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TOP OF THE WEEK / 6

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

Hindery talks tough to turn TCI around  Leo Hindery's candor about the industry's downbeat outlook on TCI is getting good reviews from cable analysts. Even his skeptics are beginning to give him the benefit of the doubt. / 11

MCI launches cable, 'Net service  MCI Corp. says it's negotiating with Arizona MSO Post-Newsweek Cable and other operators to provide cable services in several Midwest states. The company also announced partnerships with telephone and power companies to provide Internet, wireless and long-distance services through local distributors in Iowa. / 16

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

BROADCASTING / 35

Fox will offer 16 comedies, nine dramas  Sixteen comedies and nine dramas—involving such talent as Damon Wayans, David E. Kelley, Ivan Reitman, Brillstein/Grey, Danny Jacobson and Shaun Cassidy—highlight Fox's development slate for fall. / 36

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

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

CABLE / 52

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

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

Modems moving quickly to broader market  MSOs are betting that adopting an interoperability standard could popularize modems in mass markets. / 72

TECHNOLOGY / 75

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

ABC, NBC, CBS & FOX
Broadcasters sweeten DTV pot

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

By Chris McConnell
WASHINGTON

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

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

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

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

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

Last week's schedule would instead require 21 of the 26 O&Os to deliver DTV within three years. The schedule also involves group owners. Gannett, for example, pledged to provide DTV signals from eight of its stations during the first three years, and A.H. Belo said it would outfit six stations.

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

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

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

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

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

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

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

A cynic would think that broadcasters just don't want someone else to have them," he said. He cited News Corp.'s plans in particular, stating that "the amount that Sky proposes to spend on exploiting the DTV licenses in the next three years is probably less than one month's interest payment on what it is spending on the [DBS] satellite.

Last week, some FCC officials continued to express concern about Fox's interest in sending terrestrial DTV signals and pointed to the network's plans in the top 10 markets. Fox stations or affiliates would deliver a DTV signal to five of the top 10 markets within three years, under the new industry proposal.

"That is going to hurt adoption of receivers," one official said, stressing the lure of Fox's sports programming. The three other networks all would be represented in at least eight of the top 10 markets within three years, with ABC reaching all 10.

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

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

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

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

"I think it pretty much gives us everything we could expect or hope
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WARNER BROS. DOMESTIC TELEVISION DISTRIBUTION
Top of the Week

McCain: Cover yourselves

Senator says TV news should report on its own pork

By Heather Fleming

WASHINGTON

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

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

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

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

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

“What else is new?” one broadcast industry source commented.

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

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

MCI launching cable, 'Net service

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

MCI says it is negotiating with Phoenix-based MSO Post-Newsweek Cable and other operators in an effort to provide cable services in several Midwest states. The company announced its plans during a press conference last week, where it unveiled partnerships with local telephone and power companies to provide Internet access, wireless communications and long-distance services through local distributors in Iowa.

MCI is trying to set up such local relationships in a reported 270 Midwest towns in an effort to save money on building new fiber-optic networks in rural areas.

“As we do with MCI’s wireless strategy, we have arrangements with other service providers, where we can leverage the buying power and strength of the combined resources of these various partnerships and bring additional services to these towns,” says Whitey Bluestein, MCI vice president for local business development. “To the extent that we have arrangements with cable companies in the partnership who are in the video business, we will take the services they offer. We ourselves are not in the cable industry and don’t have plans to enter into it.”

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

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

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

March 24 1997  Broadcasting & Cable
Hindery talks tough to turn TCI around

New president’s talk is getting some approval from analysts

By Price Colman

NEW ORLEANS

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

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

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

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

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

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

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

“I don’t need to send any more messages,” he said. “If they have not gotten the message by now, they’re not going to get the message. It’s time to go do some deals. If they haven’t gotten the message by now, they’ll be the last guys I talk to.”

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

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

“He said this company in the past has had an arrogance problem and anybody who is insensitive to customers or municipalities will be fired,” said one analyst who met with Hindery at the NCTA show. “That shouldn’t be terribly huge news, but coming from [TCI] it is.”

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

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

Arbitration panel could provide faster track to final retransmission approval

By Heather Fleming
NEW ORLEANS

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

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

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

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

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

"Before you see Rupert Murdoch's plans come to fruition, people are taking a close look at whether this is in the national interest," Stephen Effros, president, Cable Television Association, said about Sky's plans.

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

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

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

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

Tauszin calls for programing hearings

By Paige Albinak
NEW ORLEANS

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

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

Tauzin, chairman of the House Telecommunications Subcommittee, suggested that the public loses from rising programing prices because operators either stop carrying higher-priced channels or move them to a more expensive tier. Sources say that licensing fees for ESPN, one of the most expensive networks, have run approximately 70-80 cents per subscriber and that the network has started asking for nearly $1.

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

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

The Senate does not plan to look at programing specifically, but Commerce Committee Chairman Senator John McCain (R-Ariz.) will cover the issue when he holds hearings on multichannel video competition April 10.

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

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

Number-one MSO TeleCommunications Inc. has been the most vocal about the rising cost of programing, but spokesperson Bob Thomson says TCI does not seek a legislative solution. "We do think that Congress needs to start paying attention to this, but it is certainly much too early to start talking about legislative solutions," he says.
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NSI: Wrap Metered Markets: 1/30 - 2/26/97 [Weighted Ratings 3-6 pm].

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NBC stations get effective agreement on exclusivity

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

By Lynette Rice

HOLLYWOOD

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

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

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

"All the participants in [Thursday’s] meeting concur that the tactics for achieving mutual goals necessitate exploration, assessment and discussion and made a commitment to meet immediately to do so," according to an NBC statement. "Neil Braun and the NBC affiliate relations team will work closely with affiliate representatives to ensure that the issues addressed in the meeting will be followed up and moved forward."

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

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

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

'ET' locks up slots through 2000

Strip renewed in prime access in major markets

By Cynthia Littleton

HOLLYWOOD

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

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

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

Hard Copy’s ratings are off and its image problem with some advertisers and celebrities persists, but Paramount says it still has a lot of faith in the franchise. With a new effort to add lifestyle segments and consumer news, the fast-paced half-hour has been slotted as a local news lead-in in New York, Baltimore and other major markets.

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

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

King World’s news magazine Inside Edition and Warner Bros. Extra rebounded in some markets in February after falling off in recent sweeps. Inside Edition’s momentum has been fueled in part by unprecedented critical acclaim. The show recently became the first syndicated magazine to receive the prestigious George A. Polk journalism award and the first to win a National Press Club honor for investigative reporting.

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

'ET' celebrated its 16 years with major renewals.
Buyers aplenty for Heritage

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

By Elizabeth A. Rathbun
WASHINGTON

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

Who doesn't?

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

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

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

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

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

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

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

Heritage's largest TV market is Oklahoma City, where it owns Fox affiliate koki-tv (ch. 25). Heritage also owns ABC affiliates wchs-tv Charleston, W.Va. (ch. 8), and weaw-tv Mobile, Ala./Pensacola, Fla. (ch. 3). Heritage also has an LMA with an option to buy WB affiliate WLOX (TV) (ch. 35) in Fort Walton Beach, Fla./Mobile, Ala./Pensacola.

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

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

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

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

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

Stevens says. Jacor CEO Randy Michaels declined comment.

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

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

Acme making TV debut in Oregon

WASHINGTON—WB Network supporters, led by network chief Jamie Kellner, will pay $17.6 million for kwvb(sin)c Salem/Portland, Ore. With WB steering clear of actually owning kreb—"and up to $400 million worth of other TV's that the group wants to buy—FCC documents list the buyers as Kellner consultant Tom Allen and Douglas Gealy, who likewise is working on WB distribution plans.

Their company has been dubbed Acme Television Holdings, a reference to Warner Bros. "Road Runner" cartoons, which feature "Acme" products.

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

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

EHR
Cochran takes over at RTNDA

By Harry A. Jessell

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

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

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

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

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

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


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

New York

Classic question

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

D&R pickups

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

Atlanta

Fore!

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

NAB says effort attempts to control programing

By Chris McConnell
WASHINGTON

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

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

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

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

Others backing the bill were senators Mike DeWine (R-Ohio), Herbert Kohl (D-Wis.) and Joseph Lieberman (D-Conn.).

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

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

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

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

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

But the senators say their antitrust exemption would not cover limits by the industry on the types of products to be advertised on television. "It wouldn't limit what you could advertise," says Brownback, stressing the sponsors' intention to focus on TV programing content.

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

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

Markey seeks new foreign ownership cap

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

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

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

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

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

Markey discussed his bill last week at a House hearing on the WTO agreement. FCC Chairman Reed Hundt, who testified at the hearing, said he thought the new law would be a good idea.

"The law is not as clear-cut on this issue," Hundt said. "Legislation...would be very wise and prudent."
No static, please

88 AM stations may use spectrum reserve under FCC plan

By Chris McConnell

WASHINGTON

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

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

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

Last week's allotment plan is the commission's third attempt to pick stations to move into the new AM spectrum. The FCC has sought stations that will most improve the existing AM band by moving to the new channels. More than 700 stations have asked for a spot in the expanded territory, which promises to deliver cleaner signals to radio listeners.

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

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

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

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

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

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

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

Revised Expanded AM Band Allotment Plan

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<th>Location</th>
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list until all options of reversing the decision are exhausted.

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

Visitation rights at FCC

By Chris McConnell

WASHINGTON

The FCC says it is streamlining its lobbying rules.

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

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

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

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

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

The FCC previously has allowed the status of proceedings to change. The new rules will go into effect 30 days after their publication in the Federal Register. They will apply to pending proceedings as well as new ones.

High court will hear debate on access challenge

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

FCC, KLSX settle Stern fines

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

EEO fines

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

Wireless operators seek FCC help

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

Jackson finds 'apartheid' in media ownership

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

Cohey replaces Gips

Peter Cohey is taking over as acting chief of the FCC International Bureau. He replaces Donald Gips, who is leaving to become the Vice President's chief domestic policy adviser. The FCC's Office of General Counsel also made a series of personnel appointments last week. Among the FCC lawyers landing new jobs: Sheldon Guttmann, associate general counsel for ethics; Suzanne Tetreault, deputy associate general counsel; Susan Steiman, acting chief, Administrative Law Division; Patrick Carney, senior ethics counsel; Maureen Dugan, assistant general counsel, Administrative Law Division; and Joel Kaufman, assistant general counsel, Administrative Law Division.
Nearly 100 new cable networks have been launched in the last year alone. Although limited channel capacity has created an ultra-competitive marketplace, niche networks are fast becoming the cable carriage winners. While the key to carriage is often strong financial backing and connections to cable operators, digital technology and plant upgrades will dramatically open up the new network playing field in the near future.

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Special Report: New Cable Networks
Issue Date: May 12 • Ad Close: May 2
Wireless takes on L.A.
Telco wireless system prepares to square off against cable and DBS

By Cynthia Littleton
HOLLYWOOD

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

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

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

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

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

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

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

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

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

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

Unlike the circumstances with Tele-TV, however, Los Angeles broadcasters know Sky is banking on marketing its ability to offer local stations on its programing menu as its chief advantage over DBS market leader DirecTV.

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

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

PacTel officials are still mum on most details regarding Pacific Bell Digital TV, which has the potential to reach 3.5 million Southern California homes. The wireless system works with a set-top box and a shoe box-sized antenna on the roof. The service is expected to launch in April or May. A successful test of the technology has been running in about 500 homes, most of them belonging to PacBell employees, since January.

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

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

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

“As such, [PacTel’s system] will show the capabilities of wireless cable,” he said. “Wireless used to be a service that provided the best of the major cable channels, but as technology has increased, the depth of services it can provide, wireless is becoming a system that can provide more than most cable operators can.”
**Judge Judy brings America to court.** Judge Judy is the country’s fastest growing new strip.

<table>
<thead>
<tr>
<th>Program</th>
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<td>In Person: Maureen O' Boyle</td>
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</tr>
<tr>
<td>Strange Universe</td>
<td>+30%</td>
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<tr>
<td>Mad About You</td>
<td>+15%</td>
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<tr>
<td>Dr. Quinn: Medicine Woman</td>
<td>+13%</td>
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<tr>
<td>Access Hollywood</td>
<td>+11%</td>
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<tr>
<td>Martin</td>
<td>+9%</td>
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<tr>
<td>Hangin' w/ Mr. Cooper</td>
<td>+5%</td>
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<tr>
<td>Dating/Newlywed</td>
<td>-6%</td>
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<tr>
<td>Pat Bullard</td>
<td>-13%</td>
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<tr>
<td>BZZZ!</td>
<td>-25%</td>
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Source: Nielsen Feb 19-25/87 (1/2 to 7/28/87) n. persons w.m. 1+ (401)
It seems fitting that network shows such as The Burning Zone, Something So Right and Roar have emerged from the 14-month tenure of Greg Meidel, chairman of Universal Televisi- 

tion Group.

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

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

Identify your most important accomplishments during the past 14 months.

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

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

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

Judge Judy is a proven local performer.

**2.0/8**  
Judge Judy NOV '96

**2.5/9**  
Judge Judy FEB '97

+25%/+13%  
RTG/SHR % INCREASE

DELIVERING SWEEP TO SWEEP RATINGS GROWTH

**1.7/6**  
Year Ago FEB '96

**2.5/9**  
Judge Judy FEB '97

+47%/+50%  
RTG/SHR % INCREASE

GROWING +47% OVER YEAR AGO TIME PERIODS

**2.3/8**  
Lead-in

**2.5/9**  
Judge Judy

+9%/+13%  
RTG/SHR % INCREASE

INCREASING OVER LEAD-IN

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

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

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

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

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

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

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

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

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

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

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

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

What's the latest on Universal's co-production pact with Germany's RTL?
We're going through co-production financing right now.
Judge Judy makes a case for an hour block.
Judge Judy provides flexibility as an hour, showing dramatic increases to stations double-running back-to-back.

<table>
<thead>
<tr>
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<td>WABU</td>
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They are already involved with financing for our Team Knight Rider, and we’ve been talking to them about Timecop [in development for ABC] and Roar [Fox] as we speak.

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

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

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

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

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

If you go the traditional window [in the pilot process],...they get picked up as pilots, and we rush out—literally from the end of February through the end of April—and scramble to produce shows on unrealistic budgets, unrealistic time sched-ules. At times, if you don’t get the top two or three people you want in casting, you settle for number nine and number 10. You would never do that in series. That is just wrong.

Can you think of a better alternative to the current pilot system?
The creative community and network should try to make it a 12-month-a-year process.

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

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

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

How has Universal responded to pressure over content ratings from Washington?
We produce programs that are in good taste for prime time. The networks should be commended. They get the short end of the stick many times when one of our illustrious senators has the audacity to criticize something like “Schindler’s List.” We, as an industry, are doing a good job in rating ourselves. I wish more people in Congress would watch our shows before they criticize. In most cases, in meetings I have attended in Washington that have included the President, I was overwhelmed that they tended to criticize when they don’t watch the product.
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Join the new age in VHF. Make Comark your new partner.
Fox struts its stuff
Comedies lead the development parade with 16

By Lynette Rice

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

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

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

Comedies


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


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

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

Dilbert—Scott Adams and Bob Stevens, executive producers (Touchstone). A live-action show based on the comic strip and bestselling books.


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

Good for Me—Martin Lawrence, Barry Vignon and Tom Walla, executive producers (HBO). Actress Tichina Arnold takes her character into the music industry in this Martin spin-off.

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


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

M.Y. 24—Brad Grey, Bernie Brillstein and Kevin Abbott, executive producers. Life backstage at a music video show.

