-returnable tape with cue-track to Personnel Administrator-87, WTOL-TV, P.O. Box 1111, Toledo, Ohio 43699-1111. No Phone Calls. WTOL is an Equal Opportunity Employer.

News Videotape Editor: WTVD-TV, an ABC owned station, has an immediate opening for an experienced News Editor. Position requires the ability to meet deadlines. Speed with attention to detail a must! If you're flexible and a hard worker, send tape/resume to Ted Holtzclaw, News Operations Manager, WTVD-TV, PO Box 2009, Durham, NC 27702. No calls please. EOE.

News Videotape Editor: WTNH-TV is looking for an organized, creative and fast news editor. We are looking for someone who can work under extreme deadline pressure as well as cut magazine style features. Minimum 2 years broadcast beta news editing required. AVID newscutter experience a plus. Please send non-returnable tape and resume to Tom Manning, News Ops Manager, WTNH-TV, 8 Elm Street, New Haven, CT 06510. No phone calls please. EOE.

News Photographer. We're a strong NPPA award-winning shop looking for a solid, quick photographer with a good eye. Tape and resume to Dave Busiek, News Director, KCCI-TV, 888 9th Street, Des Moines, IA 50309. A Pulitzer Broadcasting Co. station. EOE.

News Associate Producer: Candidates will assist producers in preparing newscasts. Candidates must have at least one year's experience as a Producer or Associate Producer in a medium to large market station, a degree in Broadcast Journalism or Allied Field and must understand contemporary broadcast writing and storytelling techniques. Send tape and resumes to: Christina Medina, Human Resources Coordinator, 5233 Bridge Street, Ft. Worth, TX 76103. No Phone Calls Please. We are an Equal Opportunity Employer.

Weekend Assignment Editor WGNX-CBS-Channel 46, Atlanta: Responsibilities include developing current and future news stories: assigning crews to cover news events; coordinating satellite and 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!

Co-Anchor/Correspondent. A nationally televised business news program seeks a New York based Co-Anchor/Correspondent. Responsibilities include on-camera anchoring, writing, field reporting packages, interviewing and developing news sources in New York area. Regular speaking engagements and some travel required. Must be a strong communicator. At least three years experience in television financial journalism preferred. Send resume with salary requirements to Human Resources, PO Box 2, Miami, FL 33261-0002. An Equal Opportunity Employer. M/F/D/V.

Board the Chattanooga Choo-Choo. Dynamic Anchor/reporter to complement our male anchor. Energetic, enterprising, creative. Send sample anchoring and reporting tape to WDSI-TV FOX 61, c/o Christy Savage, 1101 East Main St., Chattanooga, TN 37408. Deadline is December 1st. WDSI is an Equal Opportunity Employer.

Anchor - KBMT-ABC in Beaumont, Texas, is looking for an experienced Anchor for the up-trending 5:00 news. Tired of the absurdities of the fast lane? Or is the fast lane growing tired of you? We're prepared to negotiate seriously with a qualified Anchor who has at least four years experience. Send tape and resume or have your agent contact the EEOC Officer, KBMT-TV, P.O. Box 1550, Beaumont, Texas 77704. EOE

6 and 10 Co-Anchor/Reporter. Award winning ABC affiliate in Southern Minnesota seeks weeknight 6 and 10 anchor to compliment female co-anchor. Send non-returnable VHS tape and resume to Human Resources Department, KAAL-TV, 1701 10th Place NE, Austin, MN 55912. EOE.

Weekend Sports Anchor/Reporter. Number one station in the 37th market needs a sports reporter who can give 110% and play one game at a time. Our backup QB gave us the two minute warning and the clock is ticking down. If you can hit the apple out of the park and work like there's no tomorrow, send your highlights and stats to: Jack Doles, Sports Director, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI, 49503. EOE.

WHOI-TV, Peoria, the ABC affiliate in the Heart of Illinois has an immediate opening for an experienced photojournalist. Successful candidates must have one year shooting experience and editing experience. Betacam and live truck experience is a plus. Rush resume and tape to Pat Livingston, WHOI-TV, 500 North Stewart Street, Creve Coeur, IL 61610. WHOI-TV is an Equal Opportunity Employer.

Hearst-Owned Station in one of the fastest growing markets in the country needs motivated, high-energy people! PBF News is currently seeking Producers, Reporters, and Editors. Must have at least two years experience in television news. If you are ready to join an award-winning team and a great company, send your resume and tape to Margaret Cronan, News Director, WPBF-TV 25, 3970 RCA Blvd., Suite 7007, Palm Beach Gardens, FL 33410. EOE

Weekend Anchor/Reporter. Northeast Ohio NBC affiliate is seeking a weekend anchor/weekday reporter. Experience is a must. Join an aggressive team that is on the move. Please send tape and resume to Mona Alexander/News Director, WFMJ Television, Inc., 101 West Boardman Street, Youngstown, Ohio 44503. No telephone calls. EOE.

HELP WANTED RESEARCH

Looking for Meter Market / Group Research Director? 12+ years experience working for stations. NSI, Arbitron & Tapsan. Paul Heine: (317)598-9687

HELP WANTED FINANCIAL & ACCOUNTING

Business Manager. KSTW, Seattle's UPN affiliate has an immediate opening for a Business Manager. The position requires a strong financial background with a minimum of 5 years of broadcast experience. The candidate should have a Bachelor's degree in accounting, CPA preferred. Must be proficient in Excel and have a working knowledge of BIAS. Interested candidates should fax resume to Dick Williams, GM, KSTW @ (253) 383-4517 and Susan French, Controller, Paramount Stations Group @ (213) 862-0121.

HELP WANTED MISCELLANEOUS



The Maslow Media Group, Inc., a leading recruiter in the broadcast industry and listed in the 1997 INC 500 as one of the fastest growing companies in America, has the following positions available:

Executive Producer: Supervise senior producers; oversee production management and facilitate programming development; experience in budgeting and financial management; provide guidance to producers/production teams throughout Latin America; bilingual English and Spanish or Portuguese. (Southeastern location). **Attn: EPRR**

ENGINEERS: For major production/post production/satellite facility in the Miami area - Chief Engineer; Satellite Transmission Specialist; Maintenance Engineers; In-house Engineer/Master Control Trainer. Also Master Control Operators, no live switching required. Competitive salaries. **Attn: ENG**

Recruiter: The Maslow Media Group is seeking a recruiter to manage its fulltime placement division. Must have production background and interest in Human Resources. Excellent client skills. Prefer individual with industry contacts. Excellent benefits. **Attn: LINDA**

For details on the above and other positions call

JOB HOTLINE: 301.570.9100

Send all resumes to:

THE MASLOW MEDIA GROUP
2030 CLARENOON BLVD., STE. 211
ARLINGTON, VA 22201

Fax: 703.841.9355
Email: MaslowGrp@aol.com

Fax your classified ad to
Broadcasting & Cable
(212) 206-8327

HELP WANTED PRODUCTION



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:

