Sony's Nobuyuki Idei

Analog Champ Takes on Digital

Syndication's New Day in Court

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

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

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

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

B&C’s Seventh Annual Hall of Fame  Tonight in New York, Broadcasting & Cable inducts its latest class of active and past leaders of the Fifth Estate. /Special section follows page 50

ABC rides Cinderella’s coach to ratings  Cinderella’s fabled broom helped ABC’s November sweeps, along with a strong performance from Oprah Winfrey Presents. /39

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

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

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

Congress could act on cable competition, rates  After airing complaints over exclusive deals between cable programmers and cable operators, Congress could take steps to aid cable’s competitors to spur competition as a way to bring down cable rates. /64
Dear TV Programmer Guy,

My name is Rick, but everyone calls me "the Rick." I know what you're thinking. You're thinking this is just ordinary rosin. Wrong. This is rosin from the rosin bag used by Diego Segui when he pitched against the Red Sox in June of '70. At this point you probably know where I'm heading. So let me cut to the chase.

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\]

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

Thanks,
the Rick

P.S.: Once again, ROSIN = ESPN NEWS You can help the Rick get ESPN NEWS 1-800-RICK-654 (742-5654)
Here come the judges
Syndicators look to 'bench' strength to court viewers

By Joe Schlosser

All rise for the new batch of syndicated jurists.
In the wake of the recent success of Big Ticket Entertainment's Judge Judy and Warner Bros.' returning The People's Court, the courtroom reality show is experiencing a revival.

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

"There is absolutely no question about it: If Judge Judy were not back for another year and were not more successful this year than the last, court shows would be off the docket," says Bill Carroll, vice president/director of programming at Katz Broadcasting & Cable, "The People's Court" is once again in session.

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

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

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

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

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

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

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

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

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

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

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

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

"I think the American public is tired of seeing justice that doesn't seem to get to the point," says the 55-year-old grandmother of four. "I think they want to see something that looks right, smells right, feels right, because they are used to seeing a lot of cases that don't end up that way. The public is paying for this judicial system; they shouldn't get
to warm up to another judge in 1998—Memphis Judge Joe Brown. Brown is said to have the same no-nonsense style as Judge Judy Sheindlin.

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

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

Rysher Entertainment has introduced its long-rumored judge, boxing referee Mills Lane. Lane, who is nationally known as the official in the Mike Tyson–Evander Holyfield bite-fight, will preside over his own half-hour daily series in 1998. Lane is a former prosecutor and current district court judge in Reno, where he is blandly known as "Maximum Mills."

And to the surprise of many in the syndication business, Twentieth Television has unveiled a half-hour court show with prosecutor Vincent Bugliosi. Bugliosi gained fame for convicting Charles Manson in the 1969 Tate/LaBianca murders and more recently provided analysis of the O.J. Simpson trial.

Although the Bugliosi series is still in development, Twentieth executives say that it will not be in the same mold as the current courtroom shows. Instead, it will feature Bugliosi cross-examining both plaintiff and defendant, then serving as judge. "One thing that is clear is that this genre works," says Twentieth Television President Rick Jacobson. "But I think that what we have different here is one of the most credible personalities you can bring to the table, who is knowledgeable about his field. He is already branded. People know who he is."

But how much room is there for court series?

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

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

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

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

But Judge Judy doesn't take her television jurist job lightly. The show is taped on a Hollywood television lot, but the cases are real and so are the verdicts Sheindlin hands down. Judge Judy presides over a series of family court cases during each half-hour episode. Cases range from phone bill disputes to marital spats—each case seemingly leading into a lecture from Sheindlin in the end.

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

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

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

—Joe Schlosser
#1 NEW SHOW
IN SYNDICATION

HIGHEST RATED OFF-NET DEBUT IN 9 YEARS

#1 HOUR IN SYNDICATION

10.6 HHRtg.

THE X-FILES

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

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

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

Paxson appeared to lose out on at least one well-received family drama the company had hoped to get—*7th Heaven*, produced by Spelling for The WB (see box). Syndicator Worldvision last week agreed to sell the off-network rights to Tribune Broadcasting, a partner with Time Warner in the WB. The show isn’t available until 2000.

Meanwhile, Paxson said it is throwing a big party (sans press) in West Palm Beach on Nov. 18 to announce the details of its new network to advertisers and the investment community. “It’s about entertainment; it’s about drama; it’s about family; it’s about life,” gushed the invitation, sent to 500 industry luminaries in gold foil boxes.