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

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

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

Dramas

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


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


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

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

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

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

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

Alternative series

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

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

My Beautiful World—Dana Gould and Jay Kogan, executive producers. A Hollywood newspaper reporter is surrounded by absurdity.
Krasnoff will lead Columbia TriStar programming

By Cynthia Littleton

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

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

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

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

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

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

Dead end ‘Street’

It’s so long to NBC’s midseason replacement Prince Street after only two airings in temporary time slots at 10-11 p.m. Thursday (regular home of ER) and 10-11 p.m. Wednesday (Law & Order). The drama averaged a 5.9 Nielsen rating/11 share in its second week, while the special trilogy episode of Law & Order continued to shine in the ER time slot. NBC aired a repeat of The Pretender March 19, and an original episode of Dateline NBC will air March 26. On April 2, Law & Order will return to its regular Wednesday time slot, while ER returns to its normal time slot April 3.
Fox shuffles kids deck
Fox Kids will retain its weekday schedule beginning Monday, March 31: 7:30 a.m.—Spider-Man (new time); 8 a.m.—The Adventures of Batman & Robin (new time); 3 p.m.—Bobby’s World (new time); 3:30 p.m.—Bobby’s World (March 31 through April 11) and Spider-Man (special broadcast April 14-25); 4 p.m.—Big Bad Beetleborgs; 4:30 p.m.—Power Rangers Zeo.

‘Murder’ on hold
ABC’s Murder One—off the schedule since before the February sweeps—will not air as a three-part miniseries in April as originally planned, the network confirmed. Entertainment President Jamie Tarses has announced in January that the network would package the final six episodes for April 13, 14, and 17. She has said that there are no plans to cancel the Steven Bochco drama after its second year.

ABC roundup
In other news from ABC, the new daytime drama Port Charles will debut in a two-hour prime time special Sunday, June 1. The drama, a spin-off from General Hospital, will begin airing in its regular 12:30-1 p.m. time slot June 2. ■ The network will roll out its midseason comedy Soul Man (working title), starring Dan Aykroyd, April 15 at 8:30-9 p.m. Aykroyd plays a widowed minister with five kids. ■ The Wonderful World of Disney will return to ABC’s Sunday lineup beginning Sept. 21. Thirty-five films, including 17 originals, will air in the 7-9 p.m. time slot, with Disney head Michael Eisner introducing each episode. Theatricals scheduled include “Babe,” “Casper,” “Pocahontas” and “The Santa Clause.”

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

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

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

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

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

——IR

March 24 1997 Broadcasting & Cable
PolyGram looking toward television
Well-known TV agent Sanitsky will run TV division

By Cynthia Littleton

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

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

With the market for TV programming exploding in Europe, Asia and Latin America, PolyGram Television has the potential to earn the company more money over the long term than its core music and film businesses combined. Today, the $5.5 billion entertainment arm of Philips is home to rock giants like U2 and such recent box office hits as "Four Weddings and a Funeral" and "Fargo."

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

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

Sanitsky's appointment marks a significant investment in television for PolyGram. The six-year veteran of International Creative Management had to be persuaded to give up ongoing commission fees in The Rosie O'Donnell Show, which he packaged as O'Donnell's agent.

Sanitsky notes that PolyGram is one of the last established global entertainment companies without a major presence in television. But it was the company's reputation as an artist-driven shop that sold him on the job, which starts April 1.

"What I hope will make us unique is that PolyGram is a creative-driven company in the movie business as well as in the record business," Sanitsky says. "They've hired creative producers and they let them create and produce." Sanitsky says. "That's why we've seen some very innovative films come out
Offering the Big Ticket to TV’s big dance

By Lynette Rice

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

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

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

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

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

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

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

“We’ve seen the success of this genre of programing in syndication in many markets,” Ryan says. “There’s a lot of potential in this show. It hasn’t peaked yet.”

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

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

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

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

Sanitsky expects to add at least 15 development, production and sales executives to ICM’s staff of 50. Later this year, PolyGram Television will relocate from ITC’s home base in Los Angeles to a Beverly Hills high-rise originally built for financier Kirk Kerkorian’s Tracinda Corp.
start of the company's multimillion-dollar deals with producers Warren Bell (Life's Work) and Brad Hall (The Single Guy), whose contract includes a three-series commitment to CBS.

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

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

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

In the meantime, Big Ticket’s talk show spoof Night Stand with Dick Dietrick is still hanging in on E! Tele

vision.

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

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

---

**Courtroom expansion**

By Cynthia Littleton

**P**

etrial motions are getting under way for the revival of The People’s Court this fall.

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

Martin, a 20-year veteran of WNBC-TV New York, will serve as in-studio anchor, introducing each case and fielding viewer questions during the call-in segment. Levin, a lawyer and former law professor who was a consultant to the original 1981-93 series, will provide legal analysis and interpretation.

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

As of last week, WBZ was cleared The People’s Court for a fall start on 119 stations covering 79% of the country.
As part of our May 12 issue, Broadcasting & Cable is proud to officially present the Peabody Awards Souvenir Journal. This exclusive special section will serve as the event program at the May 12 awards gala and will also run in the May 12th issue of Broadcasting & Cable. A portion of your ad dollars will be donated to the Peabody Awards Fund dedicated to continued excellence in broadcasting and cable.

The singularly prestigious Peabody Awards — administered by the University of Georgia’s College of Journalism and Mass Communication for 55 years — recognize distinguished achievement and meritorious public service. A universal symbol of extraordinary accomplishment, a Peabody Award is a highly coveted prize in television, radio and cable.

Your message in this issue provides an outstanding forum to honor Peabody Award-winning broadcasters and programming. It’s also an excellent opportunity to reach 35,000 leading decisionmakers in television, cable, radio, multimedia and new technology, along with Peabody Award event attendees. To congratulate the winners and show your support, call your sales representative to reserve your advertising space today.

Special Report: 1997 Peabody Awards Souvenir Journal
Issue Date: May 12 • Ad Close: May 2
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Special Report: 1997 Peabody Awards Souvenir Journal
Issue Date: May 12 • Ad Close: May 2
Bonus Distribution: Peabody Awards Luncheon
Down under show eyes gaps over here

Village Roadshow hopes strip cancellations will pave way for ‘Pacific Drive’

By Cynthia Littleton

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

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

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

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

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

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

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

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

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

The games CTTD plays
Game shows remain high on the list of development priorities for Columbia TriStar Television Distribution. CTTD is working on renewals for The Dating Game and The Newlywed Game, but the studio is also talking with its station partners about other evergreen formats in the Columbia vault, including Treasure Hunt and The $25,000 Pyramid. The Dating/Newlywed Hour has been picked up for a second year by 80 stations covering roughly 40% of the country. While the game show block has been a modest performer to date, CTTD is looking for upgrades from morning to after-school (post-1 p.m.) time slots to give the shows a better chance to reach their target audience of teens and young adults.

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

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

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

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

THIS WEEK:

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

SO FAR IN 1997:

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

SAME PERIOD IN 1996:

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

Source: Broadcasing & Cable

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

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

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

Formats: AM: news/talk; FM: AC

Affiliation: NBC

Broker: Blackburn & Co.

KWBP(TV) Salem/Portland, Ore.

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

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

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

Facilities: Ch. 32, 3,577 kw visual, 358 kw aural, ant. 1,786 ft.

Affiliation: WB

WXXV-TV Gulfport, Miss.

Changing Hands

The week’s tabulation of station sales

<table>
<thead>
<tr>
<th>TV</th>
<th>Affiliation</th>
<th>Facilities</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>KAAL-TV Austin, Minn.; KODE-TV Joplin, Mo., and KTWO-TV Casper and satellite</td>
<td>KKTU-TV Cheyenne, Wyo.</td>
<td>Broker: Blackburn &amp; Co. (seller); Kalil &amp; Co. (buyer)</td>
<td>$40 million cash</td>
</tr>
<tr>
<td>KTSN-TV-AM-FM El Paso</td>
<td>Broker: Watts Broadcasting Corp., Joplin, Mo.</td>
<td>Buyer: Communications Corp. of America, Lafayette, La.</td>
<td>$30.5 million for stock</td>
</tr>
</tbody>
</table>

Harris congratulates Oregon Public Broadcasting, Portland, which is using a Harris solid state DTV transmitter to broadcast the first Digital TV signal in the state of Oregon.

Harris is proud to be OPB’s DTV partner.

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and Frank Kalil

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Kalil & Co., Inc.

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

Facilities: AM: 990 khz, 5 kw day, 500 w night; FM: 99.9 mhz, 34 kw, ant. 1,278 ft.; KSBL-FM: 101.7 mhz, 310 w, ant. 810 ft.
Formats: AM: talk; FM: rock; KSBL-FM: soft AC
Consultant: Jay Meyers (seller)
KUMU-AM-FM Honolulu
Price: $2.8 million
Buyer: Pacific West Broadcasting Inc., Kailua, Hawaii (Jeff J. Coelho, president 50% owner/ treasurer of seller); no other broadcast interests
Seller: John Hutton Corp., Honolulu (John H. Weiser Jr., president/ owner; Jeff J. Coelho, treasurer); no other broadcast interests
Facilities: AM: 1500 khz, 10 kw; FM: 94.7 mhz, 100 kw, ant. -62 ft.
Formats: Both easy listening
WJPF(AM) Herrin–WXLT(FM) Carterville/Herrin, Ill.
Price: $1.25 million
Seller: Robert A. Ferrari, Herrin; no other broadcast interests
Facilities: AM: 1340 khz, 1 kw; FM: 95.1 mhz, 6 kw, ant. 279 ft.
Formats: AM: news/talk; FM: AC
Broker: Media Service Group Inc. (buyer)
Price: $1.2 million
Facilities: WYRU: 1160 khz, 5 kw day, 250 w night; WLRD: 107.7 mhz, 6 kw, ant. 328 ft.
Formats: WYRU: gospel; WLRD: urban
Price: $900,000 for stock
Buyer: WLC Broadcasting Inc., Muskegon Heights, Mich. (Nathaniel W. Weils Jr., president/51% owner); owns WWOA(AM) Muskegon
Seller: WKBZ Broadcasting Inc./Grand Valley State University Board of Control, Grand Rapids, Mich. (Michael T. Walenta, principal, WKBZ)
Facilities: AM: 850 khz, 1 kw; FM: 95.3 mhz, 2 kw, ant. 360 ft.
Formats: Both AC
WDBL-AM-FM Springfield, Tenn.
Price: $580,000
Buyer: Tuned In Broadcasting Inc., Nashville (Lester L. Turner Jr., president/85% owner); owns WYBI(FM) Dickson, WRTL-FM Franklin and WRAL(AM) Smyrna, all Tenn.
Facilities: AM: 1590 khz, 1 kw day, 30 w night; FM: 94.3 mhz, 3 kw, ant. 215 ft.
Formats: Both country, urban
WMNS(AM)-WXMXO(FM) Olean, N.Y.
Price: $410,000
Buyer: Magnus Broadcasting Inc., Russell, Pa. (Michael M. Stapleford, president/60% owner); owns WRIP-FM (FM) Russell; is selling WBRF(FM) Mount Sterling, Ill.; has applied to build FM in Brookville, Pa.
Seller: Cam Communications Inc., Ridgeway, Pa. (Jon Monty Buehler, president); owns WKVE(FM) St. Marys, Pa.
Facilities: AM: 1360 khz, 1 kw day, 30 w night; FM: 101.5 mhz, 1.55 kw, ant. 405 ft.
Formats: AM: news/talk; FM: adult contemporary
WBCN(AM) Pacific Grove/ Monterey/Salinas, Calif.

Errata

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

**Price:** $6.3 million  
**Buyer:** Laralite Multimedia Systems Inc., San Diego (John T. Lynch, president/owner); is buying KHTX(AM)-KDON-FM and KTOM-AM-FM Salinas/Monterey and KROC-FM Marina/Monterey; (for other holdings, see "Changing Hands," March 10)  
**Seller:** C.R. Pasquier Properties Inc., Pacific Grove (Roger Pasquier, president); no other broadcast interests  
**Facilities:** 105.1 mHz, 1.8 kw, ant. 600 ft.  
**Format:** Oldies  
**Broker:** Media Services Group Inc.

**KFXR(FM)** Chine, Ariz., KFMQ(FM) (formerly KJJI) and KGLX(FM)  
**Gallup, N.M.**  
**Price:** $2.625 million  
**Buyer:** Roberts Radio LLC, Pleasantville, N.Y. (Robert W. Pittman, chairman/13% owner; Robert B. Sherman, president/7% owner; Alpine Radio LLC, 18.1% owner); owns KISZ(FM) Cortez and KSKE(FM) Vail, Colo., and KBAC(FM) Las Vegas/Santa Fe, N.M.; is buying KGDQ(AM)-KWXK(FM) Durango, Colo.; KENN(AM)-KRWN(FM) Farmington, N.M.; KRZQ(AM)-KFPI(FM) and K2ZZ(FM) Minot, N.D., and K2AA(AM)-K2AA(FM) and KDON-AM-FM Aberdeen, S.D.  
**Seller:** SkyNet/SkyWest Communications Inc., Gallup (Thomas C. Troland, president/owner); has applied to build FMs in Tuba City, Ariz., and Blanding, Utah. Troland has applied to build FM in Gallup.  
**Facilities:** KFXR: 107.3 mHz, 3.6 kw, ant. 1,630 ft.; KFMQ: 106.1 mHz, 26 kw, ant. 185 ft.; KGLX: 99.1 mHz, 51 kw, ant. 1,249 ft.  
**Format:** KFXR: not on air; KFMQ: '70s; KGLX: country  
**Broker:** Jim Hoffman

**WXSR(FM)** East Lyme, Conn.  
**Price:** $2 million  
**Seller:** Group E Communications Corp., Groton, Conn. (Margaret O. Pescatello, principal); no other broadcast interests  
**Facilities:** 98.7 mHz, 5.5 kw, ant. 269 ft.  
**Format:** Z-rock

**WZRH(FM)** Picayune, Miss./Covington/Slidell, La.  
**Price:** $2 million  
**Buyer:** Guaranty Broadcasting Corp., Baton Rouge (George A. Foster Jr., president); owns WJGZ-FM and WGGZ(FM) Baton Rouge, WBBU-FM Baker/Baton Rouge, WPPR(AM)-WHMD(FM) Hammond and KJIN(AM)-KCLL(FM) Huma, all La., and WBBX(AM)-WKJF(FM) Chillicothe, Ohio  
**Seller:** Howes Broadcasting Co. Inc., New Orleans (Dr. Randolph M. Howes, principal); no other broadcast interests  
**Facilities:** 106.1 mHz, 50 kw, ant. 492 ft.  
**Format:** CHR  
**WXKO(FM)** Pana/Taylorville, Ill.  
**Price:** $545,000  
**Buyer:** Virden Broadcasting Corp., Taylorville (Randall J. Miller, president/owner); owns WKEI(AM)-WJRE(FM) Kewanee, Ill. Miller owns 70% of WTM(AM)-WMKR(FM) Taylorville; 30% of WCNL(FM) Carlinville, Ill.  
**Seller:** Southeastern Video Inc., Men- dota, Ill. (Cole C., and Owen Lamar Studstill Jr., each 33.3% owners). Owen Studstill Sr. owns 23.2% of WXRS-AM-

**Broadcasting Electronics, Inc.**  
4100 N. 24th Street/O.P. Box 3805/Gun梆e, R. 6335-3060/(217)324-9607/Fax: (217)324-9607  
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WLTW and W5AQ chose Broadcast Electronics' AudioVAULT digital studio system over all the others for several reasons. "We picked Broadcast Electronics' AudioVAULT because of its straightforward user interface, system flexibility and the reputation of Broadcast Electronics," says Bob Tarsio.

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FM Swainsboro, Ga., has applied to build FM in Taylorsville. Owen Studstill Jr. owns 33.3% of WGLC-AM-FM Mendota; 30.5% of WXRS-AM-FM. Cole Studstill owns 23.2% of WXRS-AM-FM; has applied to build FM in Tower Hill, Ill.

Facilities: 100.9 mhz, 6 kw, ant. 290 ft.

Format: Country

WNTX(FM) Allegan, Mich.
Price: $525,000

Seller: Spectrum Communications Inc., Kalamazoo, Mich. (Mitch Ambler, president); no other broadcast interests

Facilities: 92.3 mhz, 860 w, ant. 600 ft.

Format: Alternative

WULA-FM Eufaula, Ala.
Price: $275,000
Buyer: Hatchee Creek Communications Inc., Columbus, Ga. (B. Ken Woodfin, president/owner)

Seller: McGowan Media LLC, Dothan, Ala.; no other broadcast interests.