- **Baltimore - WBFF-TV-FOX/WNUV-TV-UPN Promotion Manager**
Seeking a creative individual to develop fresh, innovative, energetic station promotions for two top market affiliates, organize event promotions, create dynamic image campaigns, effective news promos and aggressive sales presentations. BC#24
- **Columbus - WTTE-TV-FOX Business Manager**
Immediate opening for a B.M. experienced in television-broadcasting. Responsibilities include station budget, financial reports, payroll, AP/AR, supervision of two Business Assts. Must be able to work under tight deadlines and stressful conditions. Send resume including daytime phone number. BC#25
- **Asheville - WLOS-TV-ABC/WFBC-TV-IND Reporters**
Previous on-air reporting experience. Live on-the-scene reporting. Familiarity with videotape editing. College degree. BC#26
- **Asheville - WLOS-TV-ABC/WFBC-TV-IND Photojournalist**
Immediate opening for a storyteller that can shoot, edit and gather information. Experience with SNG & ENG live trucks preferred but will train. NPPA style shooter that can work well with reporters or can shoot solo. One year experience recommended. Send tape and resume. BC#27
- **Wilkes-Barre/Scranton - WKRZ-FM Account Executive**
Adding three new sales positions due to unprecedented sales growth. Prior sales experience necessary. Excellent salary, 401(K), paid vacation. BC#28
- **Wilkes-Barre/Scranton - WKRZ-FM Production Manager**
Excellent at production. 3-5 years experience. Tape required. BC#29
- **Pensacola, FL/Charleston, WV/Plattsburgh, NY Business Managers**
Business Managers for newly acquired stations. Successful candidates will possess 4 year accounting degree, strong communication skills and previous financial media experience. BC#30

Mail your resume immediately to:
Broadcasting & Cable
245 W. 17th Street
NY, NY 10011
Attn: Job # _____



Sinclair is proud to be an
EQUAL OPPORTUNITY EMPLOYER
Women and minorities are encouraged to apply

Producer/Editors and Associate Producer/Editors

CBS wants people who are cable-ready.

EYE ON PEOPLE, the CBS cable channel, has immediate opportunities for experienced professionals to join us in our New York City office.

To qualify, you must have at least 2 years of experience producing and editing long-form documentaries or newsmagazine features. "Hands-on" AVID non-linear editing experience is a must. You must be creative with strong editorial and technical skills.

EYE ON PEOPLE offers a competitive salary. Please forward your confidential resume, including salary history, along with your tape, to:

**Manager, EOP Staffing, CBS, 524 West
57th Street, New York, NY 10019. Equal
Opportunity Employer.**



GraphicsBank, the television news image archive of The Associated Press, is seeking two experienced Television Graphics Professionals: one Producer with expertise in Latin American affairs, and one Designer with general knowledge of world affairs.

Both would be part of a team of graphics producers and designers based in Washington, DC. Candidates should be knowledgeable about the types of TV graphics and the role they play in TV newscasts. Daily responsibilities include following news stories and finding raw images that help illustrate these stories. On an ongoing basis, you will identify images such as flags, corporate logos, and headshots that recur in connection with news stories, and will obtain raw visuals to help create corresponding graphics.

You must be able to work effectively with our Washington, DC-based production staff, with producers in Hong Kong and London, and with AP staff worldwide. Good customer relations skills are essential.

For Graphics Producer candidates, Photoshop and Macintosh experience are a plus. Knowledge of Latin American affairs is essential; work experience in Latin America a big plus.

Graphics Designer candidates must have experience creating TV graphics. Preferred candidate has experience designing on a Macintosh. Photoshop experience a plus.

To apply, send letter, resume, and demo tape, if available to Assistant Managing Editor/Television Graphics, The Associated Press, 1825 K Street, NW, Suite 710, Washington, DC 20006.

Your classified ad can be in COLOR just call:
Antoinette Pellegrino (212) 337-7073
or Sandra Frey (212) 337-6941

National Television Network. Wanted: Non-Linear Video Editor; 2-3 years experience. Flexible hours, a positive attitude and ability to work with others a must. Experience with D-Vision System is a plus. Company benefits include insurance and 401K package. Position to be filled immediately. Send resume, demo tape, and salary requirements to: Employee Relations, Wisdom Channel, Southview Mall, Bluefield, WV 24701.

Producer/Director: The Educational Communications Center (ECC) at Kansas State University seeks an experienced and creative producer/director for a variety of educational and instructional television programs. The primary assignment: "Spanish via Satellite", a weekly satellite delivered nation wide high school foreign language course. Requirements: BS/BA and 3 years as a full time p/d. Working knowledge of Spanish preferred but not required. Salary range: \$25,000-\$33,000. Contact Paula Seematter, at the ECC, 785-532-7041 for complete job information and application. Application review begins December 8th. Kansas State University is an affirmative action, equal opportunity employer. KSU encourages diversity among its employees.

ETV-Producer/Director - Duties: Must have creative, technical and administrative skills in television production. Producing responsibilities include content, format and budget design in general audience and instructional programming; directing skills in studio multi-camera, and field single and multi-camera experience; skills in staging, lighting, graphic design and computer editing; public affairs experience desirable. Salary: \$21,915.00. Req: A BA in Radio/Television/Film or a directly related field and (2) yrs. of related exp.; (OR) high school diploma and (6) yrs. of related exp.; related education and exp. may be substituted on an equal basis. Portfolio required when contacted for an interview. Submit: Resume to Confidential-Personnel, ETV, 3825 Ridgewood Road, Jackson, MS 39211 by December 15, 1997. EOE M-F

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence fall/winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infinite), 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.

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience. Videotape Editors, Studio Operators, and Maintenance. For the Midwest. Would commence fall/winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Production Manager - WFSB, a Meredith station, and the market leader, is looking for a production manager who has a thorough understanding of news, remote production and post production. Strong leadership, creativity and technical knowledge will be needed to manage news and the varied special programming we do. Send resume to Hope Etheridge, Business Manager, 3 Constitution Plaza, Hartford, CT 06103-1821. EOE.

HELP WANTED CREATIVE SERVICES

KMBC-TV/KCWB-TV, Kansas City's ABC and WB affiliates are accepting applications for the position of Senior Graphic Artist. Ideal candidate has 2-3 years broadcast and print design experience. Must be well organized, self-starter and team player. Candidate must be Mac proficient with experience in Photoshop, Illustrator, Quark Xpress and Adobe After Effects. Experience with on-air paintbox systems required. We offer a competitive salary and benefits package, plus possible opportunities with a growing group of stations throughout the U.S. No phone calls please. Send non-returnable tape and 3 print examples to: Michelle Haag, KMBC-TV, 1049 Central St. Kansas City, Missouri 64105. KMBC is an equal opportunity employer. Women and minorities encouraged to apply.

CG Animator/Broadcast Graphics Designer. Houston Public Television. Seeking a CG Animator/Broadcast Graphics Designer with unique ideas for animation and design. Must possess ability to interpret the concepts of others to create stunning and eye-catching 3D animations. Other duties include: graphic designs for station image, digital compositing, roto-scoping, special effects, story boarding, and other broadcast graphics. Qualifications: Degree from an accredited university or professional art school; and/or a minimum of two/three years broadcast television graphic design experience. Demonstrate clear and detailed hand drawings, 3D modeling skills and animation. Prefer unix-based SGI workstation experience, with Soft Image, Alias, or Lightwave 3D software knowledge. Salary commensurate with experience. Please send cover letter, resume, VHS demo tape, and three professional references to: Ms. Flor Garcia, 4513 Cullen Boulevard, Houston, Texas 77004. Application Deadline: December 8, 1997. No Phone Calls, Please. KUHT-TV is licensed to the University of Houston System and is an equal opportunity employer. Minorities and women are encouraged to apply.

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CABLE

HELP WANTED ALL POSITIONS

21st Century Cable TV, Inc. a new broadband communications network is seeking qualified applicants for the following positions: Account Executives, Installers, Designers and Drafters (CADD Exp.), Administrative Assistants, Corporate Trainers, Information Technology Managers and Customers Service Supervisors. Please call Marty Burris at 312-470-2100 or Fax at 312-470-2111, 350 N. Orleans, Suite 600, Chicago, IL 60654. Equal Opportunity Employer.