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

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

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

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

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

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

---

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

**Tribune in ‘7th Heaven’**

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

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

Stations getting the show include WPIX(TV) New York, KTLA(TV) Los Angeles and WGN-TV Chicago. *7th Heaven*, in its second season on The WB, is the network’s top-rated show, averaging a 3.7 rating/6 share, according to Nielsen Media Research. Last year at this time, the one-hour family drama was averaging a 2.2/4.

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

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By Steve McClellan and Joe Schlosser

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November 10 1997  *Broadcasting & Cable*
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By John M. Higgins

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

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

That would let Gates set the standards for the millions of computerlike digital boxes that operators plan to deploy over the next few years, thwarting such other entrants as Oracle Corp. and IBM.

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

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

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

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

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

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

---

**TW considers taking swing at HITS**

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

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

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

Other cable operators are hoping for an alternative to HITS. MSOs with even 3 million or 4 million subscribers are too small to economically distribute a custom digital satellite package on their own. But they’re uncomfortable with the idea of relying on TCI as the industry’s primary wholesaler, for two reasons: TCI would have enough leverage to charge high prices, and TCI has a history of cat fights with networks. "We’d be happy to have Time Warner in this business," says a senior executive of one large MSO.

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

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

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

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

—Price Colman
One Philadelphia suburb is safer thanks to Sherry Apelt and her wireless phone.

In a rough suburb of Philadelphia, a grandmother patrols the streets each night armed with only two things—her strong conviction that people have a right to safe neighborhoods, and her wireless phone. Ever since Sherry Apelt founded the Neighborhood Watch program in her area, she's used her wireless phone to call in dozens of attempted burglaries, car break-ins and assaults. The streets are more peaceful, and Sherry and her neighbors have much more peace of mind. Each year, people with wireless phones make millions of calls that help to make their communities and all of us a little safer—whether it's to stop crime, save lives, summon help when a car breaks down or just to call ahead to say they're running late. Who'd have thought a phone so small could do so much? For a free safety brochure, call 1-888-SAFE, or visit our website at www.americanradiohistory.com.
Top of the Week

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

'ER' looking for a new home?

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

By Lynette Rice

Is it time to hoist “stat” over the future of ER on NBC?

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

Yet NBC's Thursday likely will remain stable, observers predict, despite speculation that a bidding war could be brewing. For starters, the network needs ER to provide a tent pole on Thursdays; lest “Must See TV” become “Who Cares? Not Me.” Freshman sitcoms also rely on the drama's strength; new sitcoms grow best when they're lodged between two hits like ER and Seinfeld.

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

What's more, any defection by a major show could scar network television—much the way that free agency damaged baseball. Jumping ship not only confuses viewers but also damages the program and the stations. Even Jamie Kellner, the CEO of The WB—which could arguably make a play for ER in the name of company synergy—has said that shows should remain partnerships between the studios and the networks.

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

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

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

'BVT developing Urich talker

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

—Joe Scholsser

'Love'/'Heart' greenlighted

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

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

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Justice puts brakes on SFX, Chancellor

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

By Chris McConnell

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Biggio also says that the Long Island lawsuit will not affect the government’s review of Hicks Muse’s bid to acquire all of SFX. “We’re looking at that transaction as a separate deal,” Biggio says of the $2.1 billion merger.
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Stewart, Jones await FCC fate

By Chris McConnell

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

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

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

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

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

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

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

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

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

Closed Circuit

NEW YORK

Paxson wants ‘Diagnosis,’ eyes movies

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

ABC absent at digital powwow

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

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

Westinghouse may deal off industrial

The long-anticipated spin-off of Westinghouse’s industrial assets from the CBS media holdings may not happen after all, analysts said last week. The company postponed issuing third-quarter results as negotiations continued on its sale of most of the industrial assets to a European concern, sources said. If that sale goes through, the need to split the company in two would be moot. The result would be the same, with CBS becoming a pure play media company once again.

WASHINGTON

FCC puts priority on licenses

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

LONDON

Turner vs. Murdoch

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

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

By Chris McConnell

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

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

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

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

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

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

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

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

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

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

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

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

Kennard also said he wants to move quickly to lift the "cloud of uncertainty" surrounding local marketing agreements, in which one station in a market effectively controls another.

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

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

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

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

He added that wrapping up remaining digital TV rules will constitute a
While others refuse to speak, one television show goes undercover

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

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

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

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

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

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**House moving to drop TV-radio coverage restriction**

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

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

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

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

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

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

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

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Top of the Week

Washington Watch
Edited by Chris McConnell and Paige Albinak

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

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

The high price of selling toys in Ohio
Federal enforcement of commercial limits during children’s programming continued during last week’s changeover in FCC leadership. The commission’s Mass Media Bureau issued a pair of $10,000 fines to two Ohio stations that had exceeded the limits. The stations receiving a “notice of apparent liability” were (tv) Shaker Heights and (tv) Columbus.