Facilities: 1240 khz, 1 kw

Format: C&W

WIBV(AM) Belleville, Ill./St. Louis
Price: $3.5 million (includes $1 million in advertising credit)

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

Seller: Charter Communications Entertainment I LP, St. Louis (general partner CCA Acquisiton Corp. [Barry L. Babcock, chairman]); owns/manages cable systems in 17 states. Note: Charter bought wibv for $1.5 million ("Changing Hands," March 25, 1996)

Facilities: 1260 khz, 5 kw

Format: News/talk

WITI(AM) Baltimore and WTSJ(AM) Cincinnati and WCCD(AM)
Price: $3 million


Atsinger and Epperson also co-own 50% of KFAX(AM) San Francisco.

Atsinger owns 40% of KKL(FM) Los Angeles. Epperson owns WTCB(AM) Winston-Salem, N.C., and 50% of WAVA(FM) Arlington, Va./Washington; has interest in KKL(AM) Los Angeles and KBCL(AM) Manitou Springs, Colo; is buying CP for WWSG(AM) Greensboro, N.C.; has applied to build FM in Cape Charles, Va.

SELLER: Co-owners Great American Insurance Cos. (Carl H. Lindner III, president) and Mark McNeil et al., Cincinnati; own KFEL(AM)-KNN(FM) Pueblo, Colo., and KK(AM) Albuquerque, KARS(AM)-KLVO(AM) Belden and KDNA(AM) Los Lunas, all N.M.

Facilities: 1230 khz, 1 kw; WTSJ: 1050 khz, 1 kw day, 278 w night; WCCD: 1000 khz, 500 w day

Formats: 1050s, 60s and '70s; WTSJ: Christian; wccd: religion

Broker: Force Communications & Consultants LLC

KWOY(AM) Sheridan, Wyo.
Price: $441,300

Buyer: Lovcom Inc., Sheridan, Wyo. (W.K. Love, president/68.7% owner); owns KZII-FM Belle Fourche, S.D., and KROE-AM-FM Sheridan; 79% of KFTM(AM)-KBPU-FM Fort Morgan, Colo.


Facilities: 1410 khz, 5 kw day, 500 w night

Format: C&W

W8LIAL(AM) Tuskegee, Ala.
Price: $145000 for stock

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

Birmingham, Ala. (for other holdings, see "Changing Hands," Feb. 10)

Seller: Ellis M. Hall, George H. Clay, Cornelius Hopper, Tuskegee

Facilities: 580 khz, 500 w, day, 139 w night

Format: Urban contemporary

KVOC(AM) Casper, Wyo.
Price: $105,000
Buyer: Mount Rushmore Broadcasting Inc., Casper (Jan Charles Gray, president/owner); owns KFRC(AM) Custer and KZMX-AM-FM Hot Springs, S.D., and KGTL(AM) and KASS(AM) Casper.

KRAL(AM)-KQQZ(FM) Rawlins and KOS(AM)-KEM(AM) Torrington, all Wyo.; has CP to build FMs in Billings, Mont.; Chadron, Neb.; Custer, and Newcastle, Wyo.

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

Facilities: 1230 khz, 1 kw

Format: Modern country

WAUB(AM) Auburn, N.Y.
Price: $70,000
Buyer: Auburn Broadcasting Inc., Geneva, N.Y. (George W. Kimble, president/75% owner). Kimble owns WGR(AM)-WMX(AM) Canandaigua; 75% of WLW(AM) Clyde, WRC(AM) Honeoye Falls and WNYR-FM Waterlo, and 49% of WOLF(AM) Syracuse, all N.Y.; is 50% owner of company that has applied to build FMs in Murdock and Nocatee, Fla. Note: Kimble plans to sell WMX and WRC.

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

Facilities: 1590 khz, 500 w, day, 1 kw

Format: AC

WGCD(AM) Chester, S.C.
Price: $65,000
Buyer: Frank Neely, Rock Hill, S.C.

Seller: Chester Broadcasting Co. Inc., Chester (William C. Stone, president); no other broadcast interests

Facilities: 1490 khz, 1 kw

Format: Gospel

WINV(AM) Inverness, Fla.
Price: $5,000

Seller: WINV Inc., Floral City, Fla.; no other broadcast interests

Facilities: 1560 khz, 5 kw day, 500 w night

Format: News/talk

—Elizabeth A. Rathbun
Jacor in a Rush

Cincinnati group owner buys Limbaugh syndicator

By Donna Petrozzello

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

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

Since launching nationally with EFM almost nine years ago, Limbaugh has signed 600 affiliates delivering 20 million listeners weekly. The show earns top ratings in its dayparts in most markets, with ratings particularly high among adults 25 and older. It has equally strong appeal to most major advertisers.

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

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

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

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

McLaughlin says he “wanted to reduce” his role at EFM and that Jacor approached him with the deal. McLaughlin chose to sell to Jacor “because they are radio people” and because the deal kept the EFM staff intact.

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

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

Michaels strongly plays up the potential to use EFM expertise and resources to “fully exploit the opportunities to syndicate product that people want to listen to.” Gaining Limbaugh and EFM provides “an ideal platform to launch additional programing,” Michaels says. Specifically, he is interested in finding a “strong lead-in” program to Limbaugh’s midday show.

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

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

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

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

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

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

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SW opens studio at Sony

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

—DP
Broadcasters' franchise there for taking, says Hundt

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

By Harry A. Jessel

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

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

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

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

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

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

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

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

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

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

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

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

Hundt criticized broadcasters for their "slo mo" approach to digital TV. The FCC expects to give each TV a second channel so it can begin digital service without disrupting its conventional analog TV service. Yet, Hundt said, the major networks are resisting the FCC efforts to place deadlines on the construction of digital stations.

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

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

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

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

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

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

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

Brian Roberts
President, Comcast

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

"One of the things with DBS is the problem it is going to have with customer service and getting it repaired. Say you go to Circuit City and buy it, come home, install it and something goes wrong. Nobody right now has an economic incentive to fix it because Circuit City wants to sell you another one.

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

Jeff Marcus
CEO, Marcus Cable

"The major issue is parity. If they want to be cable operators, then they have to live by the same rules that cable operators have been living by for several years now. That includes ownership restrictions, syndicated exclusivity, sports blackouts, must carry and so on. What we are interested in is a level playing field.

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

Kay Koplovitz
Chairman, USA Networks

"They have a lot of hurdles to get over.

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

Ted Turner
Vice chairman, Time Warner

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

American Sports Classics scheduled for July launch

By Joe Schlosser

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

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

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

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

Sapan says a merger with Classic Sports will not take place and that American Sports Classics has plenty of programming. Cablevision, the nation's sixth-largest MSO and the owner of Rainbow Programming, will likely carry American Sports Classics on all of its systems. Cablevision has nearly 3 million subs, the majority in the New York region.

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

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

Sapan says the network will bring together the movies, documentaries and sports programming on "theme nights." American Sports Classics will feature one athlete, team or event on a particular night and combine the three elements into such a theme evening.
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* Source: Nielsen Media Research VGR 1Q-4Q 1995 vs 1996.
**Classic Sports Network Files complaint**

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

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

Classic Sports alleges that Cablevision would not carry its programing without receiving an equity stake in the independently owned network. Classic Sports is carried in 50,000 of Cablevision's 3 million subscriber homes. The network also announced it will vigorously oppose Cablevision's agreement with ITT to purchase the half interest in Madison Square Garden that it did not already own. "It's a sad day for the industry. What they are doing will inevitably tarnish cable operators as a whole," says Classic Sports Network President Stephen Greenberg.

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

Michael Lardner, senior vice president of Rainbow Sports, denies Greenberg's statements and says American Sports Classics is not a sideshow. "Sports is about competition," Lardner says. "We've been planning this for three years."

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

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**Flanders to open up**

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

**GLA gets Disney block for PPV**

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

**BBC and Flextech unveil joint venture**

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

**AlphaStar plans Canada placement**

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

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21st Century tackles TCI in Chicago

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

By Harry A. Jessell

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

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

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

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

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

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

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

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

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

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

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

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

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

Staying away from blue sky

Hindery, others say cable has to be ‘temperate about overpromising’

By Price Colman

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

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

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

“I think in the past there has been some over-promising and heightened expectations that did not come to pass,” said Tele-Communications Inc’s. new president, Leo J. Hindery Jr. Digital cable “is for real. By the latter part of 1998, this becomes almost ubiquitous in the U.S.”

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

By Price Colman

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

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

“The new World Trade Organization agreement on goods and services...
"The new World Trade Organization agreement on goods and services is going to change the structure of telecommunications as we know it."

— Larry Irving
Programing is one certainty in an uncertain future

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

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

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

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

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

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

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

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

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

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

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New signs of the times in cable

Outdoor and radio share of ad/promotions budgets are rising

By Cynthia Littleton

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

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

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

"This is very clearly a much more competitive time in this industry," says Doug Symons, vice president of marketing for The Family Channel. "When competition is hot, businesses invest more in their brand. It pays for networks to try to distinguish themselves in the marketplace."

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

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

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

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

For some, outdoor promotion doesn't always fall into the realm of advertising. TNT and TBS have sponsored an 18-month national tour of a half-scale model of Washington's Vietnam War Memorial, creating the kind of local events that lend themselves to joint promotions with cable operators.

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

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

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

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

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

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

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

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

Like USA, Turner's TBS and TNT have broadened their program slate beyond sports and action/adventure fare. But their in age as the home of John Wayne movies persists. A huge outdoor advertising presence for high-profile TNT originals, such as 1996's "Andersonville," helps redefine the network's image.

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

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

Classic combination

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

Romantic encounters

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

Cos at TCM

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

Millennium move

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

Turner Taps into online

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

Show us your HITS

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

Yo quiero mi HTV

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

Patented move

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

Health education

WTBS(TV) Atlanta is undertaking an outreach program in conjunction with the airing of its two-part original documentary *The Coming Plague* on April 20 and 27. Cable systems will be distributing posters and study guides to high school teachers about the program, is a four-hour documentary dealing with the diseases that threaten society. Turner Learning, an educational effort providing distance learning services.
learning, online resources and other services, also will offer “Virus Encounters: Microorganisms in the Human Body,” an interactive event during which students will be able to ask questions—over the Internet and by phone—of experts at the Centers for Disease Control and Prevention in Atlanta.

**CNN/Slash adds reporter**

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

**Primed PBS**

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

**Wait and see**

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

**Disney expands kids fare**

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

**TV Land at 20 million**

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

**FCC rejects Ameritech claim**

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

**TV Food on front burner**

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

**Missing Imeida**

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

**Court appearance**

Fox Lorber has acquired the home video rights to Court TV programming, to be distributed through its WinStar Home Entertainment division. Johnnie Cochran, co-star of Court TV’s Cochran & Grace, signed his new book “Journey to Justice” last week at the Court TV booth.
TW makes Road Runner deals
Time Warner has an "agreement in principle" with Century Communications Corp. to deploy Road Runner cable modem service in Century's cable systems. The first Century property to receive the service is in Norwich, N.Y. In related news, Time Warner reached an agreement with the TW Fanch One Co. partnership for distribution of Road Runner on some of the systems owned and operated under the partnership between Time Warner Cable and Fanch Cablevision of Indiana.

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

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

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

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

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

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

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

Invention exchange
Continental, Discovery Channel and the Learning Channel are teaming up for a new educational, cross-curriculum project—Ultimate Inventions. The project, which encourages students to create their own inventions, is targeted to fourth-and fifth-grade students.

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

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

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

Storm watch
The Weather Channel is partnering with the American Red Cross for "Project SafeTide: Keeping You Ahead of the Storm," a $1.25 million weather emergency safety and education campaign designed to inform viewers about disaster preparation. The program will include national
advertising, PSAs, on-air promos, consumer collateral materials and a local market media tour by The Weather Channel and the Red Cross.

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

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

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

**M2 on the rise**
M2, MTV's new all-music spin-off channel, is in orbit with three of the four major DBS providers. MTV networks has reached carriage agreements with U.S. Satellite Broadcasting, EchoStar's DISH Network (soon to be transformed into Sky) and fledgling AlphaStar. DBS deals will give M2 about 3 million new subscribers.

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

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

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

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

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

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

For entry forms and information contact: The Association for Women in Communications.
1244 Ritchie Highway, Suite 6, Arnold, MD 21012-1887 • Telephone: 410-544-7442
Fax: 410-544-4640 • e-mail: WOMCOM@aol.com • Web page: WOMCOM.org
NAB
Issue Date: April 7
Closing Date: March 28

NAB Mid Week
Issue Date: April 9
Closing Date: March 28

Radio Syndication
Issue Date: May 5
Closing Date: April 25

Reality Programming
Issue Date: May 19
Closing Date: May 9

PROMAX/Web Special
Issue Date: June 2
Closing Date: May 23

EMMY Nominations
PART I and PART II
Issue Date: June 9
Closing Date: May 30

Top 25 MSOs
First in a Four Part Series
Issue Date: June 16
Closing Date: June 6

Top 25 Television Groups
Second in a Four Part Series
Issue Date: June 23
Closing Date: June 13

Radio Mercury Awards Salute/
Top 25 Radio Groups
Third in a Four Part Series
Issue Date: June 30
Closing Date: June 20