HELP WANTED PRODUCTION

Producer/Director: Pack your sunglasses and suntan lotion, and leave your cold weather clothes behind! Immediate opening for a creative professional in sunny California to produce commercials for local advertisers. This includes meeting with clients, writing scripts, coordinating storyboards, talent, and locations, shooting, lighting, non-linear and linear post-production, computer graphics and animation. Candidate should have bachelors degree and minimum 3 years experience in all phases of video production. Working knowledge of AVID and Media 100 editing systems a PLUS! Excellent communication and customer relations skills a must. Excellent benefits package and work environment. So what are ya waiting for?? Get your resume and demo reel in the mail already! Time Warner Communications. Attn: HR Producer/Director, 959 South Coast Drive, Suite 300, Costa Mesa, CA 92626, Fax: 714.430.5593, EOE M/F/D/V.

Managing Producer. Wanted for our fast paced cable programming company. Will be responsible for efficient planning, production & scheduling of all on-air promotional & interstitial materials. Manager entire production process for national cable networks & project deadlines & production assignments with channel producers & production assistants to ensure the most efficient use of time, materials, labor & facilities in the production of promotional & interstitial materials. Requirements are extensive & varied production & post-production experience. Excellent writing & concept organization. Managerial & communication skills & the ability to manager & work under deadline pressure. Please send resume and salary history to: #324 Managing Producer, 4100 E. Dry Creek Road, Littleton, CO 80122. Drug test required for successful candidate. EOE.

FAX CLASSIFIED ADS TO
212-206-8327

HELP WANTED TECHNICAL

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.

HELP WANTED MISCELLANEOUS



The Maslow Media Group, Inc., a leading recruiter in the broadcast industry, is hiring for the Discovery Channel Images division of Discovery Communications, Inc. Discovery Channel Images is developing an on site digital media management system to respond to DCI's access to visual imagery. The following positions require experience in stock footage and/or digital film:

Customer Service Representatives: Act as main contact for footage sales and inquiries being requested from DCI's library. Responsible for sales and liaisoning from point of inquiry through fulfillment of materials, including sending out viewing elements, negotiating deals, write contracts, fulfillment of master elements and closure of invoicing. Prepare monthly sales report of revenue/expense. Aptitude for technical information i.e. video standards, formats and audio configurations. Background in customer service and stock footage industry. Excellent computer skills. **Attn: CSR**

Researcher: Will be responsible for researching all underlying releases, including talent, cinematographers, music, narration and stock footage in order to ascertain DCI rights information. Liaison with Production Management, Vault Operations, Producers and Legal to identify location of source materials. Knowledge of production deliverables. Background in underlying rights research information. **Attn: RES**

Fulfillment Coordinators: Candidate will be responsible for digitizing materials previously logged by cataloging team. Excellent tape operator skills. Must be able to work with routing systems and patch panels. Will prepare all final products for labeling and be responsible for shipping tapes to customer service clients. Familiar with tape duplication environment and video equipment a must. **Attn: FC**

Tape Loggers: Responsible for and specializes in logging all visual imagery into on site database and image retrieval system. Accurately identify all Discovery Communication based imagery, i.e. historical, cultural, animals, insects, etc. Requires keyword accuracy and prior experience in cataloging natural history footage. Degree and advanced coursework in biology, zoology, or natural history necessary. Must have strong tv/film background, production and/or editing experience. Excellent computer skills. **Attn: TL**

Send all resumes to:

THE MASLOW MEDIA GROUP INC.
2030 CLARENDON BLVD., STE. 211
ARLINGTON, VA 22201

Fax: 703.841.9355
Email: MaslowGrp@aol.com
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On-Line Videotape Editor. We're the Encore Media Group, the largest provider of cable & satellite delivered television channels, broadcasting great movies through 10 premium channels including Encore & Starz!. Our production facility is located within sight of the beautiful Rocky Mountain in Denver, Colorado an hour from the best skiing in the country. You'll be responsible for editing Promos & shortform interstitial programming in fully digital edit suites. Each of our five On-line bays are equipped with BVE-9100, DVE-5000, DVS-8000, Avekas A-72 & GPS D/SAM & are supported by multiple Avid facilities. Hal, Henry & SGI graphic systems all in a fully routable all digital environment. If you are a seasoned TV post production professional with 3 years large scale edit system experience, this could be just the opportunity you're looking for. We offer great benefits, competitive pay & excellent hours in a location that provides an opportunity to enjoy a rewarding quality of life. We'll provide you with all the bells & whistles of a fully supported digital facility & you provide us with finished programming the turns heads. We prefer candidates with Bachelor's degree, a working knowledge of our gear & a strong desire to work as a creative contributor in the edit process. Send your resume & salary history to Encore Media Group, Creative Editor, 4100 E. Dry Creek Road, Littleton, CO 80122. Drug Test Required for Successful Candidate. EOE. You've worked for years to develop your edit skills, maybe it's time to let your skills work for you.

HELP WANTED PROMOTION

Director, On-Air Promotion. The largest provider of cable & satellite delivered television channels, has an opening for a Director, On Air Promotion. Individual will be responsible for direction & execution of on-air promotion for our premium movie channels. This includes managing department & work flow, developing promotional ideas and liaison with outside creative resources. Qualifications include proven experience at managing a creative on-air promotion department, 8 years experience as a creative production manager & exceptional communication skills. Please send resume and salary history to: #316 Director, On-Air Promotion, PO Box 4917, Englewood, CO 80155. Drug test required for successful candidate. EOE.

HELP WANTED CREATIVE SERVICES

Designer - Print. We're the Nation's largest provider of cable & satellite delivered television channels & we need your talent. We're looking for an individual with a degree in art, design or related field to produce & design logos, advertising, promotional items & other marketing materials for our premium movie channels. You must be highly proficient with a Macintosh using Quark, Illustrator & Photoshop applications. We also require production knowledge in both offset and screen printing and an eye for detail. Ability to meet deadlines in a fast paced environment where complex conditions are the norm is a must. We prefer an entertainment industry background, experience in marketing or advertising, photo shoot direction and supervising free-lance talent. Please send resume, salary history & work samples with a brief explanation of how the piece was created to: #351 - Designer - Print, PO Box 4917, Englewood, CO 80155. Drug test required for successful candidate. EOE.

ALLIED FIELDS

HELP WANTED INSTRUCTION

Mass Communication: tenure-track, assistant professor to teach broadcast journalism, multimedia production, media management and media writing courses; possibly serve as adviser to multimedia/television experience. Position available August 1998. Application deadline January 30, or until filled. Send letter of application addressing the position; current resume; names, addresses and telephone numbers for three references; undergraduate and graduate transcripts (copies acceptable); and three letters of reference to: Dr. John Jasinski, Chair, Department of Mass Communication, College of Professional and Applied Studies, Wells Hall 238, Northwest Missouri State University, 800 University Drive, Maryville, MO 64468. AA EOE Northwest encourages women and minorities to apply.

American University School of Communication in Washington, DC seeks graduate fellows to assist in teaching and professional duties while earning a Master's degree in Journalism and Public Affairs. This 10-month program begins in July. Program includes Washington internships and a faculty with professional credentials. The positions are part-time and designed to provide financial assistance to students admitted for graduate study. For more information, write to: School of Communication, Graduate Journalism Programs, American University, 4400 Massachusetts Ave., NW, Washington, DC or e-mail at socgradp@american.edu

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Editor - BVP Media, a full service film, video and multimedia production company, seeks an experienced AVID Editor for a full-time position. Minimum qualifications are 2 years of AVID editing experience on a variety of projects including long-form videos and the use of AVID in an on-line capacity. Ideal candidate is creative, flexible and can work well under tight deadlines. Adobe After Effects experience a plus. Qualified candidates only please send cover letter and demo reel of recent projects to BVP Media, Inc., Attn: Prod. Mgr., 9250 E. Costilla Ave., Ste. 605, Englewood, CO 80112. No phone calls please.

HELP WANTED MARKETING

TELECOURSE MARKETING DIRECTOR

Coastline Community College is seeking experienced director to plan and implement national and international marketing program for media based instructional materials. Will establish distribution and sales procedures, direct promotional efforts for telecourses and other products and supervise staff. Requires at least 2 yrs. experience in managing a marketing department and 2 yrs. in marketing or sales of products/services in a higher education or large business environment. AA degree or technical school certificate required; BA degree in marketing, mass media, or educational technology desirable. Salary range \$5,868-5,848/mo., plus excellent fringe benefits. To apply, call or visit District Personnel Office for required application form, which must be filled by deadline of 5 pm, 1/9/98. Job #C-13. (Resumes not accepted in lieu of required forms)

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FOR SALE STATIONS

Opportunities for top sales professionals: Central Georgia, adjacent FM-FM combo; Central Texas, small market combo, excellent facilities. Mayo Communications, 813-971-2061.

Mid Ohio Valley. Family business AM/FM. Real Estate. New FM equipment. Cash or terms. Call Rex Osborne 304-273-2544.

For Sale: Television station KTLC/Channel 43, 11901 N. Eastern, Oklahoma City, OK. Assets include UHF-110KW Harris Transmitter, 1550 ft. Stainless Tower, Andrew/Model 63550 Ch. 43 antenna, 95 acres of land, 20,000 sq. ft. studio/office building (co-located with tower), and associated broadcast equipment and furniture. Most of the assets went into service in 1980 when the station first went on the air. The station is currently operating with a visual power of 1,950 KW at 1,558 HAAT. Sealed bid required. To receive an invitation to bid, contact immediately: OETA Director's Office, 7403 N. Kelley Ave., Oklahoma City, OK 73111 or call (405)848 8501 or fax (405)841-9282. Bid deadline is December 17, 1997.

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.

3 Central Florida Radio Stations for Sale. 2 AM / 1 FM combo provides attractive opportunity to enjoy strong presence in well-situated smaller Central Florida market. \$1 million including real estate. 813-926-9260

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OWNERSHIP CHANGES

Dismissed

Ferris, Tex. (BAL-970813EC)—Richard Witkovski for KDFT(AM): involuntary AOL from 540 AM Broadcasting Inc. to 540 AM Broadcasting Inc., debtor-in-possession. *Nov. 5*

NEW STATIONS

Dismissed

Kosciusko, Miss. (BPH-950504MF)—Boswell Broadcasting Co. for FM at 103.3 mhz, 25 kw, ant. 100 m. *Nov. 6*

Returned

East St. Louis, Ill. (BPED-970828MB)—Countryside Broadcasting Inc. for noncom-

mercial FM at 89.7 mhz. *Nov. 12*
Filed
Valdez, Ark. (970812MQ)—North Wave Communications Inc. for FM at 93.3 mhz. *Nov. 14*
Cuthbert, Ga. (971028ME)—Alaga Communications Corp. for FM at 100.7 mhz. *Nov. 18*
Montezuma, Ga. (970925NH)—Broadcast Equities Corp. for FM at 95.1 mhz. *Nov. 17*
Honolulu (971103AC)—George S. Flinn Jr. for AM at 1130 khz. *Nov. 13*
McCall, Idaho (971023MD)—Idaho Broadcasting Consortium Inc. for FM at 106.7 mhz. *Nov. 18*
Sherman, Ill. (971103ME)—American Fam-

ily Assn. for noncommercial FM at 88.9 mhz. *Nov. 18*

Vinton, Iowa (971024MC)—Joseph J. Fleming for FM at 107.1 mhz. *Nov. 18*

Atlanta, La. (971003MA)—A.T. Moore for FM at 106.5 mhz. *Nov. 17*

Mansura, La. (971023MF)—Cajun Communications Inc. for FM at 95.9 mhz. *Nov. 18*

Mansura, La. (971014MF)—Amy M. Coco for FM at 95.9 mhz. *Nov. 17*

Detroit (BPCDT-970916KG)—Channel 7 of Detroit Inc. for wxyz-TV: new digital television facility, ch. 41, 465 kw, ant. 285 m., 20777 W. Ten Mile Rd., Southfield, Mich. *Nov. 13*

Detroit (BPCDT-971107KF)—WJBK License Inc. for wjbk-TV: new digital television facility, ch. 58, 1000 kw, ant. 274 m., 16550 W. 9 Mile Rd., Southfield, Mich. *Nov. 13*

Fife Lake, Mich. (971009MI)—Fife Lake Broadcasting Co. for FM at 95.9 mhz. *Nov. 17*

Freeland, Mich. (971103MD)—American Family Assn. for noncommercial FM at 90.9 mhz. *Nov. 18*

Kosciusko, Miss. (950525MK)—Rainey Broadcasting Inc. for FM at 103.3 mhz, 20.1 kw, ant. 111.6 m. *Nov. 17*

Baker, Mont. (971010MQ)—Newell Broadcasting Corp. for FM at 100.5 mhz. *Nov. 17*

Imperial, Neb. (970924ML)—Imperial Media Assn. for FM at 102.9 mhz. *Nov. 14*

Beatty, Nev. (970925MM)—Beatty Mountain Broadcasting Co. for FM at 100.3 mhz. *Nov. 17*

Smith, Nev. (970930MB)—Donegal Enterprises for FM at 92.3 mhz. *Nov. 17*

Alamogordo, N.M. (970821MD)—Harry Media for FM at 107.9 mhz. *Nov. 14*

Dallas (BPCDT-971107KE)—KDFW License Inc. for KDFW-TV: new digital television facility, ch. 35, 857 kw, ant. 518 m., Cedar Hill, Tex., junction of Belt Line and Mansfield rds. *Nov. 17*

—Compiled by Sara Brown

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,812
Commercial FM	5,488
Educational FM	1,899
Total Radio	12,199
VHF LPTV	558
UHF LPTV	1,456
Total LPTV	2,014
FM translators & boosters	2,815
VHF translators	2,273
UHF translators	2,725
Total Translators	7,813

Service	Total
Commercial VHF TV	558
Commercial UHF TV	638
Educational VHF TV	124
Educational UHF TV	241
Total TV	1,561

CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	66.1%

*Based on TV household universe of 98 million
Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

Changing Hands

Continued from page 41

Wash. (Jodell Seagrave, principal); no other broadcast interests

Facilities: 1250 khz, 5 kw

Format: Education, news, talk, religion

87% of CP for KPAM(AM) Troutdale, Ore.

Price: \$652,500 for stock

Buyer: Pamplin Communications Corp., Portland, Ore. (Robert Boisseau Pamplin Jr., chairman/27% owner); no other broadcast properties

Sellers: Jerry J. Collins and Victor M. Ives, Arroyo Grande, Calif.; own KZTU(AM) Junction City, Ore.

Facilities: 860 khz, 5 kw

Format: Dark

WFTD(AM) Marietta, Ga.