Cable

50 PEOPLE'S CHOICE
Top Cable Shows

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

<table>
<thead>
<tr>
<th>Program</th>
<th>Network</th>
<th>Time (ET)</th>
<th>Hits (000)</th>
<th>Cable Rating</th>
<th>U.S. Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>Movie: &quot;The Hunchback&quot;</td>
<td>TNT</td>
<td>Sun 8:00p</td>
<td>2,350</td>
<td>4.5</td>
<td>3.6</td>
</tr>
<tr>
<td>Rugrats</td>
<td>NIC</td>
<td>Tue 7:30p</td>
<td>2,957</td>
<td>4.2</td>
<td>3.0</td>
</tr>
<tr>
<td>Rugrats</td>
<td>NIC</td>
<td>Mon 7:30p</td>
<td>2,634</td>
<td>4.1</td>
<td>3.0</td>
</tr>
<tr>
<td>Rugrats</td>
<td>NIC</td>
<td>Thu 7:30p</td>
<td>2,791</td>
<td>4.0</td>
<td>2.9</td>
</tr>
<tr>
<td>Hey Arnold</td>
<td>NIC</td>
<td>Mon 8:00p</td>
<td>2,748</td>
<td>3.9</td>
<td>2.9</td>
</tr>
<tr>
<td>World Champ. Wrestling</td>
<td>TNT</td>
<td>Mon 9:00p</td>
<td>2,653</td>
<td>3.8</td>
<td>2.7</td>
</tr>
<tr>
<td>Rugrats</td>
<td>NIC</td>
<td>Sun 10:00a</td>
<td>2,652</td>
<td>3.8</td>
<td>2.7</td>
</tr>
<tr>
<td>Rugrats</td>
<td>NIC</td>
<td>Wed 7:30p</td>
<td>2,632</td>
<td>3.8</td>
<td>2.7</td>
</tr>
<tr>
<td>Doug</td>
<td>NIC</td>
<td>Thu 7:00p</td>
<td>2,519</td>
<td>3.6</td>
<td>2.6</td>
</tr>
<tr>
<td>My Brother and Me</td>
<td>NIC</td>
<td>Sun 7:30p</td>
<td>2,494</td>
<td>3.6</td>
<td>2.6</td>
</tr>
<tr>
<td>Secret World of Alex Mack</td>
<td>NIC</td>
<td>Tue 8:00p</td>
<td>2,480</td>
<td>3.6</td>
<td>2.6</td>
</tr>
<tr>
<td>Movie: &quot;Prison of Secrets&quot;</td>
<td>LIF</td>
<td>Sun 8:00p</td>
<td>2,447</td>
<td>3.6</td>
<td>2.5</td>
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<tr>
<td>Rugrats</td>
<td>NIC</td>
<td>Fri 7:30p</td>
<td>2,406</td>
<td>3.4</td>
<td>2.5</td>
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<tr>
<td>Hey Arnold</td>
<td>NIC</td>
<td>Wed 8:00p</td>
<td>2,397</td>
<td>3.4</td>
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<td>Secret World of Alex Mack</td>
<td>NIC</td>
<td>Thu 8:00p</td>
<td>2,389</td>
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<td>Rugrats</td>
<td>NIC</td>
<td>Sat 7:30p</td>
<td>2,360</td>
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<td>2.4</td>
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<tr>
<td>Kenan &amp; Kel</td>
<td>NIC</td>
<td>Sun 7:00p</td>
<td>2,346</td>
<td>3.4</td>
<td>2.4</td>
</tr>
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<td>Doug</td>
<td>NIC</td>
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<td>2,306</td>
<td>3.3</td>
<td>2.4</td>
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<td>Hey Arnold</td>
<td>NIC</td>
<td>Sun 11:00a</td>
<td>2,307</td>
<td>3.3</td>
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<tr>
<td>Doug</td>
<td>NIC</td>
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<td>2,277</td>
<td>3.3</td>
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<td>World Champ. Wrestling</td>
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<td>Mon 7:55p</td>
<td>2,266</td>
<td>3.2</td>
<td>2.3</td>
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<tr>
<td>Movie: &quot;Sleeping with the Enemy&quot;</td>
<td>TBS</td>
<td>Mon 8:00p</td>
<td>2,254</td>
<td>3.2</td>
<td>2.3</td>
</tr>
<tr>
<td>Are You Afraid of the Dark?</td>
<td>NIC</td>
<td>Thu 5:00p</td>
<td>2,239</td>
<td>3.2</td>
<td>2.3</td>
</tr>
<tr>
<td>Doug</td>
<td>NIC</td>
<td>Wed 7:00p</td>
<td>2,235</td>
<td>3.2</td>
<td>2.3</td>
</tr>
<tr>
<td>Raahill! Real Monsters</td>
<td>NIC</td>
<td>Sun 10:30a</td>
<td>2,185</td>
<td>3.1</td>
<td>2.3</td>
</tr>
<tr>
<td>Kenan &amp; Kel</td>
<td>NIC</td>
<td>Sat 8:00p</td>
<td>2,177</td>
<td>3.1</td>
<td>2.2</td>
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<tr>
<td>Tiny Toon Adventures</td>
<td>NIC</td>
<td>Sat 9:30a</td>
<td>2,152</td>
<td>3.1</td>
<td>2.2</td>
</tr>
<tr>
<td>Movie: &quot;Steel Magnolias&quot;</td>
<td>TBS</td>
<td>Sun 10:35a</td>
<td>2,146</td>
<td>3.0</td>
<td>2.2</td>
</tr>
<tr>
<td>Rocko's Modern Life</td>
<td>NIC</td>
<td>Sun 11:30a</td>
<td>2,126</td>
<td>3.0</td>
<td>2.2</td>
</tr>
<tr>
<td>Ali That</td>
<td>NIC</td>
<td>Sat 8:30a</td>
<td>2,127</td>
<td>3.0</td>
<td>2.2</td>
</tr>
<tr>
<td>Movie: &quot;Gone with the Wind Pt. 2&quot;</td>
<td>TNT</td>
<td>Sun 5:30p</td>
<td>2,113</td>
<td>3.0</td>
<td>2.2</td>
</tr>
<tr>
<td>Looney Tunes</td>
<td>NIC</td>
<td>Sun 9:00a</td>
<td>2,084</td>
<td>3.0</td>
<td>2.1</td>
</tr>
<tr>
<td>Rugrats</td>
<td>NIC</td>
<td>Sat 8:30a</td>
<td>2,073</td>
<td>3.0</td>
<td>2.1</td>
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<tr>
<td>Secret World of Alex Mack</td>
<td>NIC</td>
<td>Sun 6:30p</td>
<td>2,053</td>
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<td>2.1</td>
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<tr>
<td>Rocko's Modern Life</td>
<td>NIC</td>
<td>Thu 5:30p</td>
<td>2,043</td>
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<td>2.1</td>
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<tr>
<td>Tiny Toon Adventures</td>
<td>NIC</td>
<td>Sat 9:00a</td>
<td>2,024</td>
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<td>2.1</td>
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<tr>
<td>Tiny Toon Adventures</td>
<td>NIC</td>
<td>Thu 6:30p</td>
<td>2,023</td>
<td>2.9</td>
<td>2.1</td>
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<tr>
<td>Are You Afraid of the Dark?</td>
<td>NIC</td>
<td>Sun 6:00p</td>
<td>1,936</td>
<td>2.8</td>
<td>2.0</td>
</tr>
<tr>
<td>Mystery Files of Shelby Woo</td>
<td>NIC</td>
<td>Sat 9:00p</td>
<td>1,930</td>
<td>2.8</td>
<td>2.0</td>
</tr>
<tr>
<td>NASCAR/Las Vegas 200</td>
<td>TNN</td>
<td>Sun 6:00p</td>
<td>1,905</td>
<td>2.8</td>
<td>2.0</td>
</tr>
<tr>
<td>Movie: &quot;Child's Play&quot;</td>
<td>USA</td>
<td>Sat 5:00p</td>
<td>1,933</td>
<td>2.7</td>
<td>2.0</td>
</tr>
<tr>
<td>Movie: &quot;Maid to Order&quot;</td>
<td>USA</td>
<td>Sun 4:00p</td>
<td>1,932</td>
<td>2.7</td>
<td>2.0</td>
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<tr>
<td>Movie: &quot;Gone with the Wind Pt. 1&quot;</td>
<td>TNT</td>
<td>Sun 3:00p</td>
<td>1,864</td>
<td>2.7</td>
<td>1.9</td>
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<tr>
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<td>NIC</td>
<td>Fri 7:00p</td>
<td>1,879</td>
<td>2.7</td>
<td>1.9</td>
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<tr>
<td>Klaban</td>
<td>NIC</td>
<td>Fri 8:00p</td>
<td>1,852</td>
<td>2.7</td>
<td>1.9</td>
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<td>Clarissa Explains It All</td>
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<td>1,850</td>
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<td>Are You Afraid of the Dark?</td>
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<td>Fri 5:30p</td>
<td>1,845</td>
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<tr>
<td>Movie: &quot;Terms of Endearment&quot;</td>
<td>TBS</td>
<td>Sun 1:05p</td>
<td>1,832</td>
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<td>1.9</td>
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<tr>
<td>J. Henson's Muppet Babies</td>
<td>NIC</td>
<td>Sat 10:00a</td>
<td>1,831</td>
<td>2.6</td>
<td>1.9</td>
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<tr>
<td>Tiny Toon Adventures</td>
<td>NIC</td>
<td>Mon 6:30p</td>
<td>1,828</td>
<td>2.6</td>
<td>1.9</td>
</tr>
</tbody>
</table>

Sources: Nielsen Media Research. Turner Research

March 24 1997 Broadcasting & Cable

Call to advertise:
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Los Angeles 213/549/4113
Western Technology/Cable
317/815/0882

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

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

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

Special Report: Emmy Nominations/Part 1
Issue Date: June 9 • Ad Close: May 30

Special Report: Emmy Nominations/Part 2
Issue Date: August 4 • Ad Close: July 25

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Special Report: Emmy Nominations/Part 2
Issue Date: August 4 • Ad Close: July 25
High-Speed Modems

Modems: Coming to a Radio Shack near you?

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

By Richard Tellesco

H ave modem, can travel.

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

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

The industry consensus has coalesced behind a CableLabs working group with representatives from Continental, Comcast, Cox Communications, Rogers Cable systems, Time Warner Cable and Tele-Communications Inc. in announcing completion of a radio frequency specification for interoperable high-speed cable modems. Richard Green, president of CableLabs, sought to allay fears that establishing a multimedia cable network systems (MCNS) standard would slow the modem market.

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

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

Edward Zylka, GI director of marketing for Surfboard Networks, claims that GI may have an “unfair advantage,” since its mainstay Surfboard modem is nearly compliant with the new standard.

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

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

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

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

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

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

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

Curtain going up on Entertainer

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

Interactive offerings

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

Surfing Panel Conjures Programming Panacea

By Richard Tedesco

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

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

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

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

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

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

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

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

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

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

Internet Access Services

More Markets, Content for @Home

By Richard Tedesco

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

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

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

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

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

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

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

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

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

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

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

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

Justice Anthony Kennedy wondered whether the government could prohibit indecent conversations in the presence of minors on a public street. Breyer similarly wondered if the Internet law could make it a crime to discuss sexual experiences over the Internet.

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

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

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

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

Time Warner fuels Road Runner

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

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

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

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

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

Sony's destination: Station

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

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

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

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

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

Wonderland, an online playground for children, provides a mix of original and migrated programming and activities. WebTime Stories has three narrated and illustrated classics from the Sony Wonder audio catalogue.

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

Lawyer Eric Schlacter of Cooley Godward LLP, who specializes in digital media business development, believes it is too early to tell if aggregation strategies will prove successful.

"The true strength of the Internet has proved to be in narrowcasting, where it demonstrates a superior capacity to just about any other media. I'm a little bearish on the viability of something for everyone. But I'm not bearish about the possibility that Jeopardy! or Wheel of Fortune could be independently successful and achieve their business objectives."

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

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

"The government cannot reduce the adult population to reading or viewing only what is appropriate for children."
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Let’s talk news.
This special report is the last of three seller's guides focusing on new technologies that will be shown at the NAB '97 convention in Las Vegas next month. The first two detailed the shopping lists of engineering executives at the major broadcast and cable networks; this installment talks to decision-makers at the major station ownership groups.

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

COX

SHOPPING LIST

Newsroom computer systems, HDTV upconverters, video servers, graphics

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

Cox has already made a $13 million commitment to Sony for a new all-digital plant at wsb-tv in Atlanta, which should be operational by second quarter 1998. Cox also has signed deals with Harris for DTV transmitters and Dielectric for antennas and transmission line for all of its stations.

Swanson is now looking for gear that will upconvert the stations' signals to HDTV. wsb-tv will have Sony BVP-500 switchable (4:3/16) digital studio cameras. He will be looking for plug-in HDTV capability from Sony to convert those 525 signals to high definition.

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

Finding a new newsroom computer system is a big issue for Cox. "We have the old BASYS systems at every station that does news," Swanson says. "We're going to lean very heavily on wsb as to what system we implement as a group. We've wound it down to Avid and NewStar, but we haven't signed a contract with either one."

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

He will also be looking at Quantel graphics gear.

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

John Swanson, vice president of engineering

March 24 1997  Broadcasting & Cable
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LIN wants to look at “everything digital from RF to studio gear.”

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

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

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

At the stations LIN has already equipped with digital gear, Ogren says he is satisfied with what he is now using—including Philips/ BTS automation gear and Media Pool video servers. Ogren says he’ll also “take a hard look at nonlinear editing gear” this year. “Both Sony and Panasonic are after us with their products, but we haven’t made any determination yet.”

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

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

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

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

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

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

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

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

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

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

Overall, the Hearst equipment budget this year is roughly comparable to last year’s.
Revolutionary breakthrough in facility management revealed.

File declassified at NAB '97.
Booth 8522/LVCC
Silver King Broadcasting

**SHOPLING LIST**

*Everything*

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

But first, he has to put flesh on the bones of up to 12 major-market UHF stations Bolter says are better described as “skeletons” of TV stations. Today, Silver King’s Home Shopping Network affiliates are run by a staff of four. Starting next year in Miami, Diller hopes to buck the booming trend of national networks with local, local, local.

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

Because Silver King hopes to tap print journalists and other non-pros to produce hours of that local programing each day. Bolter’s mission is to find the most user-friendly tools available.

“Since we’ve got nothing, we’ve got the opportunity to take TV technology out of the past.”

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**SILVER KING COMMUNICATIONS, INC.**

Howard Bolter, Silver King Broadcasting chief equipment scout

Sinclair Broadcast Group

**SHOPLING LIST**

*Video servers, transmitters, antennas, studio cameras*

If you go down the big category list, you can put a check by it. We are there,” says Sinclair’s Del Parks, vice president, engineering and operations.

With 29 stations in 20 markets, Sinclair will have its eye on all sorts of big-ticket items at NAB: video servers, transmitters, antennas, studio cameras.

Sinclair was an early adopter of video servers for commercial and news playback. In the new facility the company built in Pittsburgh for WPCH-TV and WPTT-TV, four Tektronix Profile digital disk recorders were installed: two for commercials, two for news. An EditStar system controls the news servers. In Baltimore, where it operates WBFF(TV) and WNUV-TV, Sinclair uses the Avid Airplay for commercial playback.

Convinced that the technology works, the company is now looking for hard-disk-based servers to handle playback of the syndicated programing it collects off satellites. It plans to check out units from Philips, Tektronix, Hewlett-Packard and Panasonic.

For ENG acquisition, Sinclair is committed to Panasonic’s DVCPRO system. According to Parks, Sinclair will buy additional DVC-PRO gear on an as-needed basis.

The company is also apparently shopping for studio cameras, having recently purchased Philips 10P cameras for one of its stations, WLOS(TV) Asheville/Greenville, S.C.

“Our main goal is to prepare for the introduction of digital TV. We think an important step toward that goal is upgrading our facilities to component digital.”

---

March 24 1997 *Broadcasting & Cable*
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TRIBUNE

Tribune Broadcasting

SHOPPING LIST
MPEG-2 video servers, HDTV upconverters, MPEG-2 switches, DTV encoders

At NAB '97, Tribune engineering vice president Ira Goldstone will be looking for DTV gear that will fit into the serial component digital plants at Tribune stations.

For example, Tribune already has Sony 500 series digital studio cameras that are switchable between the 4:3 and 16:9 aspect ratios. Goldstone is looking for HDTV upconverters or line interpolators that can take a 525 widescreen SDTV signal and upconvert it to the 1080-line HDTV picture.

Goldstone will also be searching for the "fundamentals for a DTV encoder," data recorders to store incoming Grand Alliance streams, and MPEG-2 play-to-air switches like the one recently developed by Philips. "We're looking for the bits and pieces of glue to put together a plant to meet the FCC's desires," he says.

Video servers with MPEG-2 4:2:2 compression are also on Tribune's shopping list, as are nonlinear editors on the Windows NT platform. "NT seems to be the platform of choice long term," says Goldstone. "Now I want to see where people have gone with the networking technologies like Fibre Channel and SSA."

Goldstone wants to see how far interoperability between DVCPRO's compression scheme and the MPEG-2 4:2:2 profile has progressed, now that Sony and Panasonic have agreed on using the Serial Digital Interface as a common transport layer. He is considering both the DVCPRO and the Betacam SX tape formats for acquisition, and data tape for storage.

Goldstone won't be looking for high-definition cameras yet.

"True high-definition original production is a stage we can enter five or seven years from now," he says. "Just getting out of NTSC and going serial component digital and changing the aspect ratio is a huge first step. It's also economical because it fits within our existing router and tape infrastructure."

Tribune will be looking at new microwave technology for intercity relays and studio-to-transmitter links. "We want something that can do FM modulation today and QPSK tomorrow, and possibly also QAM for ENG feeds."

Tribune has already signed deals with Harris for DTV transmitters and Dielectric for DTV antennas and transmission line for all its stations.

Ira Goldstone, Tribune Broadcasting vice president, engineering and technology

"We're looking for the bits and pieces of glue to put together a plant to meet the FCC's desires."

SCRIPPS HOWARD

SHOPPING LIST
Transitional DTV gear, video servers, replacement systems for tape-based news editing

Scripps Howard stations are fairly well stocked with video servers, newsroom automation equipment and master control gear, say company officials. But the group's WFTS(TV) Tampa, Fla., says it will look for video servers for multichannel work and for storing commercials and promotional spots in hard drive.

WFTS broadcast operations manager Luis Romero says that when the station switched affiliations from Fox to ABC two years ago, it moved into a much larger facility and needed to re-vamp its operations.

Last year, Scripps Howard equipped the new facility with D-1 digital master control gear, three digital switchers and an all-digital control room. "We are the first TV news operation in the Southeast that is D-1-to-air," Romero says. He says the station also has an MIL plant for analog-to-digital conversion.

One Scripps Howard engineer estimates it will cost roughly $10 million to equip each of the group's nine stations with pass-through digital gear.

Scripps officials say all of the group's newsrooms are automated and have nonlinear editing gear for news and promotions, specifically Avid's Media Composer 100. Scripps also uses nonlinear editing on programs it produces for its House & Garden TV cable network.