Price: \$600,000

Buyer: Providence Educational Foundation, New Orleans (Landrum P. Leavell, president); owns WBSN-FM New Orleans

Seller: Pneuma Foundation Inc., Marietta (Nelson Price, principal); no other broadcast interests

Facilities: 1080 khz, 10 kw

Format: Religion

KPSL(AM) Thousand Palms, Calif.

Price: \$550,000

Buyer: Morris Communications Corp., Augusta, Ga. (William S. Morris, chairman); owns WIBW-AM-FM Topeka, Kan., and KGNC-AM-FM Amarillo, Tex.,

and is buying seven other radios

Seller: Franklin Communications Inc., Palm Springs, Calif. (Milton W. Jones, principal); no other broadcast interests

Facilities: 1010 khz, 3.6 kw

Format: Talk

Broker: Media Services Group

KASO(AM) Minden, La.

Price: \$195,000

Buyer: Cole Broadcasting Inc., Dubberly, La. (Gordon Davis Cole, president/50% owner); no other broadcast interests

Sellers: Charles D. and Pattie C.

Odom, Minden; have applied to build a new FM in Arcadia, La.

Facilities: 1240 khz, 1 kw

Format: Country

—Compiled by Sara Brown

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THIS WEEK

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—"The Subtleties of Mentoring," breakfast workshop presented by the Rocky Mountain chapter of *Women in Cable & Telecommunications*. TCI Corporate HQ, Denver. Contact: Theresa Hart, (303) 316-7634.

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—Fifth annual Holiday Gala and Silent Auction to benefit Chicago House, presented by the Chicago chapters of *CTAM, National Association of Minorities in Cable, Society of Cable Telecommunications Engineers and Women in Cable and Telecommunications*. School of the Art Institute, Chicago. Contact: (630) 894-4959.

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. 6—*Associated Press Television-Radio Association* seminar. KQTV studios, San Francisco. Contact: (213) 626-1200.

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—"New York Sports Critics," seminar presented by the *IRTS Foundation Sports Division*. Official All Star Cafe, New York City. Contact: Jon Kienker, (212) 867-6650.

Dec. 9-11—Broadcast, Cable & Satellite India '97/Communications India '97, exhibition and conference presented by *Creative Expos and Conferences*. Pragati Maidan, New Delhi, India. Contact: (508) 660-7099.

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. 15—Deadline for entries for the fourth annual *Radio and Television News Directors Foundation/Radio in the American Sector Berlin Commission* competition for excellence in radio and television reporting on German/American issues. Contact: Pat Seaman, (301) 977-7210.

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, Calif. 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. 15-17—"Cable Sales Management School 1998," conference presented by the *Cabletelevision Advertising Bureau*. Grefele Conference Center, Orlando, Fla. Contact: Nancy Lagos, (212) 508-1229.

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. 26-29—*Electromagnetic Energy Association* Short Course on Management of Electromagnetic Energy Issues: Relevant Strategies. The Fairmount Hotel, San Antonio, Tex. Contact: (202) 452-1070.

Jan. 28-30—"Building the Digital Platform," 10th annual *Society of Cable Telecommunications Engineers* Conference on Emerging Technologies. San Antonio Convention Center, San Antonio, Tex. Contact: (610) 363-6888.

Jan. 29—New York Achievement in Radio Awards recognizing excellence in New York-area radio, presented by *The March of Dimes*. The Supper Club, New York City. Contact: Brendan Hurley, (914) 997-4588.

Jan. 29-31—*Eckstein, Summers & Company* annual conference on new business development for the television industry. Don CeSar Beach Resort, St. Pete Beach, Fla. Contact: Roland Eckstein, (732) 530-1996.

Jan. 30—Tampa Achievement in Radio Awards recognizing excellence in Tampa-area radio, presented by *The March of Dimes*. Ramada Inn Airport, Tampa, Fla. Contact: Betsy Herman, (813) 287-2600.

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: Francoise McAvinchey, (408) 626-6222.

Feb. 3-4—*Arizona Cable Telecommunications Association* annual meeting. Airport Hilton Hotel, Phoenix. Contact: (602) 955-4122.

Feb. 5-7—32nd annual *Society of Motion Picture and Television Engineers* Advanced Motion Imaging Conference. Sheraton Centre Hotel, Toronto. Contact: John Izzo, (914) 761-1100.

Feb. 5-8—18th annual *Radio Advertising Bureau* Marketing Leadership Conference. Wyndham Anatole Hotel, Dallas. Contact: Dana Honor, (800) 722-7355.

Feb. 8-10—*North American National Broadcasters Association* annual general meeting. DIRECTV Bldg., Los Angeles. Contact: (416) 205-8533.

Feb. 18-20—"Winning at Credit," 33rd annual *Broadcast Cable Credit Association* seminar. Tropicana, Las Vegas. Contact: Mary Teister, (847) 296-0200.

Feb. 18-22—*International Radio & Television Society Foundation* 1998 Faculty/Industry Seminar. Marriott East Side, New York City. Contact: Marilyn Ellis, (212) 867-6650.

Feb. 20—*International Radio & Television Society Foundation* newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

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. 25-28—29th Country Radio Seminar, presented by the *Country Radio Broadcasters*. Nashville Convention Center, Nashville. Contact: (615) 327-4487.

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)

USA's supply-sider

If some Hollywood pundits had their way last week, the first question they'd pose to Ken Solomon would be, "Welcome to Universal Television. When are you leaving?"

And that comes after Solomon has served only four months as the president of the network division.

Yet with the recent \$4 billion investment in the division and USA Networks by Barry Diller and the possible departure of Solomon's boss and lifelong friend Greg Meidel, insiders last week couldn't help but speculate whether the 34-year-old executive will exit the company he just joined in July.

Even Diller, apparently, saw the speculation coming—which is why he contacted Solomon last week to generate new enthusiasm for USA Networks in spite of what could happen to Meidel, an insider says (see story, page 14). Diller was genuine in his goal of convincing Solomon of the bright days ahead, says a Universal source.

Change has always seemed to suit Solomon well, from his days in school to his successful rise in television. Recognized early as a high achiever, Solomon finished high school at 15.

Business acumen was in the family (his grandfather started the famed Club 21 in New York). Solomon saw a potential cash windfall in creating his own mobile deejay company, Disco to Go. The part-time gig not only was a hit in his Palm Springs, Calif., hometown but helped pay the bills at the University of California, Los Angeles.

Solomon found other ways to sow his creative oats. While in high school, he realized he had a flair for magic. However much he enjoyed the "now you see it, now you don't" life, Solomon is no frustrated performer.

"You get to a point where you don't want to be the center of attention. I could never give the people enough. They were never satisfied. It's hard to be constantly on stage," he says. "At the end I was more intrigued by the bigger picture of the process, the business."

A tip from Meidel, an old Palm Springs buddy who was then division manager for Paramount Domestic Syndication (now the CEO of USA Networks' TV production and distribution company), led to Solomon's first TV job—research intern for Paramount.

Solomon later convinced Paramount to let him sell syndicated product, finding a niche in targeting the smallest markets



"You need to understand and be able to speak the creative language, because at the end of the day, it's about attracting audience."