While many other groups will be shopping for digital tape formats, Scripps is using DVCPRO. Digital Beta and the D-1 and D-5 tapes for graphics and for multiple-generation editing and playback.

Scripps' 1997 budget is about the same as last year, say company officials. The group's budget for digital TV extends three years.

One Scripps Howard engineer estimates it will cost roughly $10 million to equip each of the group's nine stations with pass-through digital gear.
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Cable on the DTV defensive

Operators told they must go digital to stay competitive

By Glen Dickson

Will I ever make money on digital television?” The question was posed by David Fellows, Continental Cablevision’s senior vice president of engineering/technology, at “The ABCs of DTV” panel hosted by Wendell Bailey, NCTA’s vice president of science and technology.

According to Fellows, cable operators will lose money if they don’t go digital in the face of increasing competition from DBS services, telcos and broadcasters who are embracing the technology: “Digital is needed to stay competitive. We need to fight back.”

Cable operators need to use digital compression to fit between four and 24 digital video signals within the space of an existing analog channel, he says, using pay-per-view as an example.

“Most operators have three channels of pay-per-view—they need at least 30,” says Fellows. “I’m not sure if 300 channels of PPV is 10 times better than 30 channels, but 30 channels is definitely 10 times better than three.”

Digital technology does have its drawbacks, says Fellows—it doubles the cost of cable set-tops, requires headend upgrades and makes local ad insertion more difficult. But if it only costs $450 for a digital set-top to keep a $2,000 subscriber, then it’s worth it to the operator, he says.

Most operators have been using digital technology to play defense against DBS services, says Fellows, when they need to start thinking offensively and look to grab new revenues from the voice and data services the new digital architecture will support.

“The business of bits is different than distributing analog signals,” he says. “Digital is where voice, video and data all converge.” To that end, Fellows wants to see modern and set-top standards get to a point where “they resemble each other.”

The first challenge for an operator going digital is getting the digits. Fellows says that investing in a digital bouquet service like TCI’s Headend In The Sky to get digital contribution feeds that can be passed through to subscribers is fairly economical—that upgrade would cost about $100,000 for the necessary satellite receivers and modulators. To have local control of the multiplexed digital packages is more complicated, and would cost between $300,000 and $350,000 per headend.

“But the alternative to HITS is digitizing yourself, which costs a lot more,” says Bailey of the NCTA. Fellows and Bailey also addressed the HDTV plans of over-the-air broadcasters, although they seemed more concerned that broadcasters would start broadcasting multiple channels of standard definition digital video to compete with cable. As for retransmitting one channel of HDTV, Bailey does not think that will be too painful, even if cable operators are cramming multiple cable networks into a single analog channel.

“We’re hopeful that cable systems can take an over-the-air HDTV signal, aggressively modulate it for transfer over coax cable and fit two high-definition signals in a 6 megahertz channel,” he says.
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Weather Channel intros Weather Star XL

Headend equipment will upgrade local forecasts, allow for real-time 3-D animation

By Glen Dickson

The Weather Channel has revealed its new local forecast technology for affiliates after two years of research and development in close partnership with graphic workstation giant Silicon Graphics.

The new headend unit, Weather Star XL, is an integrated satellite receiver/graphic workstation unit that will allow for real-time 3-D animations, such as fly-throughs, during The Weather Channel's local forecasts. The addressable box, which incorporates SGI's O(2) workstation, will also allow for a "local-on-the-national" feature—an operator can show the local forecast in the lower one-third of the TV screen while the national forecast with live talent continues.

Weather Star XL, which has a throughput of 64 megabytes per second and 4 gigabytes of hard disk storage, can handle digital as well as analog signals, says Mark McKeen, senior vice president of operations for The Weather Channel. In addition to an analog output, the JPEG-compression-based unit also has a 100 base-T Ethernet connection that will allow an affiliate to port graphics into a server for cable, broadcast or Internet distribution.

The Weather Star XL will be supplied at no cost to 3,000 affiliates. After that, The Weather Channel will make the box available to nonaffiliates for $5,000, which McKeen says is a "steal" considering the R&D money the network has spent on it.

Debora Wilson, president of new media and distribution for The Weather Channel, says the Weather Star XL boxes will start rolling out to cable headends in the second quarter of this year.

"It can do animations, graphics, radar and looping all in a live weather report we send from Atlanta," says The Weather Channel CEO Michael Eckert. "It's like a station in a box."

Eckert concedes that competition is heating up for The Weather Channel, with AccuWeather pushing a local 24-hour weather service to small operators and NBC launching IntelliCast with the Primestar DBS service. But he says the money invested in Weather Star XL and The Weather Channel's new all-digital plant in Atlanta will allow The Weather Channel to offer new custom-tailored local services to cable operators and broadcasters, including 24-hour local weather channels and live-on-air presenters to specific markets. Eckert says the network will also be able to provide local weather programming to DBS services.

By Glen Dickson

Dielectric Communications, Raymond, Me., has signed an agreement with LIN Television to supply DTV and NTSC antennas, transmission line and RF systems for LIN's stations nationwide. Providence, R.I.-based LIN owns eight stations: KXAS-TV Dallas/Fort Worth; WISH-TV Indianapolis; WTNH-TV New Haven/Hartford, Conn.; WAVY-TV Portsmouth/Norfolk, Va.; WIVB-TV Buffalo, N.Y.; KXAN-TV Austin, Tex.; WAND-TV Decatur, Ill., and WANE-TV Fort Wayne, Ind.

Fiber-optic transmitter manufacturer Harmonic Lightwaves is moving into the video compression arena with its new TRANSend line of broadband products, scheduled to ship in third quarter 1997. The TRANSend product family includes an MPEG-2 video and audio encoder, a QAM modulator, a video transmission platform (VTP) and the NETWatch multi-element management system.

"We wanted to diversify slightly from being tied to one business cycle, which is the linear lightwave market for cable operators upgrading their terrestrial infrastructure," says John Dahlquist, Harmonic vice president of marketing. "The next big growth area in broadband is digital compression." Dahlquist adds that Harmonic's MPEG-2 encoder will sell for 30% less than the current product on the market.

WIPR-TV, a public television station in San Juan, P.R., has purchased two JVC Digital-S component digital video equipment to upgrade the editing and playback of its daily news programs. The Digital-S gear, which replaces S-VHS equipment, includes seven BR-D80 editing recorders and one BR-D50 player. The station will edit footage from its JVC KY-27 S-VHS cameras to Digital-S tape using the BR-D80s and an Avid NewsCutter nonlinear editor. The edited packages will be played back off the BR-D80 decks, while the BR-D50 player will be used in an offline edit suite to play back promos.

Cutting Edge

By Glen Dickson

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WANTED: News Director for WHOI-TV Peoria. the ABC affiliate in South Bend, Indiana, is looking for a creative, energetic photojournalist who loves his/her work. We need someone who likes doing packages with a reporter and alone, and comes up with story ideas. Two years experience shooting news required. Send resume and non-returnable tape to: The WNDU Stations, Attention: Human Resources. Position #0171, P.O. Box 1616, South Bend, IN 46634. EOE.
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Morning Co-Anchor. For morning news. Must have wake-up audience energy in delivery and ability to interact effectively with other anchors. Requires a degree from a four-year accredited college, plus experience anchoring news at a commercial television station. Resumes and tapes to: Dan Steele, Operations and Program Manager, WPSD-TV, P.O. Box 1197, Paducah, KY 42002-1197. No phone calls. EEO, M/F, ADA.

Main Anchor. KCAU-TV needs a polished veteran who's ready to settle in and dominate a terrific smaller market. Great quality of life; our last guy was with us 18 years. VHS or 3/4" ASAP to: Eric Husbey, News Director, KCAU-TV, 625 Douglas Street, Sioux City, Iowa 51101. Citadel Communications Company, Ltd., is an Equal Opportunity Employer.

Main Anchor, NBC affiliate in Erie, PA looking for main anchor for 6pm and 11pm newscasts to complement female anchor. This could be a chance to make your mark in a community. New owners, new attitude, new set, new graphics, new content. Send resume for a state-of-the-art newsroom, and an LMA with the local FOX affiliate. Now we need a main anchor to help us move from number three back to number one where we belong. This job is not for the faint of heart. You need to be a strong anchor with good reporting skills to show the viewers you do more than read. You need to be a leader in the newsroom and get out in the community to make yourself known. This job won't be easy, but the rewards will be worth it. Send resume, references, and non-returnable VHS or 3/4" inch resume tape to Mike Conway, News Director, WICU-TV, 3514 State Street, Erie, PA 16508. Minorities are encouraged to apply. EOE. No phone calls please.

General Assignment Reporter. KDNL-TV, the ABC station for St. Louis, has an immediate opening for a general assignment reporter. Qualified candidates will have 3-5 years TV news reporting experience with a heavy emphasis on enterprise reporting, creative storytelling and lifestyles. Send resume and videotape to Personnel Department, KDNL-TV, 1215 Cole Street, St. Louis, MO 63106. Pre-employment drug screening required. EOE. No phone calls please.

Looking for that morning Line Producer who wants to produce radio with pictures. The individual must have 3-5 years experience producing and writing news. If you work well under pressure, can freshen night side stories with new elements and new production techniques, we’re looking for you. The job requires handling scripts and new production techniques. Must have a journalism degree and a good attitude. Send your tape and resume to: Box 3077, KDNL-TV, 1215 Cole St., St. Louis, MO 63106. FAX: 314-241-1220. EOE/M/F/D/V.

Director/Producer/Writer/Director: Dynamic individual wanted to produce corporate image, marketing and sales long-form video/film. 35 person script-to-screen facility with DigitBeta. SGI, staff composer looking for talented, involved individual to handle all budgeting and logistics, scripting, directing, graphics coordination, and client handling duties. Top notch client skills and thoroughness a must with reference to prove. Contact in writing reel to Winston Shepherd Jr., Director of Operations, Metro Video Productions, 8 South Plum Street, Richmond, VA 23220.

Anchor for Monday-Friday newscasts at KDNL, Duluth/Superior. You must have previous anchor experience to quality. Tape and resume to Teresa George, Administrative Assistant, KDNL, 425 West Superior Street, Duluth, MN 55802. EEO. Email questions to 73537.1746@compuserve.com

HELP WANTED PROMOTION

ASSISTANT WRITER/PRODUCER

With the launch of our service in the early 1990's when we pioneered the Direct Broadcast Satellite industry, PRIMESTAR opened up whole new worlds for the nation's TV audience. Today, over 1.7 million households count on us to provide superior picture quality and more realistic sound than ever imagined over conventional broadcast methods. If you've always wanted to be affiliated with a company that's going places, you belong at Primestar.

Currently, we are seeking an individual with 2 years experience in on air promotions in the cable/broadcast industry to be responsible for formatting, producing, delivering and tracking weekly shows for our 24 hour service. AVID experience helpful.

To apply, please send resume and non-returnable tapes to: Primestar Partners, Human Resources Dept., 3 Bala Plaza West, Suite 700, Bala Cynwyd, PA 19004. Smoke-free work environment. Equal Opportunity Employer M/F/D/V.

Anchor, Medium market affiliated station in western US seeks a main anchor. Position requires previous anchoring experience, 3-5 years preferred. Send resume and non-returnable tape. Reply to Box 01993 EOE. Women and minorities are encouraged to apply.
HELP WANTED FINANCIAL & ACCOUNTING

CONTROLLER (CHICAGO)

RESPONSIBILITIES INCLUDE: GP, AR, credit, budgets, financial controls, personnel. Will work closely with GM in finance and operations management of the station. The ideal candidate will have experience with HR, employing, financial analysis, computer systems, implementing policies and procedures, benefits, negotiating, services. Qualifications: Minimum 3 years controller in media and public broadcasting background. CPA preferred. EOE. Reply to Box 01992.

Credit - Tribune Broadcasting, a leading media company, is seeking a Credit Manager at its growing WB Network affiliate in Houston. KHTV. Position will be responsible for setting credit policy and procedures. credit analysis and collections. 3-5 years of credit/collections and accounts receivable experience and a bachelors degree in business is required. Strong interpersonal skills and a professional demeanor are very important. Candidate will work closely with our sales department and ad agencies. We offer a competitive salary, great benefits (401k), and an opportunity for career development. No phone calls. EOE. Please send your resume to: KHTV. Attn: Personnel 9708. PO Box 63129, Houston, TX 77263-0129.

HELP WANTED PRODUCTION

Wanted: Commercial log editor for ABC affiliate in Washington, DC. JDS or Enterprise experience preferred. Will be responsible for building the station's daily log from format and programming information received from various sources. Include daytime and evening phone number with resume and send to: Rhonda Reeves, Sales Operations Manager, WJLA-TV, 3007 Tilden Street, NW, Washington, DC 20008.

Producer/Writer (Television). International Christian Relief Organization located in mountains of North Carolina is looking for a television producer with strong broadcast quality writing and creative skills to write and produce 30-60 minute programs, promos, PSAs, direct response, features, and corporate videos. Minimum of 3-5 years of television writing experience a must. Must be able/willing to travel at any time. Interested, send resume to Box 01099 EOE.

Searching for Producers, Editors, Writers. studio coming up for Spanish network sports show. Minimum 3 years experience in Spanish broadcast required. Please send cover letter, resume and salary requirements to: C.D., P.O. Box 25052, Glendale, CA 91201-3456. EOE. No phone calls please.

Newscaster Director. WVUE FOX 8, New Orleans, has an immediate opening for an aggressive, energetic newscaster director who thrives on live coverage and a fast pace. Five years experience directing multi-anchor newscasts required. Send resume and non-returnable VHS tape to: Newscaster Director, 1025 South Jefferson Davis Parkway, New Orleans, LA 70125. WVUE is an Equal Opportunity Employer.

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence spring/summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience. Videotape Editors, Studio Operators, and Maintenance. For the Midwest. Would commence Spring/Summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Fax your classified ad to Broadcasting & Cable (212) 206-8327

HELP WANTED HOST

Co-Host Weekly Magazine. WCVE-WHTJ-TV, Richmond-Charlotteville, VA. Seeking producer with Bachelor's degree in communications or journalism, and 4 years on-air experience to co-host and co-produce a weekly regional magazine series Virginii Currents. Requirements include previous successful experience directing, editing and interviewing, and the ability to conceptualize and develop program and story ideas for the series. Must be flexible for unusual hours, remote location-overnight travel, and able to conduct both live and taped interviews. Strong writing skills, research and study development abilities are essential. We produce NPPA style, picture-driven, natural sound stories. Salary and benefits competitive. Send vita and non-returnable Beta resume tape to: Dr. Charles Sydor, Executive Producer, Virginia Currents, CVETC, 23 Sésame Street, Richmond, VA 23235. An Equal Opportunity Employer.
Classifieds

CABLE

HELP WANTED RESEARCH

AUDIENCE RESEARCH OPPORTUNITIES

Atlanta-based Turner Broadcasting System, Inc. is seeking qualified audience research professionals for the following positions:

Director of Research - TNT

Responsible for day to day management of the TNT Research Department and 3 employees. Reports to VP, TNT Research. 8 years marketing or media research experience required. Candidate must possess: an in-depth understanding of audience measurement processes; knowledge of U.S. television and advertising marketplaces; hands on experience designing and managing primary research projects; the ability to manage and motivate professionals.

Associate Director of Research - Sports

Responsible for managing all sports-related audience for the Turner Entertainment Networks and Turner Sports. Reports to Director, TEN Research. 6-8 years broadcast, cable, media or market research experience required, as well as solid understanding of Nielsen Media Research audience research methods and products.

Sr. Research Project Manager - Cartoon Network

Responsible for management and analysis of primary and secondary research projects and the development of audience estimates for primary and secondary research projects. 5+ years research experience required, preferably in television, cable or agency.

Sr. Research Analyst - TNT Superstation

Responsible for providing TBS Management, Programming, Marketing and Public Relations executives with audience information used for decision making purposes. Job entails analysis and interpretation of data obtained from Nielsen Media Research and primary/secondary research studies. 2-3 years applicable experience in broadcast measurement process and television audience analysis.