Ken Andrew Solomon

President, Universal Television, Los Angeles; b. Jan. 6, 1963, New York; BS, sociology, University of California, L.A., 1985; Paramount Domestic Television: research intern, L.A., 1982-83; account executive, western region, L.A., 1983-85; eastern division manager, New York, 1985-89; vice president, eastern regional manager, Buena Vista Television, New York, 1989-92; executive vice president, general sales manager, Twentieth Television, L.A., 1991-94; executive vice president, distribution, Fox Broadcasting Co., L.A., 1994-95; co-head of television, DreamWorks SKG, L.A., 1995-97; current job since July; m. Lissa Cameron, May 25, 1991; children: Melissa, 16, Max, 4, and Sam, 1

throughout the nation. His work in distribution eventually led to an offer from Buena Vista Television, where Solomon joined Paramount alums Michael Eisner, Jeffrey Katzenberg and Rich Frank, among others.

Fox came calling in 1991, offering Solomon the job of executive vice president of distribution. Once again, he ran into some Paramount alumni: Meidel, then the president of Twentieth TV, and Diller, then the chairman of Fox Inc.

With such a hefty background in distribution—he spent another two years at DreamWorks—Solomon says it's natural for some to assume he's better suited to the station rather than to the creative world. Yet his transition in July to Universal was relatively seamless, Solomon says. He's already striving to make a mark: The division has signed actress/writer Carrie Fisher and *Seinfeld* star Jason Alexander to development deals and has recruited gospel music artist Kirk Franklin and MTV personality Bill Bellamy to star in future comedies.

"The truth is, I approach the distribution business from an equally creative and business standpoint," Solomon says. "When I went into TV stations, I was there to talk about what their audiences wanted to see. Here is the feeling that the show creates and why it is going to work for your audience."

"You need to understand and be able to speak the creative language, because at the end of the day it's about attracting audience. ... We all tend to compartmentalize people. But we're all in the same business. We just emphasize different parts of it."

Although he sees Diller's investment as an exciting turn of events—a visionary, Solomon calls Diller—Solomon sees no change in the network TV division's goal to become a key supplier in Hollywood.

"If it makes sense to do business with USA Networks, be it USA or Sci-Fi, we would in all likelihood be doing it anyway," says Solomon, who stays competitive away from work by playing on a softball team with former L.A. Dodger Steve Garvey. "We already have an hour show called *Sliders* that's moved off Fox, that went to Sci-Fi. We will look at them as buyers, the same way we've always done."

"The only difference is [that] USA's growing curve is going to accelerate. As they become more successful, they become even better buyers. Hopefully they will facilitate good shows, which is what we're trying to do."

—Lynette Rice

BROADCAST TV

C. Richard Allen, senior VP, business development, Discovery Communications, Bethesda, Md., joins National Geographic Ventures, Washington, as president/CEO.



Sass

Stephen Sass, VP, business affairs, Universal Television Enterprises, Universal Studios, joins NBC Studios, Burbank, Calif., as senior VP, business affairs.

Appointments at WXYZ-TV Detroit:

Tom Burke, news director, WCMH-TV Columbus, Ohio, joins as executive producer; **Geoff Larkin**, dayside executive producer, WTSP(TV) St. Petersburg, Fla., joins as evening executive producer; **Michelle Donaldson**, producer, Victor Harder Productions, Bloomfield Hills, Mich., joins as Healthy Living producer.

Joan Turner, national sales manager, WDBJ(TV) Roanoke, Va., named general sales manager.

Layne Leslie Britton, president/COO, Ticketmaster Ventures, joins UPN, Los Angeles, as executive VP, business operations.

Bill Diaz, VP, marketing, Media General Broadcast Group, Tampa, Fla., named VP, broadcast stations.

John Williams, VP/GM, WPSD-TV Paducah, Ky., has retired. Williams had been with the station since 1964 and GM since 1977. Richard Paxton, president of WPSD-TV, will assume the role of general manager.

Scott Steiner, local sales manager, KSAZ-TV Phoenix, joins KRIV(TV) Houston as VP/GM.

Oveda Brown, research director, WCPX-TV Orlando, Fla., joins Window to the World Communications Inc., Chicago, in same capacity.

Paul Moniz, reporter/fill-in anchor, WNBC(TV) New York, joins *Extra*, Burbank, Calif., as correspondent.

Bennett Fogel, VP/GSM, KCAL(TV) Los Angeles, joins Univision Communications Inc., New York, as senior VP,

network sales and marketing.

Shelly Maxwell, VP, programming, WNAB(TV) Nashville, named GM.

Dean Goodman and **Jay Hoker** join Paxson Communications Corp., West Palm Beach, Fla., as president, Paxson Television Network, and president, Paxson Television Stations, respectively.

PROGRAMMING



Dwek

Rob Dwek, executive VP, series programming, ABC, joins Fox Broadcasting Co., Los Angeles, as executive VP, comedy and drama series.

Gina Brittle Mackey, free-lance producer, reality-based

programming, joins Tribune Entertainment Co., Los Angeles, as director, development.

Lynn Smith, regional sales manager, Paracel Online Systems Inc., Dallas, joins WETA-TV-FM Washington as national sponsorship director.

Jeri Sacks, VP, international sales, Orion Pictures, joins Tribune Entertainment Co., Los Angeles, as VP, pay/cable and ancillary sales.

Susan Kiel, director, affiliate promotion, Fox Broadcasting Co., New York, named associate VP, station promotions, Fox Kids Network.

Anne Corley, VP, corporate communications, Metro-Goldwyn-Mayer Inc., joins Univision Communications Inc., Los Angeles, as VP, public relations.

JOURNALISM



Culver

WCBS-TV New York, named weekday anchor.

Mark Strehl, lead meteorologist, WISN-TV Milwaukee, joins WIFR(TV) Freeport, Ill., as meteorologist on 5, 6, and 10 p.m. newscasts.

Allan Chernoff, correspondent, CNBC, New York City bureau, named senior correspondent.

Appointments at WMAQ-TV Chicago: **Lisa Hudson**, assistant news director, KTVK(TV) Phoenix, joins as dayside senior producer; **Pamela Wessman** joins as morning senior producer; **Kim Vatis**, reporter, WCPX-TV Orlando, Fla., joins in same capacity; **Griff Potter**, executive producer, WAFB(TV) Huntsville, Ala., joins as news director.

Jim Garrott, assignment manager, KARE(TV) Minneapolis, joins WEEK-TV Peoria, Ill., as news director.

Appointments at KVELY-TV Fargo, N.D.: **Tom Molitor**, managing editor and news producer, named news director; **Robin Huebner**, co-anchor/producer and host/producer, *Health Talk*, named assistant news director.

Bravo restructures management team

The management team at Bravo has been restructured with the following appointments in Woodbury, N.Y.: **Jonathan Sehring**, senior VP, programming and production, named president, IFC Films; **Ed Carroll**, senior VP, marketing and program packaging, named GM/executive VP, Bravo and IFC; **Joe Cantwell**, senior VP, affiliate sales and relations, named executive VP, media distribution and development; **Cynthia Burnell**, senior VP, business development, named GM/senior VP, Bravo International.



Sehring



Carroll



Cantwell



Burnell

RADIO

Rick Peters, president, Peters Communications Inc., joins Southern Star Communications, Atlanta, as president/CEO, southeastern group of stations.

Pat McDonnell, general sales manager, WPCI(FM) and WGST-AM-FM Atlanta, named GM, WGST-AM-FM and the Georgia News Network.

Jeff Laird, owner, WEMR-AM-FM Tunkhannock, Pa., joins WGRX(FM) Baltimore/Westminster, Md., as GM.

Ronald Geichman, sales manager, WSYX(TV) Columbus, Ohio, joins WJZA(FM) and WCKX(FM) Columbus as general sales manager.