For consideration, please send resume and salary requirements for dissemination to hiring managers to:

Connie Zaleski
TEN Research
1050 Techwood Drive
Atlanta, Georgia 30318

Equal Opportunity Employer
Minories and Women are Encouraged to Apply

HELP WANTED SALES

TRAFFIC COORDINATOR

Lifetime Television for Women, the highly regarded cable network, has an immediate opening in our busy, vital traffic dept.

Reporting to the Traffic Manager, the successful candidate will be responsible for handling placement of commercial spots onto prelogs. You'll be maximizing inventory through spot manipulation and assisting in entering orders into Traffic system.

Requirements: 2-3 years experience in a cable or broadcast environment. You must be detail oriented, possessing good organizational and verbal/written communication skills. Knowledge of traffic systems & experience in a Windows environment is essential. A familiarity with scheduling helpful. Ability to function efficiently during peak pressure periods required.

We offer a competitive compensation/benefits package and a real opportunity to grow professionally. Please submit resume with salary history to:

Fax your classified ad to
Broadcasting & Cable
(212) 206-8327

98 March 24 1997 Broadcasting & Cable
Classifieds

HELP WANTED TECHNICAL

HOME & GARDEN TELEVISION

is seeking to fill a full-time position in the following technical area:

NETWORK OPERATOR

Must have cart machine, switcher, Beta SP, 1" tape, audio cart and Chyron experience. Must be familiar with satellite transmission principles and their application in a network environment.

We offer a comprehensive salary & benefits package. Qualified candidates should send a confidential resume with salary requirements to:

HUMAN RESOURCES

HGT V

P.O. Box 50970

Knoxville, TN

Equal Opportunity Employer

HELP WANTED PRODUCTION

Video Designer: A cable & satellite programming co. is looking for creative Video Designers for our fast paced on-air design team. We’re the Nations largest provider of cable & satellite delivered television channels & still growing. We’re looking for innovative people with 2-3 years experience as a designer in a local or network television department, ad agency, or in-house graphics department to create eye-catching on-air designs for our premium movie channels. If you have a strong background in all aspects of video production & on-air graphic design, excellent organizational skills as well as good written & oral communication skills, we may be just the company you’re looking for. We also need you to be able to deliver on deadline in an environment where complex conditions are the norm. We prefer candidates who have previous Quantel Henry, Harl or Harriex experience, know their way around a Mac, and have set up video/film Show, including set design. A degree in design or related field would help too. Please send resume and salary history to: DC54 Video Designer, PO Box 4917, Englewood, CO 80155. Drug test required for successful candidate. EOE.

HELP WANTED ADMINISTRATION

Director of Customer Care and Training. Establish and maintain customer care training policies and procedures for the Cable Division. Manage the implementation of the Customer Service Guarantees, and all acquisition/retention campaign training. Design and implement incentive programs that can leverage goals to the company’s goals. Design and help systems implement new billing format and review billing policies from the customer’s point of view, Design and manage a customer satisfaction monitoring effort. Demonstrated and successful experience in cable or related industry customer care and training. Minimum five years experience. Resumes to or applications available at: Century Communications Corp., 50 Locust Avenue, New Canaan, CT 06840 or fax (203)972-2036. Attn: Judi Allen. Requests for special accommodation at time of application or interview should be made in advance. An Equal Opportunity Employer.

HELP WANTED PROMOTION

America’s Largest Regional Newschannel Seeks A Dynamic On-Air Promotion Director

New England Cable News has an immediate opening for a talented individual to develop, write and produce all on-air promotion. You will be an integral part of our network strategy planning; be responsible for maintaining a consistent on-air presentation for the network. Including the creation of all network image, news and special event promotion; and coordinate the packaging of new programming initiatives. You must have 3-5 years of television promotion experience; including beta editing; and strong writing and communication skills. Non-linear editing, a plus. Send a tape of your best work and a resume to:

Office of the President

New England Cable News

160 Wells Ave.

Newton, MA 02159

Come to the Heart of the Cable Industry & the Best Skiing in the States! Encore Media Corporation is looking for entertainment oriented promotion producers at the top of their game! We are the largest provider of cable & satellite delivered television channels & we’re still growing. Encore is looking for creative types with at least 3 years experience producing top notch promos & short form institutional segments. Our ideal candidates will possess outstanding experience writing & producing on air promotions, proven studio & field production skills, a keen eye for graphics, with superior skills in both a non-linear & linear digital edit suite. If you have a thorough knowledge of on-air promotion at a national television network, program provider or broadcast station send resume, salary history & non-returnable VHS demo reel to: Encore Media Corporation, Producer #DC89, PO Box 4917, Englewood, CO 80111. EOE

HELP WANTED INSTRUCTION

Graduate Assistantships available in RTVF Department for M.A. - Communication students. Assignments include two public radio stations; television production: assisting announcing production, filmmaking labs, etc. Tuition waiver, plus up to $4400/year. Contact Dr. William Rambin, Director, School of Communication, Northeast Louisiana University, Monroe, LA 71209. (318) 342-1390. EOE/AA.

PROFESSIONAL JOBS WITH ENTERTAINMENT COMPANIES

BROADCAST & CABLE TELEVISION, DISTRIBUTORS, MOTION PICTURE, POST PRODUCTION & MORE

Entry to senior level jobs nationwide in ALL fields (news, sales, production, management, etc.) Published bimonthly. For subscription information: (800) 335-4335

In CA, (818) 901-6330. EntertainmentEmploymentJournal

RTNDA

(900) 40-RTNDA

RTNDA RTNDA JOB LINE

Updated daily. 85 cents a minute.

To place a free listing call: (203) 659-6510; fax: (202) 233-4007; RTNDA.

1000 Connecticut Ave., NW.

Suite 615, Washington, DC 20036

TV Reporters, Anchors and Producers!!! You deserve the best chance to achieve your career goals. Call Tony Windsor at NEWS/DIRECTIONS (423)843-0547 or leave toll-free voice mail at (800)639-7347.

TV News & Sports Reporters. Let MCS help you find your first or next job. Call 619-788-1082. Also Demo Tapes.


Agent/Attorney with clientele in top 10 market seeking tapes of anchors, reporters and producers for representation. Send VHS tape to: G. Matterre, 11 E. Adams #1600, Chicago, IL 60603.

FINANCIAL SERVICES

Loans By Phone: Lease/finance new or used broadcasting equipment. Flexible payment plans. Flexible credit criteria. Call Jeff Wetter at Flex Lease, Inc. 800-666-FLEX.

EDUCATIONAL SERVICES


Broadcasting & Cable March 24 1997 99

www.americanradiohistory.com
BUSINESS OPPORTUNITIES

Station Owners/Managers - Get free help and get paid for it! Allow a broadcasting student to come to your station and observe once a week for 18 weeks for $2,000.00. 15 year accredited program. We can provide up to 10 students. Call Jim at Radio Connection 1-800-800-9581.

INVESTORS WANTED

4-Station LPTV Network. Seeking investor to fund local all news operation. Towers up, running, management in place, 800K regional market. Dick Hurter 219-769-1515.

TRANSPONDER SPACE

Full-Time Transponder Space: Available on INTELSAT 709 C-Band. 50 West. Excellent satellite coverage to distribute your network to head ends and private networks in Canada, US, and Latin America, using Divicom MPEG2-DVB compression (MCPC). Fiber, turn-around, playback, editing, and duplication services are also available from our facilities in New York City. Call Alicia Vasquez @ 212-966-5660 or e-mail at alicia@hln.org

WANTED TO BUY EQUIPMENT

Used videotape: Cash for 3/4" SP, M'2-90's. Belacam SP's. Call Carpel Video 301-694-3500.

FOR SALE EQUIPMENT

520' 6 1/8" 75 OHM Rigid Transmission Line. 2 years old with spring hangers. 19.75' long each. SWR k-line. Like new condition. H.C. Jeffries 512-847-2449. $29,000.


1100' 6 1/8" Andrew Ridg Transmission Line. 20 sections 75 OHM new watch bands and teles. $800.00 per stick. H.C. Jeffries 512-847-2449.

FOR SALE STATIONS

Atlanta Commercial TV Broadcast Station
10th Largest TV Market
Covers Metropolitan Atlanta!
(Currently 24 hr. entertainment)
Call Duane White
770-613-0081

We would like to visit with you!
NAB April 6-10, 1997 Las Vegas
Call for an appointment:
HADDEN & ASSOC.
PH 407-365-7932 FAX 407-366-8801

For Sale: Kentucky Combo consisting of strong regional FM and daytime AM, each with modern facilities and lots of potential. Current absentee ownership and fully developed staff make for easy transition to group ownership. Financially qualified principals should reply to Box 0197.

AAA fulltime non directional AM Fm major market. Pop 2.5 mil. Includes valuable water front real estate. $1,100,000 or LMA with option. Currently has strong cash flow! Call Dave (813)410-2166.

BROADCASTING & CABLE'S CLASSIFIED RATES

All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING & CABLE, Classified Department, 245 W. 17th Street, New York, NY 10011. For information call Antonette Fasulo at (212) 337-7073 or Sandra Frey at (212)337-6941.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at 5:00pm Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes, and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS, CHANGES, AND/or CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields; Help Wanted or Situations Wanted: Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credit will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter, or reject any copy.

Rates: Classified listings (no-display). Per Issue: Help Wanted: $2.10 per word. $42 weekly minimum. Situations Wanted: 1.15e per word. $21 weekly minimum. Optional formats: Bold Type: $2.45 per word. Screened Background: $2.60, Expanded Type: $3.20 Bold. Screened. Expanded Type: $3.65 per word. All other classifications: $2.10 per word. $42 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COO, CD etc. count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: $187 per inch. Situations Wanted: $93.50 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided).

Frequency rates available.

Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: $30 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use fold, binders or the like. Replies to ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011.

Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE. Broadcasting & Cable Magazine, at the address above.

For video duplication, demos, audition reels, work tapes, our recycled tapes are technically up to any task and downright bargains. All formats, fully guaranteed. To order, call:
(800)-238-4300 CARPEL

SWR 24 bay TV Antenna Model #SWFPS 24/45, Channel 45-60 KW input with cardiod pattern. 2 years old. With Radomes. H.C. Jeffries 512-847-2449. $15,000.

Lowest prices on videotape! Since 1979 we have been beating the high costs of videotape. Call Carpel for a catalog. 800-238-4300.

Acrodynie Tru30 KV TV Transmitter, 2 years old currently at channel 45 complete with factory power supply and heat exchange system. Transfer switch, electrical disconnects and other associated equipment included. H.C. Jeffries 512-847-2449. $80,000.


Fax your classified ad to Broadcasting & Cable
(212) 206-8327

WANTED TO BUY STATION

AM or FM small market station will consider "dark station" or CP, Reply: 1437 New Herman Road, Shelbyville, TN 37160.
OWNER SHIP CHANGES

Accepted for filing

McConnelsville, Ohio (BTCH-970311GZ, HA)—Quiet Radio Inc. dba WJAW Radio for WMQA(AM)-WJAW(FM): involuntary transfer of control from John A. Wharf Jr. to estate of John A. Wharf Jr. (Carol S. Wharf, executor). March 20

Granted

Jacksonville, Fla. (BAL-970219BA)—Timothy B. Bradford (receiver) for WOSS(AM): involuntary assignment of license to Pamela K. Bradford (receiver). March 6

Tiffin, Ohio (BTC-970226GZ, BTCH-970226HA)—WTTF Inc. for WTTF-AM-FM: involuntary transfer of control from Robert E. Wright (deceased) to Richard J. Wright. March 6


Jacksonville, Tex. (BTCED-961226GDO)—East Texas Media Association Inc. for KBUS(FM): involuntary transfer of control from Robert W. Shivey (sole proprietor) to Herbert L. Bell (court-appointed receiver). March 11

Casper, Wyo. (BTC-970206GH, K)—Hart Mountain Media Inc. for FM at 104.7 mhz and KTRS(FM): involuntary transfer of control from Melody Hart (deceased) to Bill C. Hart. March 6

NEW STATIONS

Returned

Gatlinburg, Tenn. (BPED-961204MB)—Toccoa Falls College for noncommercial FM at 90.7 mhz. March 17

Granted

Wallace, Idaho (BPH-961009MA)—Hawkeye Radio Properties Inc. for FM at 97.5 mhz. March 17

Monroe, La. (BPH-961108IA)—New South Communications Inc. for KLO-FM: new auxiliary station. March 13

Sioux Falls, S.D. (BPCT-941227K)—Red River Broadcast Corp. for TV at ch. 46, 4.000 kw visual, ant. 607 m., on Hwy 38 1.8 km S of Rowena. S.D. March 6

Roosevelt, Utah (BPH-960923MG)—Duane T. Lund for FM at 94.3 mhz. March 13

Filed

Hotevilla, Ariz. (BPED-970212MH)—Hopi Foundation (Doran Dalton, chairman, PO Box 705, Hotevilla, Ariz. 86030) for non-commercial FM at 89.1 mhz, 100 kw, ant. 200 m., Third Mesa, 2 km E of Hotevilla. Feb. 12

Eureka, Calif. (BPED-970228MB)—Pacific Cascade Communications Corp. (David L. Morrow, VP, Box 492727, Redding, Calif. 96049) for FM at 89.3 mhz, 25 kw, ant. 315 m., Fickle Hill communications site, 1465 Fickle Hill Rd., 14 km E of Eureka. Pacific Cascade owns KVIP-AM-FM Redding, Calif., and KGBV(AM) Winston. Ore. Feb. 28

Frankfort, Ind. (BPED-970224MB)—American Family Association (Donald E. Wildmon, president, 1208 Zentwood, Tupelo, Miss. 38801) for non-commercial FM at 90.7 mhz, 3.25 kw. ant. 100 m., 412 W CR 500 N. For association's holdings, see "For the Record," March 17. Feb. 28

Raleigh, N.C. (BPED-970212IH)—Educational Information Corp. (PO Box 828, Wake Forest, N.C. 27588) for auxiliary FM at 89.7 mhz, 42 kw, 311 m., 1928 Chalks Rd. Jan. 21


West Odessa, Texas (BPED-970227MA)—Educational Media Foundation (Richard Jenkins, president, 1425 N. Market Blvd., Suite 9, Sacramento, Calif. 95834) for non-commercial FM at 88.7 mhz, 100 kw, ant. 89 m., corner of Alturas and Redondo aves. For foundation's holdings, see "For the Record," Feb. 17, Feb. 27

FACILITIES CHANGES

Returned

Ogden, Utah (BP-960827AA)—KLO Broadcasting Co. for KLO(AM): change power. TL. Mar. 17

Granted

Osceola, Ark. (BPH-961021IC)—Phoenix Broadcasting Group Inc. for KOSE-FM: change ant. ERP. March 11

Glendale, Calif. (BMP-961112AB)—Southern California Broadcasting Co. Inc. for KIEV(AM): change TL. March 13

Hanford, Calif. (BPCT-960701KI)—KFTV License Partnership GP for KFTV(TV): change ERP to 5.000 kw visual, ant. to 605 m., TL to Bald Mtn., Meadow Lake, Calif. March 6

Avon Park, Fla. (BPH-960913ID)—Casey

BY THE NUMBERS

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CABLE

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Based on TV household universe of 95.9 million Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE
For the Record

Communications Inc. for wwo(JFM): change class from A to C3. March 14

High Springs, Fla. (BMPCT-960920KF)—Budd Broadcasting Co. Inc. for WGL tv): change ant. to 278 m., ERP to 5,000 kw visual. March 11

Lakeland, Fla. (BEP-961011A)—Moody Bible Institute of Chicago for WCEJ-FM: operate as satellite station; change main studio location. March 11

Paducah, Ky. (BMPCT-960624KF)—WDKA Acquisitions Corp. for WDKA tv): change ant. to 327 m., TL to Oak Grove Rd. March 14

Kaplan, La. (BPH-961107IC)—Schilling Distributing Co. Inc. for KXGL(FM): change ant., TL, ERP. March 13

Fairhaven, Mass. (BMP-940826AD)—Edmund Dinis for WLA(WM): change class of license to N. Dartmouth, Mass.; TL to junction of East Line Trail and Tower Rd., Fall River, Mass. March 11

Crenshaw, Miss. (BMPH-9610281A)—John Pelham Ingram for WHKL(FM): change ant., TL. March 6