CABLE

Tom Farmer, senior producer/director, and **Glenn Meyer**, programming manager, SportsChannel Ohio, Cleveland, named executive producer and director, programming and operations, respectively.

Lynn Picard, senior VP, advertising sales, Lifetime Television, named chair, Cabletelevision Advertising Bureau, national sales advisory board, New York; **Danielle Maged**, consultant, Fox Sports International, joins ESPN International, New York, as director, strategic planning; **Jessamy Tang**, director, sales planning and administration, ABC Radio Networks, joins ESPN Enterprises, Bristol, Conn., as director, Appointments at Disney Channel, Burbank, Calif.; **Adam Bonnett**, director, current series, live-action produc-

tion, Nickelodeon, joins as director, original programming; **Michael Healy**, director, motion pictures for television, CBS, joins as VP, original movies.

Appointments at Odyssey, New York; **Anne Morgan**, independent acquisitions

consultant, joins as director, acquisitions; **Michael Gallo** joins as director, affiliate relations, Northeast region.

Andrea Levitt, VP, legal affairs, TriStar Pictures, joins Encore Media Group, Englewood, Colo., as senior counsel, legal department.

Appointments at CBS Cable, Stamford, Conn.; **Yvette Eskridge**, financial planning manager, Group W Satellite Communications, named controller, sales and marketing; **Rob Weir**, senior financial analyst, Century Communications, joins as controller, new businesses.

DEATH

George A. Baron, 72, radio station owner, died of cancer Nov. 14 in Santa Monica, Calif. Baron founded and operated KSRE(FM) Los Angeles, which went live in 1960 and stayed on the air for 26 years. Baron's broadcasting career began in 1946 as an NBC page. He is survived by his wife, Diane, and five children.

—Compiled by Denise Smith
e-mail: d.smith@b&c.cahners.com

Ann Bishop dead at 66

Ann Bishop was "a beacon of light for Miami viewers," recalls colleague and friend Steve Wasserman, general manager of KPRC-TV Houston. Bishop died Nov. 14 of colon cancer at her home in Miami. She was 66.

At 64, Bishop was still anchoring the evening news on WPLG(TV) Miami after 25 years with the station, first as an on-air reporter. "She was one of those old-fashioned reporters who had a big Rolodex," says Jim Snyder, former vice president of news for WPLG parent Post-Newsweek Stations. She maintained those contacts throughout her career at WPLG, where she took the anchor seat in 1977 as South Florida's first major-market female anchor.

"She was a number-one anchor before a lot of stations even made women anchors," Snyder says, and "once she became number-one she stayed number-one until she retired."

Bishop, born Hariette Ann Hines, spent years trying to break into television news. She worked at Miami's WCKT(TV) (now WSVN) as an assistant in the public service department and tried to get promoted to an on-air reporting position. When it became clear that was not in the cards, she returned to her hometown of Rochester, N.Y., and worked as an advertising copywriter. Her break in television came from WJZ-TV Baltimore, where she worked as a reporter for five years before moving to WPLG. She shared the WJZ-TV stage with another pioneering woman broadcaster, then-reporter Oprah Winfrey.

Bishop retired from the anchor desk in 1995 but continued consulting with the station for another year. WPLG News Director Tom Doerr says Bishop's age was never an issue, but that she "notoriously lied about her age." Snyder and Wasserman recall a don't-ask-don't-tell policy regarding the age issue.

Wasserman says, "There are a zillion folks in the TV business who would admit to you that part of their success is due to apprenticing under Ann." Snyder agrees. "As the years went by she was a challenge to a lot of young producers. She made them write well and made them make good news judgments." He adds: "A lot of people learned how to do local television by working with Ann Bishop."

—Sara Brown

H. Moody McElveen Jr., 1922–1997

As one of the earliest successful UHF broadcasters in the country, H. Moody McElveen's broadcasting career spanned four decades. He started at WCOS(AM) Columbia, S.C., first on the air and later as program director. In 1947 he became general manager at WNOK(AM) Columbia. While there, McElveen helped to launch WNOK-TV (now WLTX), one of the oldest UHF stations in the U.S. By the late 1950s McElveen had become a nationally recognized advocate of UHF television. He served on national committees and testified before the FCC and the U.S. Senate. In 1959 he put WNOK(FM) on the air. At that time most experts thought that FM would never achieve parity with AM, but McElveen predicted that FM would one day replace AM as the dominant format. His prophecy came true by the time he retired as executive VP, WNOK-AM-FM-TV, in 1978. Active in many industry associations, both McElveen and his son, Bill, recently elected vice chairman of the NAB radio board, were inducted into the South Carolina Broadcasters Hall of Fame. Besides his son, he is survived by his wife, Dorothy; a daughter, Peggy, and two sisters.



—Denise Smith

Broadcasters last week gave the FCC their new plan for matching each TV station with a digital TV channel.

Aimed at cutting down on interference among digital TV stations, the plan makes 357 changes to the channel allotment table that the FCC issued this spring. The groups supporting the new submission included the NAB, the Association for Maximum Service Television, CBS and ABC.

Among the networks, NBC and Fox did not sign the filing. FCC officials last week were deciding how to review the submission. Sources say the commission will consider the filing, but last week had not decided whether to solicit public comments on the revisions. Senate Commerce Committee Chairman John McCain (R-Ariz.), meanwhile, warned the FCC to restructure the allotment table only as a last resort. In a letter to the commission, McCain told the FCC



to steer clear of writing any digital TV programming rules: "It is the prerogative of Congress." McCain also plans to meet with broadcasters early next year to discuss their public service obligations now and as they move to digital, he said in a speech to the Arizona Broadcasters Association last Friday.

The WB is crediting itself as the only network to pick up all of its shows for the rest of the season. Last week, the network picked up additional episodes of *The Tom Show* and *Alright Already*, along with *Unhappily Ever After* and *Nick Freno: Licensed Teacher*. The WB had already announced

pickups for its Monday and Wednesday night shows, along with Sunday's *The Parent 'Hood* and *The Jamie Foxx Show*. The WB enjoyed its highest week ever in households Nov. 10-16 with a 3.3 Nielsen rating.

Tomorrow (Nov. 25), **the FCC will vote to start implementing the commission's new authority to auction analog broadcast licenses.** In the new commission's first open meeting, the commissioners also will be inviting comment on creating a new set of "comparative criteria" for choosing among competing license applications.

House Commerce Committee Chairman Tom Bliley Friday told lawyers for Franklin Haney that the committee will consider issuing a subpoena for documents if Haney does not provide information requested about the new FCC headquarters

Columbia TriStar unveils new productions

Columbia TriStar Television Distribution has announced new syndication projects with Michael Moore, Ed Lover and the House of Blues and a proposed soap opera with romance novelist Barbara Taylor Bradford.

Columbia officials also put out word that they are looking to take their syndication act into cable and to expand international syndication sales. Separate executive teams have been designed to oversee development of syndicated reality, comedy and drama programs. Russ Krasnoff, Columbia TriStar Television Distribution executive vice president, is overseeing all three units. Paul Frank is vice president of comedy and drama development, and Melanie Chitek, formerly vice president of development, is vice president of reality programming. Zackary Van Amburg was named director of development.

TV Nation and "Roger and Me" star Moore has an overall deal with Columbia TriStar Television and has shot a pilot for *The Michael Moore Show* with the syndication department. The show is described as a combination of a talk show and Moore's witty field reporting. Longtime Hollywood producer Don Mischer is Moore's executive producer.

Columbia TriStar joined in the proposed House of

Blues variety show project, which the Blues club chain announced a few months back with the Larry Thompson Organization. The show is less music and more tattoos and body piercing, sources say.

Lover, former co-host of MTV's hip-hop *Yo! MTV Raps* and a New York-area radio personality, is working with Columbia TriStar execs on a talk and variety show strip. Sources say the show may be slated for late night as a companion to Columbia's *Vibe*. Columbia officials say no decision has been made on whether it will run in daytime or late night.

The syndication department also is looking to get into soap operas. The proposed project with Bradford, who has 14 bestsellers to her credit, could be just the first, sources say.

Columbia TriStar is also developing two other shows, a teen skewing talk show with former MTV VJ Karen Duffy. A revised version of the \$25,000 Pyramid with Chuck Woolery at the helm is in the works. Sources say Woolery, who also hosts Columbia TriStar's current game show, *The Dating Game*, will do double duty next season if Pyramid is given the green light.

—Joe Schlosser

by Dec. 2. The committee earlier this month asked Haney, an investor in the Portals development slated to become commission headquarters, a series of questions about his relationship with Washington lobbyist Peter Knight. In a letter Friday, Bliley and Representative Joe Barton (R-Texas) complained that the response from Haney's lawyers contained none of the requested information.

CBS owned-and-operated stations earned their highest nightly ratings of the season on Nov. 16.

The top six markets—New York, Los Angeles, Chicago, Philadelphia, San Francisco and Boston—averaged a 17.1 Nielsen rating/12 share, while all 13 stations averaged a 16.8/25. The network dominated the night in households, earning a 15.2/24 over NBC's 7.4/12 and ABC's 7.5/12. Among adults 18-49, Fox dominated the night with a 9.9, followed by CBS (6.1), ABC (4.8) and NBC (5.2).

ABC will pick up the back nine episodes of the critically acclaimed but ratings-challenged *Nothing Sacred*, but the show's producer may still have some business to resolve with the network—namely, more money. An insider says Twentieth Television may be looking for a high license fee for the drama about a priest struggling with his faith, because it has little back-end syndication value. The series has averaged a 4.8 Nielsen rating/8 share in households and a 2.0/6 in adults 18-49.

Roy Danish, 1919-1997

Roy Danish, 78, former director of the Television Information Office, New York, died Nov. 20 at Berkshire Medical Center, Pittsfield, Mass., from complications related to a perforated ulcer. Danish headed TIO, the public information arm of the NAB, for 25 of the office's 29 years (from 1961 to 1986). TIO was founded in 1959 and phased out in 1988. Among its missions was to present the industry's views on the First Amendment and, as Danish put it, "to provide a two-way bridge of understanding between the television industry and its many publics."



Danish in 1980

Before joining TIO, Danish, a graduate of Columbia and Harvard Business School, was an executive with the Interpublic Group of Companies. Before that he was with the Mutual Broadcasting System, where he rose to vice president and assistant to the president.

Danish is survived by a brother; two daughters, Elisabeth and Caroline, and three grandchildren.

ABC—which relies on the studio for the successful comedy *Dharma & Greg* and drama *The Practice*—might be willing to pay the price. A studio spokesperson declined comment. Whatever the outcome, *Nothing Sacred* won't remain on Thursday; ABC has notified the studio that the show will move to Saturday, most likely at 8 p.m. In other pickups, ABC has ordered the back nine episodes of the freshman drama *Cracker* from Kushner-Locke.

The FCC last week signed off on Clear Channel Metroplex's \$693 million deal to buy 43 radio stations from Bud Paxson. (The price also included six radio networks, two minor-league sports teams and 526 billboards.) The FCC Mass Media Bureau, which

approved the deal on delegated authority from the full commission, also approved Clear Channel Radio's acquisition of another six stations from Capitol Broadcasting LLC. As part of its approval, the FCC is allowing Clear Channel to own a UHF TV station and seven radio stations in the

Mobile/Pensacola market. In the Jacksonville/Brunswick market, the FCC is allowing Clear Channel to hold a UHF station and six radio stations. Both waivers are contingent upon the outcome of the FCC's pending review of its ownership rules.

Walt Disney Television Animation has established a team that will create new cartoons featuring the studio's biggest stars. The 22-minute cartoon series—*Mouseworks*—is targeted for debut in January 1999.

The U.S. Court of Appeals for the District of Columbia last week threw out an FCC order restricting the American Family Life Insurance Co. of Columbia (AFLAC) from requiring candidates to sign waivers as a condition to purchasing advertising time. The court vacated the FCC order after determining that AFLAC's exit from the TV business had rendered the order irrelevant.



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Incorporating The Fifth Estate TELEVISION Broadcasting

Seventh Heaven

Bud Paxson's new network could become a barometer of the strength of the religious right or a referendum on Paxson's contention that women control the remote (or, perhaps, simply a test of the strength of G-rated evergreen product).

Although Paxson says there will be no preaching on the network, there will be an overnight block of religious-themed shows, and Pax Net's entertainment programming will be selected with an obvious message in mind. "Jesus delivered only one sermon, the Sermon on the Mount," Paxson pointed out last week. "The rest of the time he told parables and stories. He delivered the message of the Lord through stories, and that is what we are going to do through drama at Pax Net."

Combining the family friendliness that is back in fashion—see CBS on Friday or The Family Channel any day—with the family-values morality that made the "Book of Virtues" a runaway bestseller sounds like a business plan from here (and just ask Lifetime's Doug McCormick about the value of targeting women).

He's got the platform, the plan and the programs. Now all he needs is the eyeballs. Is there room for seven at the table? We'll find out, beginning next August, whether Paxson can get a "peace" of the action.

Bullies' pulpit

Senate Commerce Committee Chairman John McCain (R-Ariz.) produced a gem of a letter last week (more like a lump of coal, actually) that illustrates what is most out of joint about the government's relationship to the media.

In a note to new FCC Chairman William Kennard, McCain cautioned the commission about revising its digital TV allocation plan. (The Association for Maximum Service Television has asked for a revision, citing too much interference at the fringes of stations' signals.) He followed that caution with a warning that, for a moment, made us wonder

whether he should be penning editorials for this page.

McCain warned the FCC that its "job is to successfully create [digital TV and radio channels], not program them [bravo!]. ... I do not feel it is appropriate for the commission to continue to advocate specific programming obligations for digital channels [bravissimo!]."

Was Senator McCain taking a strong stand against government intervention in program content? Was the senator realizing that broadcasters must program to the dictates of their own conscience and the wishes of their audience? Naaaah. His kicker made it clear where he stood, which is squarely between broadcasters and viewers. "It is the prerogative of Congress [emphasis ours] ... to determine what, if any, new programming obligations ought to apply to digital television or radio channels," he insisted.

So what we have is the FCC and the Congress (and the administration if you throw in the Gore commission) in a power struggle over who gets to bully broadcasters and micromanage content. Sadly, the real losers in this battle will be the American viewers, whose viewing options Washington is working overtime to co-opt.

A 19-inch RCA is just \$179.99

When we first reported last February that FCC candidate Harold Furchtgott-Roth did not own a TV set, we suggested that he might go out and buy one. We still think it's a good idea. Our read of Furchtgott-Roth is that he takes the First Amendment literally and will resist FCC proposals that intrude into programming. But we think he will be able to better defend broadcasting's freedoms if he doesn't have to defend himself against charges that he really doesn't know what's going on in TV land. That said, we still look forward to the day when programming issues are so removed from the purview of the FCC that a commissioner would no more need a TV set to do his job than he would a toaster.

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