Point Lookout, Mo. (BMPED-9612161C)—College of the Ozarks for KKCOZ(FM): change ant., TL. March 17

Monticello, N.Y. (BPH-9610211B)—Reynolds Communications Inc. for WSLU(FM): change ERP, ant. March 14

Syracuse, N.Y. (BMPH-960328IC)—Pilot Communications LLC for WLTJ(FM): increase ERP to 4 kw. March 11

St. Pauls, N.C. (BPH-960913IC)—Lumbee Regional Development Association for WRLD(FM): change class C3. March 13

Depoe Bay, Ore. (BMPH-9609101A)—Ginna Jones for KDER(FM): upgrade to C3. March 11

Grants Pass, Ore. (BMPED-9600802B)—American Family Association for KAPX(FM): change ant., TL. March 11

Austin, Tex. (BPH-9608211H)—Amaturo Group of Texas Ltd. for KKMJ-FM: change ant. March 6

Brenham, Tex. (BPH-9610161F)—May Broadcasting Inc. for KULF(FM): change ERP, class. March 6

Port Lavaca, Tex. (BP-961112AF)—Radio Free Texas Trust for KIIE(AM): change city of license, TL, power. April 6

Warren, Vt. (BPH-9612031B)—Radio Vermont Inc. for WQV-FM: change ERP. March 6

Milford, V.Wa. (BPH-9610181A)—Commodore Media of Kentucky Inc. for WMXX(FM): change ERP, class. March 13

Kenosha, Wis. (BPC-961015KE)—Paxson Milwaukee Lic. Inc. for WHEK(FM): change ERP to 5,000 kw visual, ant. to 144 m., TL to N. Two Mile Rd. W of I-94, Franklin, Wis. March 7

Demopolis, Ala. (BPH-9702251B)—Edmonds Broadcasting Inc. for WZNM(FM): change ERP. March 18

Wetumpka, Ala. (BMPH-9702281A)—Visian Communications Ltd. for FM at 97.9 mhz: change ant. March 19

Newport, Ark. (BMPH-9702261C)—Newport Broadcasting Co. for KOKI(FM): change ERP, ant. March 18

Oakland, Calif. (BPH-9701311B)—Buena Ventura Inc. for KNDX(FM): change ERP, ant., TL. March 14

Oxnard, Calif. (BPH-9701311B)—Gold Coast Broadcasting Co. for KCOQ(FM): change ERP, ant., TL. March 12

Fort Walton Beach, Fla. (BPH-9702261B)—Holladay Broadcasting Co. Inc. for WKSM(FM): change ant. March 18

Riviera Beach, Fla. (BMPH-9702251A)—Chancellor Broadcasting Co. for WOLL(FM): change ERP, ant., TL. March 17

Bainbridge, Ga. (BPC-970228KE)—WLTH License Corp. for WTLHF(MV): change TL to 8.4 km from Callaby, Ga., ant. to 5,000 kw, ant. to 457 m. March 12

Lahaina, Hawaii (BPH-9702271E)—Lahaina Broadcasting Co. Ltd. for KJHF-FM: change from C to C1. March 18

Lahaina, Hawaii (BPH-9702271G)—KPOA Radio, a Hawaii LP, for WPOA(FM): change class from C to C3. March 19

Ferdinand, Ind. (BMPH-9701081H)—Gem Communications for WFIG(FM): change ERP, ant. March 18


Clarkesdale, Miss. (BMPH-9702281C)—Manahawkin Communications Corp. for FM at 105.7 mhz: change ERP, ant., TL. March 13

Hattiesburg, Miss. (9703051A)—American Family Association for WAI(FM): change ant. March 13

Winona, Miss. (BPH-9702271A)—Southern Electronics Co. Inc. for WONA-FM: change channel to C3. March 18

Canton, Mo. (BPH-9701221F)—Brick Broadcasting Co. for KRRY(FM): change channel from C1 to C2. March 18

Union, Mo. (BPH-9702281B)—Virginia Broadcasting Corp. for KLPW-FM: change ERP, ant. March 19

Sun Valley, Nev. (BMPH-9703061A)—George S. Fink Jr. for FM at 93.7 mhz: change ERP, ant. March 19

Fairview, N.C. (BMP-970226AD)—John W. McLeod for WLVM(AM): change power, TL, ant. March 13

Berea, Ohio (9703031B)—Baldwin Wallace College for WWC(FM): change ERP, ant. March 18

Gahanna, Ohio (BMPED-9612161B)—Christian Voice of Central Ohio Inc. for WCVR(AM): change ERP, ant. March 12

Snyder, Okla. (BMPED-9702271B)—Allus Educational Broadcasting Foundation for FM at 100.3 mhz: change channel from A to C3. March 18

Tillamook, Ore. (BPH-9702241C)—Oregon Eagle Inc. for KTLF-FM: change ERP, ant., TL, frequency, class from C3 to C1. March 13

San Juan, P.R. (BPH-9611061B)—Cadena Estereotempo Inc. for W10A(FM): change ant., TL, ERP. March 13

Nashville (BP-9703061AD)—WENO Inc. for WENO(AM): change TL, ant. March 20

Tusculum, Tenn. (BPH-9703041A)—Darrel Bryan for WSXG-FM: change class from A to C3. March 19

Stamford, Tex. (BPH-9702251C)—Blue Plains Broadcasting Co. for 92.1 mhz: change ERP, ant., TL. March 13

Charlotte Amalie, V.I. (9702261E)—Virgin Islands Public TV System for FM at 93.1 mhz: change ERP, ant. March 17

Wilson Creek, Wash. (BPH-9702271D)—Wilderness Creek Communications LLC for KVR(FM): change ERP, ant., TL, frequency, class from C3 to C1. March 13

Menomonie, Wis. (BPH-9702241D)—Phillips Broadcasting Co. Inc. for WMEC-FM: change class from C3 to C2. March 13

Call for authors

Broadcasting & Cable and Focal Press are seeking authors for a new series of books to be written by and for broadcast and cable professionals, addressing topics essential to their needs. The books will be sponsored by Broadcasting & Cable and will be published internationally by Focal Press, a leading publisher of books and videos about media topics. Areas of interest include, but are not limited to: telco entry, new distribution technologies, high-definition television, ratings, interactive programming and management issues. Books that cover innovative ideas and practical solutions are encouraged. For more information or to submit a proposal please contact Marie Lee, Acquisitions Editor, Focal Press, 313 Washington St., Newton, Mass. 02158-1626.

April 1—“Managing Your Professional ‘Health’ and Building Your Future,” breakfast discussion presented by the Rho Chapter of Women In Cable & Telecommunications, TCI Bldg., Denver. Contact: Jody Haas, (303) 329-3621.

April 3—Broadcasters Foundation Golden Mike Award presentation. The Pierre Hotel, New York City. Contact: (203) 862-8577.


April 3–6—SkiTAM ’97, cable industry annual fundraiser to benefit the U.S. Disabled Ski Team organized by CTAM. Sonnenalp Resort of Vail, Vail, Colo. Contact: (303) 797-6756.


April 4–6—“Mexico and the United States,” conference for professional journalists presented by the Fourth Regional Seminars IV, broadcast magazine of the American Communications Association, Airport Hilton, Phoenix. Contact: Chris Gardner, (213) 851-7372.

April 4–7—Broadcast Education Association 42nd annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5354.

April 5–7—24th annual CAN PRO Festival, celebrating excellence in Canadian television production and promotion, Westin Harbor Castle Hotel, Toronto. Contact: David Hamilton, (416) 446-5338.

April 5–7—“Broadcasters’ Foundation” invitational golf tournament. Las Vegas Hilton Country Club, Las Vegas. Contact: (702) 385-8577.

April 7—“Association for Maximum Service Television” 41st annual membership meeting. Las Vegas Hilton, Las Vegas. Contact: (202) 861-0344.

April 7–8—Television Bureau of Advertising sales and marketing conference. Las Vegas Hilton, Las Vegas. Contact: Janice Garjian, (212) 486-1111.

April 7–10—National Association of Broadcasters’ annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

April 8—“Association for Maximum Service Television” annual engineering breakfast. Las Vegas Hilton, Las Vegas. Contact: (202) 861-0344.


April 15–16—“Cable 101,” management education series presented by the Rocky Mountain chapter of Women In Cable & Telecommunications, TCI Bldg., Englewood, Colo. Contact: Kristen Geer, (312) 634-2535.

April 15–16—Cable Telecommunications Cable Academy presented by the Pennsylvania Cable and Telecommunications Association. Penn State Scanton Convention Center Hotel, State College, Pa. Contact: Beth Boyer, (717) 234-3190.


April 21–23—Cable & Satellite ’97, presented by Reed Exhibition Companies. Earls Court 2, London. Contact: Andrea Johnston, +44 (181) 910 7866.

April 23—18th annual Sports Emmy Awards, presented by the National Academy of Television Arts and Sciences. Marriott Marquis Hotel, New York City. Contact: David Beld, (212) 586-8424.


April 28—Fourth annual T. Howard Foundation fund-raising dinner, Tavern on the Green Restaurant, New York. Contact: (212) 549-6990.


May 4–7—Claritas Inc. 7th annual Precision Marketing Conference, Disney Yacht and Beach Club. Orlando, Fla. Contact: (703) 812-2700.


May 11–14—Canadian Cable Television Association annual convention and CableXpo. Metro Toronto Convention Center, Toronto. Contact: (813) 239-8500.


May 15—Selling papers for the IEEE Broadcast Technology Society 47th annual Broadcast Symposium, Contact: D. Gerald Berman, (301) 881-4310.

May 17—Geek Media International 3rd annual Producer’s Workshop, Radisson Empire Hotel, New York City. Contact: (212) 580-3385.

May 17—24th annual Daytime Emmy Awards in creative arts categories, presented by the National Academy of Television Arts and Sciences. Contact: Harry Eggart, (212) 586-8426.


May 21—24th annual Daytime Emmy Awards, presented by the National Academy of Television Arts and Sciences. Contact: Harry Eggart, (212) 586-8426.


June 2–5—Electronic Industries Association/Consumer Electronics Manufacturers Association international spring consumer electronics show. Georgia World Congress Center, Atlanta. Contact: Cynthia Upson, (703) 907-7767.


June 4–7—Cable-Tec Expo ’97, presented by the Society of Cable Telecommunications Engineers, Orange County Convention Center, Orlando, Fla. Contact: (610) 383-4888.


June 5—National Academy of Television Arts and Sciences Trustees’ Award presentation. New York Sheraton Hotel and Towers, New York City. Contact: Trudy Willson, (212) 585-9424.

June 8–14—18th annual Banff Television Festival, Banff Springs Hotel, Banff, Alberta, Canada. Contact: (403) 678-9260.

June 10–12—Fourth annual Global DDS Summit, presented by Link Events/Globex and DDS Digest, Hyatt Regency Tech Center, Denver. Contact: (713) 342-9826.


Major Meeting dates in red

Compiled by Kenneth Ray
(ken ray@bbc.cahners.com)
Running the radio gamut

It's never been easy to define Tom Milewski's role in radio with a single job title.

As an undergrad at Holy Cross, Milewski—now executive vice president and CEO of Greater Media Inc.—wandered into radio when he stopped by the student-run station and sat in during a disk jockey's lunch break. Milewski recalls that although the student station manager tried to oust him from the studio because he wasn't on staff, he played some records, read the news and soon was hired as the news director.

Radio captured Milewski's interest and he landed a weekend job at WNEB(AM) Worcester, Mass. He was offered a full-time job at WESO(AM) Southbridge, Mass.—a station then owned by Greater Media. But Milewski turned down the offer and transferred from Holy Cross to the University of Detroit, where he studied communications and political science.

Milewski landed a full-time job at WHFI(FM) Birmingham, Mich., effectively doing anything and everything at the station. The station, now WCSX, was then owned by J. Addison Bartush, whose family fortune came from being "the first food company to mix peanut butter and jelly in the same jar," Milewski remembers.

"The radio station was like a hobby for them," Milewski says. "In those days, FM stations weren't viewed as viable commercial enterprises."

When budget cuts forced WHFI management to ask some employes to leave, Milewski salvaged his budding radio career by cleaning the offices on weekends for no extra pay.

By 1969 he was serving primarily as news producer for WHFI, but also worked on-air as a morning show host and pitched in as music director, program director and operations manager. "I did every job there was to do."

In 1971 he earned his undergraduate degree, then quickly enrolled in the university's law school. "I always wanted to be a lawyer, and that seemed to dovetail with a career in the media," Milewski says.

In 1973 Greater Media purchased WHFI, a stroke of fate that Milewski jokingly refers to as the company's ploy to get him on its payroll. "I always say that when they couldn't hire me at WESO, they bought WHFI just to hire me."

Milewski graduated from law school in 1976, passed the Michigan bar, and sought a job in media law.

Not long after, he became Greater Media's general legal counsel, working from corporate headquarters in New Brunswick, N.J. That was 1977, and Milewski has been with the company ever since. In the late 1970s, Greater Media owned 14 major-market radio stations, a small cable system in Massachusetts and a weekly newspaper in New Jersey.

In the early 1980s it ventured briefly into long-distance telephone services. It has also had brief stints in daily newspaper publishing. Greater Media holds a cable TV system serving Worcester, Mass., and operates a satellite telepport in Detroit.

Because of the company's various interests, Milewski's role expanded to involve programing, engineering and overall administration, "but I didn't have to clean the floors."

"The company was involved in other businesses, so I had to learn them," he says. "But I've never been one to turn down a project, whether it was in my specific job title or not."

Despite 20 years of economic and regulatory changes, Greater Media has retained a fairly consistent stable of stations. After recent deals to swap assets with CBS Radio Inc., Greater Media will control 15 stations with clusters in Boston, Philadelphia, Detroit and New Brunswick. It ranks among radio's top 25 revenue groups.

Unlike groups that have built their holdings to almost 100 stations or more, Milewski says Greater Media never bowed to the temptation of growing for growth's sake. The company's unwritten code has been a hands-on, collegial approach with a thin layer of management that gets "pretty deep into the stations," he says. "You just can't be familiar with the operations of more than a dozen stations without something suffering."

In 1994, when most radio operators lobbied hard for broadened ownership limits, Milewski opposed rules he feared would allow one broadcaster to own all the stations in a single market. He became a champion for radio's smaller, private broadcasting interest, and he still embraces the spirit of broadcast diversity.

"A lot of people called this whole area regulation, but we always looked at it as allocation of scarce licenses among many people who would like to have them," Milewski says. —DP

Thomas John Milewski

**BROADCAST TV**


Appointments at wcbs-tv New York: Rick McGuire, local sales manager, named national sales manager: Chip Carmody, national sales manager, wbz-tv Boston, joins as local sales manager.

Donald Gadsen, VP, business affairs. NBC Enterprises. New York, named senior VP.

Frank Cicha, senior VP, research and marketing. Twentieth Television, named VP, programming, Fox Television Stations Inc., Beverly Hills, Calif.

Mary McHugh, national sales manager. wokr-tv Rochester, N.Y., joins wggb-tv Springfield, Mass., as general sales manager.

Appointments at Sinclair Communications' kabr(tv)/krrt(tv), San Antonio, Tex.: Dan Corken, general sales manager, and Jeff Miller, regional sales manager, wdit-tv Milwaukee, join as director, sales. kabr/krrt and national sales manager. krrt, respectively: Dean Rada, senior account executive. kmol-tv San Antonio, joins as local sales manager.

Appointments at wave(tv) Louisville, Ky.: Glenn Davis, account executive, named local sales manager: Trey Runyon, national sales manager, whie-tv Evansville, Ind., joins as national sales manager.


Ben Holland, sales manager. Petry Television, Seattle, joins the San Francisco office in same capacity.

Dave Carlolite, general sales manager. Krrt(tv) Little Rock, Ark., joins wxfh(tv) Myrtle Beach, S.C., as VP/GM.

Kathy Saunders, VP/GM. Wfxt(tv) Boston, joins kdfw-tv Dallas in same capacity.

Michael Moran, VP/GM. Kcau-tv Sioux City, Iowa, joins kgan(tv) Cedar Rapids, Iowa, as president/GM.

Michael Renda, director, sales. Wlwt(tv) Cincinnati, joins Ww-tv Cleveland as VP/GM.

Tony Petitti, senior VP, negotiations. NBC Sports, joins CBS Sports, New York, as senior VP, business affairs and programming.

**RADIO**

Sam Millstone, associate director, strategic planning. National Geographic Television, Washington, named VP, business development and planning.

Tom Turpin, CEO, Virgin Sound & Vision, joins Will Vinton Studios. Portland, Ore., in same capacity.

Loly Hlade, director, operations and business development. MTV Networks Shopping Inc., joins Universal Television Group. Universal City, Calif., as VP, strategic planning and business development.


Dan Bowen, program director. Kqks(fm) Longmont, Colo., joins Wstr(fm) Smyrna, Ga., in same capacity.

Leonard Peace, music director/midday host. Wkth(fm) Milwaukee, adds assistant program director to his duties.

Andrew Ashwood, program director. Wqam(am) Miami, joins Wbam(am) San Antonio, Tex., in same capacity.

Daniel Fischer, station manager. Wksn(am)/whug(fm) Jamestown. Wdeo(am) Dunkirk and wdqa(fm) Frederick, all New York, named VP/GM.

Jerry Summers, production manager, wkse(fm) Niagara Falls, N.Y., joins Sheridan Broadcasting Corp., Pittsburgh, as national/corporate production director.

Jon Schweitzer, VP/GM. Kqrc(fm) Lebanon, Kan., joins Wtmj(am) Mil-

**PROGRAMING**

Appointments at Gullien Global Vision Inc., Naples, Fla.: Jane Ellen Sanders, VP, international sales, named senior VP, worldwide sales: Krista Ayers, administrative assistant, named director, office administration.

Stacy Lifton, legal counsel. Fox Inc., joins Fox Kids Networks Worldwide, Los Angeles, as director, business affairs.
waukegan (both are Journal Broadcast Group stations). in same capacity: Doug Sorensen, program director, KQRC-FM, named director, rock programing.

Peter Brown, radio personality, joins The One-On-One Sports Radio Network, Chicago, as host of a four-hour sports talk show.

Anthony Iannini, formerly with Rantel Research, Laurel, Md., joins WKIT (FM) Ocean City, Md., as research director.

Appointments at KRUZ (FM) Santa Barbara, Calif.: Mike O’Brien named assistant program director, assistant music director, afternoon-drive air personality; Todd Violette named co-host, The KRuz 103 Morning Show.


Greg Jena, assistant program director, KDRA(AM) Pittsburgh, named director, marketing and promotion.

CABLE

Betsy Dirnberger, senior VP, affiliate sales and marketing, launching of Court TV and Television Food Network, joins Fox News Channel. New York, in same capacity.

Appointments at The Disney Channel, Burbank, Calif.: Shirley Powell, VP, public relations. Cartoon Network, joins as VP, media relations: Jill Casagrande, director, program scheduling, named VP, scheduling and program planning; Curt Sharp and Lee Gaither join as programing directors.

Gerard Gruosso, VP, finance. A&E Television Networks, New York, named senior VP.

Michael Behringer, corporate associate, Dewey Ballantine law firm, New York, joins Your Choice TV, Bethesda, Md., as director, legal and business affairs.

Christopher Taylor, director, affiliate relations. MOR Music Television, joins Oasis TV Inc., Beverly Hills, Calif., as VP, worldwide distribution.


Appointments at Comcast Cable, Baltimore: Claire Burrier, teacher, joins as senior trainer: Charles Mann, director, marketing. Time Warner Cable, Landover, Md., joins as manager, direct sales; Richard Trask, director, sales engineering and system design engineer, Fujitsu Network Communications Inc., Parsippany, N.J., joins as director, technology.

Mark Barash, director, programming and operations, WPXI (TV) Pittsburgh, named station manager, Pittsburgh Cable News Channel (subsidiary of WPXI).

Eric Zappia, producer/director/writer, joins Body by Jake Enterprises, San Diego, as VP, production.

Appointments at Nickelodeon Movies, New York: Kathrin Seitz, supervising producer. Nicktoons, named VP; Tanya Heidelberg, VP, business affairs, animation and TV production, named VP, business strategy and operations; Joe D’Ambrosia, director, development, will now have offices in East and West Coasts to focus on live-action and animated films.

Appointments at TCI Communications Inc. Englewood, Colo.: Ann Koets, director, financial reporting, named VP; Colin Stoner named VP, taxation; Robin Szliga, VP, accounting services, TCI Cable Management Corp., named VP, business decision support.

Chris Parr, VP, label relations. MOR Music Television, joins CMT: Country Music Television, Nashville, as program director.

Appointments at Fox Sports West, Los Angeles: Greg Chassman, assistant traffic manager, named manager, on-air presentation and traffic; John King, research analyst, named senior graphics and research analyst.

MULTIMEDIA

Richard Caruso, VP, telecommunications and media solutions, IBM. White Plains, N.Y., named GM, global solutions. IBM Global Telecommunications and Media Industries.

Terry London, CFO. Gaylord Entertainment Co., Nashville, named executive VP/COO.

Appointments at Metro Networks Inc.: Jim Ribble, operations director, Dallas, named director, operations, Washington office: Mal Tiahrt, anchor, Norfolk, Va., office, named bureau chief there.

DEATHS

Yvonne Simpson, 58, news director, CBS News, London, died of cancer March 5. Simpson had been with CBS for 26 years. The past 18 years she spent as director, news assignments. CBS Evening News anchor Dan Rather referred to Simpson as “the heart and soul” of the London bureau. She is survived by a sister, a niece and a nephew.

Theodore M. Wrobel, 73, broadcaster, died Feb. 19 in Chesapeake, Va. During the ’50s and ’60s, Wrobel worked at Westinghouse Broadcasting and then LIN Broadcasting, where he served as president/COO, WAVY-TV Portsmouth, Va. He also held a general sales manager position at WTOP(AM) Washington.

Monroe Benton, 73, broadcaster, died March 11 in a car accident in Brewster, N.Y. In 1988 Benton retired as manager, audio operations. Radio Free Europe/Radio Liberty, after 23 years with the New York and Washington bureaus. He was active in the RTNDA and the Museum of Radio and Television. After retirement he began covering local events in Westchester County, N.Y., and hosted programs on C-TEC Cable Systems, WHUP(AM) and WLN(AM) Peekskill, N.Y. Benton is survived by his wife, Myrna, and a sister.

—Compiled by Denise Smith
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The FCC issued an order Friday denying Tribune a permanent waiver of the newspaper/broadcast crossownership rule to allow it to own both the Fort Lauderdale Sun-Sentinel and wozi(TV) Miami. Instead, the commission granted a 12-month temporary waiver to allow "an orderly divestiture" of either the paper or wozi. Tribune was seeking the permanent waiver in connection with its $1.13 billion bid to acquire Renaissance Communications. Knight-Ridder-owner of the Miami Herald—challenged the permanent waiver request, arguing it would give Tribune a "unique advantage" in the market.

KNOE-TV Monroe, La., lost its signal and one man lost his life when the station's tower collapsed March 20. A five-person crew from Tower Network Services, Miami, was doing general maintenance on the almost 2,000-foot tower when it collapsed. In addition to the fatality, two other workers were injured and in serious condition. The cause of the failure has not been determined.

KNOE-TV was off the air for only two hours before it was microwaving a signal to the local cable system headend, thanks to KVE (tv) El Dorado, Ark., which turned over exclusive use of its microwave dish (usually used for ENG) for the duration of the station's broadcast blackout. According to Jerry Harkins, KNOE-TV chief engineer, the station should be broadcasting a low-power signal on ch. 8 no later than March 25. The station's co-owned FM was off the air for about seven hours before returning at 10 kw and 500 feet with some help from competing radio stations in the market. The co-owned AM was at a different location and was not affected. Harkins said it would probably be several months before a new tower could be erected. The old tower was built in the early 1950s (the station went on the air in September 1953).

The Senate soundly rejected (61-38) a resolution offered by Senator Ernest Hollings (D-S.C.) that would amend the Constitution to allow limits on campaign expenditures. The Supreme Court ruled in 1976 that spending was a form of free speech and could not be limited. But Hollings said a constitutional amendment was needed to combat soaring campaign spending.

62nd St. Broadcasting LLC is moving in on Saginaw, Mich., and Toledo, Ohio. The company, which is 94% owned by Bain Capital Inc., last Friday said it will pay $45 million for Fritz Broadcasting Inc.'s Saginaw stations—WSGW(AM)-WGER-FM and WIOG(FM)—and its Toledo stations—WTOD(AM)-WKKO(FM), WRON(FM) and WIMX(FM). The deal, which must be approved by the Justice Department and the FCC, would give 62nd St. five FM's in Saginaw and its first holdings in Ohio.

Barry Diller (Silver King Broadcasting) will address a National Press Club luncheon in Washington on April 18. He's expected to talk about campaign finance reform and political advertising, the future of broadcasting and plans for his own Home Shopping Network.

TCI announced a comprehensive equipment deal with General Instrument last week at NCTA. TCI will convert the majority of its analog cable headends to digital. GI will fabricate turnkey digital headend systems for some 800 TCI headends that serve more than 90% of the homes passed by TCI.

Westwood One has signed NBC-TV's Tom Brokaw to host a daily, 90-second feature, says Westwood One Chairman Norm Pattiz. The Tom Brokaw Report will be exclusive to radio, and topics will range from politics to human interest stories.

The Katz Radio Group has disbanded its Banner Radio rep division in the process of creating an exclusive firm for ABC Radio stations (Amcast Radio Sales) earlier this month. Most of Banner's stations were moved to other Katz-managed rep divisions, says KRG President Stu Olds. Olds named Bob McCurdy, former president of KRG's Sentry Radio rep division, president of Amcast.

Nassau Broadcasting Partners unveiled The Jersey Radio Network, an unwired sales network comprising 15 stations owned by Nassau throughout New Jersey. JRN will offer advertisers access to stations in 14 New Jersey and eastern Pennsylvania counties, encompassing a population of 4.6 million. Nassau President Lou Mercantanti says JRN will reach markets that "are not adequately serviced by New York or Philadelphia stations."

Senate Judiciary Chairman Orrin Hatch (R-Utah) introduced legis-
TCI Jersey system hit by line cuts

TCI of Northern New Jersey is suffering line cuts that the system attributes to disgruntled union workers.

"There seems to be a very strong correlation between what is happening on the labor front and what is happening with these cuts. Every interaction between labor and management spurs a new and different sabotage reaction," says David Capo, spokesman for the company.

The Jersey TCI system has been at an impasse with workers from the International Brotherhood of Electrical Workers, Local 827, since January. The union has been working at the system for three years without a contract. When TCI bought the New Jersey system, it changed the union's terms to standardize TCI's union contracts across the country.

The system has suffered 14 line cuts since June 1994, 10 of which have occurred since Jan. 19. The latest—a fiber-optic cable cut—happened at 5 a.m. March 20 and affected service to all 215,000 customers. Two-thirds of the customers had no picture, while the remainder lost their broadcast channels.

The cuts seem to be strategically placed. "It's not a random act of sabotage," Capo says. Capo believes the cuts are an inside job because the saboteurs always hit fiber-optic cable in remote areas. Only 200 miles of Northern New Jersey TCI's 2,700 miles of cable is fiber optic.

Also, last Thursday's cut happened the morning after a union member was fired. No union members showed up for work that day either, Capo says.

The system, which is working closely with law enforcement, hired a private security firm to police key facilities and posted a $50,000 award for information. It says it does not intend to agree to the union demand: "The situation we are in right now is akin to being held hostage," Capo says. "The company doesn't want to negotiate from a hostage position but from [one] of wanting to reach an amicable agreement."

—PA

lation last week that would extend the copyright term from life-plus-50 years to life-plus-70 years. The purpose is to insure protection of American products abroad. The European Union members countries offer protection equal to the life of the author plus 70 years.

Don Imus kicks off WFAN(AM) New York's eighth annual 28-hour radiothon to benefit the CJ Foundation for Sudden Infant Death Syndrome and the Tomorrow's Children Fund starting March 26 at 5:30 a.m. ET during Imus in the Morning. Previous radiothons have raised more than $9 million, which helped build the Don Imus/WFAN Pediatric Center for Tomorrow's Children at Hackensack University Medical Center in New Jersey.

San Diego-based Triathlon Broadcasting Co. has signed a letter of intent to purchase the interests of Pinnaclle Sports Productions for $5 million. Pinnacle holds rights to a number of University of Nebraska sports teams. Pinnacle will continue to produce the game and sell advertising for the University of Nebraska Network.

General Instrument has broadened its digital set-top box line with two new models: the DCT-600, a bare-bones digital receiver that will sell for around $200; and the DCT-5000, a session-oriented interactive unit. It already makes the DCT-1000 and DCT-1200 interactive set-tops. The DCT-600 is a broadcast-only, addressable unit that retains the electronic program guide and virtual channels of the more advanced boxes but doesn't have the extensive—and expensive—memory for interactive functions.

Time magazine filed a suit against CompuServe last week seek-ing $3.5 million in payments to prevent the online company from deleting the magazine from its service. CompuServe says Time's content has not been sufficient to justify its presence on the service. Time is charging breach of contract, but CompuServe contends that an exit clause permits the move at the midpoint of the two-year pact.

PC users can track the Academy Awards action online tonight on Oscar.com, the site created by the Academy of Motion Picture Arts & Sciences and ABC Online. Oscar.com will feature coverage of the awards ceremony, including backstage and arrival pictures, acceptance speeches and transcripts of press interviews and background.
The golden mean

The game of digital bluff and bluster between broadcasters and the FCC is coming to an end, and those who care about the telecommunications future of this country can breathe easier. At issue has been the speed with which broadcasters would build out the digital spectrum once they get it; the FCC started its bidding with one year, the broadcasters with three. The happy medium, reached in broad terms last week, provides for coverage of 43.1% of the country with one signal in 18-24 months, 51.1% in 24-30 months and 53.3% in 30-36 months.

That sounds about right to this page, and we think it will to the set manufacturers, some of whom were beginning to head for the hills on digital. It’s a tight squeeze in terms of the Christmas 1998 target date for which industry was aiming, but it should give them some signals to display on the first sets. The big sales push will come in 1999.

Last week’s negotiation was a win/win for all involved, from the broadcasters (NAB and MSTV) to the FCC (Chairman Hundt and Commissioner Ness, conspicuously) and ultimately to the public at large. But the industry can’t stop there. Now it must begin rolling out the programing to make HDTV a household expectation. Considering that the software, too, takes advance preparation, we’d say the network and syndication industries are already a day late (and probably a dollar short).

But this is a moment to cheer, not to harp. When all is said and done, history may consider the DTV-HDTV years to be broadcasting’s finest hour.

Freedom @ risk

The Supreme Court heard arguments last week on Congress’s attempts to prohibit indecency over the Internet, and the age-old questions arose again: what is indecent and who makes that determination?

The divergence of opinion—which we believe is essential in a free society—is best illustrated by the ratings of Representative Thomas Coburn about the nudity and violence in “Schindler’s List,” broadcast by NBC a few weeks ago.

There are those who believe that all nudity is obscene and there are those who believe that all violence is gratuitous. Others find art in nudity and reality in violence.

We believe that art and obscenity are in the eye of the beholder and that, like TV sets, computers have off-switches (although we also believe that programmers ought to listen to their consciences as well as their cash registers). We also believe regulation of most kids’ activities is best done by parents and best left alone by congressmen. We hope the high court agrees.

Little Brother

There is a movement afoot— spearheaded by Democratic Senator Joseph Lieberman of Connecticut—to resurrect the National Association of Broadcasters code of good conduct. The law being what it is, that requires an antitrust exemption to avoid the kind of Justice Department intervention that killed the old code.

This page has never been kind to the concept of codes, taking the somewhat cynical point of view that they’re never truly voluntary. In our experience, industry codes have a way of being codified into law or regulation by Congress or the FCC. At best, we see them as temporary ways to avoid the hand of government while waiting for the iron fist. (For example, going through the drill of creating a “voluntary” ratings system while the government is cranking up the real one.)

Granted, it’s hard to see how the industry’s code of conduct could be any worse than Senator Lieberman’s, had he his way. But then again, consider the source.
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