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

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

Creative differences
Somewhat after the fact, the 200 members of the Caucus for Producers, Writers and Directors ran an ad last month in two Hollywood trade magazines objecting to the revised television ratings system, which officially started Oct. 1. “We object to the new government-recommended V-chip ratings system. It bothers us a lot,” the group wrote in the advertisement. “When shows are labeled for viewing not only by age but now by content as well, things have gone much too far…” The caucus also took a thinly veiled swipe at Senate Commerce Committee Chairman John McCain (R-Ariz.). “We are appalled by the politically motivated tactics of legislators urging the FCC to reject the license renewals of television stations not using the new ratings system.”

McCain first floated that idea, which since has been widely criticized, during a hearing in September on broadcasters’ plans for high-definition television.

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

A tax on space
The Senate Commerce Committee voted 14-5 to send to the floor a bill that would keep state and local governments from taxing Internet commerce until January 1, 2004. Lawmakers want more time to study how best to tax the Internet, if at all. “The potential of the Internet is at risk if the costs of complying with the tax collection and remittance demands of thousands of taxing jurisdictions make the Internet uneconomical,” said Senate Commerce Committee Chairman John McCain (R-Ariz.). The legislation is likely to run into problems on the floor because state and local governments want the revenue they would gain from taxing the Internet.
Almost every night for six whole months, you could hear your Dad digging in the backyard. No one knew what he was doing. Only that it was your only hope against something called "The Big One." Then, at dinner one night, between gulps of Ovaltine and meatloaf, he burst into the house. It was finished. Oh, it was swell. Bunk beds. Hi-Fi record player. And, golly! A brand-new ten-inch television set! Well, whatever "The Big One" was, you just hoped it would come soon.

Hey, you were going to be the only kid on the block to watch Howdy Doody from the top bunk of your very own underground fort.

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Sony Corp. has made a major mark on the United States and its broadcasting/cable establishment. Its consumer products—from the Trinitron to the Walkman—are standards of American culture, and its professional products are prominent in broadcast centers and cable headends everywhere. Sony has been equally influential behind the scenes. From Akio Morita, one of its legendary founders, to Masahiko Morizono, who headed the early developmental efforts of high-definition television, and now to Nobuyuki Idei, the second-generation president of Sony, the company’s touch has been felt around the world.

In this interview with Don West, Broadcasting & Cable’s editor at large, Idei traces Sony’s and the electronic world’s transition from an analog-dominated, “atom” (hardware)-oriented company to a digital-destined “bit” (software) course. He plots a path that many others will follow in the new millennium. The Sony president was in the United States to accept for Morita the Broadcasting & Cable Hall of Fame award, the first given to an international figure.
Broadcasting & Cable  November 10 1997

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

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

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

As you know, many Japanese companies have their morning assembly to shout for the company. That's their culture. At Sony there's a freedom and respect for the spirit of the individual. This activity is a very important thing. Our product had nothing to do with productivity. So entertainment and electronics are, I think, the core of our products and the culture of the company.

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

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

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

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

How successful has it been in that transition?

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

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

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

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

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

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

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

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

The great hope in the United States is that there will begin to be a high-definition system by Christmas 1998. Will you
have HDTV sets in the U.S. by then?

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

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

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

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

What is your definition of multicasting?

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

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

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

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

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

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

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

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

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

**Is everything going to go digital?**

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

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

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

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

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

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

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

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

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

But the computer industry, in the United States, has high hopes that digital will propel the use of computers into a greater number of homes receiving digital television.

“I think so.

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

I have no objection about it. We are also working for that. But what is the benefit of integrating these two different things into one? We, as a manufacturer, prefer to sell two different types to the home. By their nature, families use television for collective viewing, and computer is one to one. So Wheel of Fortune, Jeopardy, Seinfeld are for people with family. Interactivity is a personal activity. So I think we need two different types of products in the home. One is a computer, to be interactive. If you have the interest to search for something, I think the computer will be a great tool to get you a lot of communication. On the other hand, broadcasting is a kind of family entertainment. So passive entertainment and interactive entertainment go side by side. Maybe there’s a product that has both functions, but a product that is totally different.

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

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

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

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

**It’s like the Japanese holding on to analog.**

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

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

At NAB '97 12,000 DVCPRO™ units had been delivered worldwide. Less than half a year later, there are almost twice as many DVCPROs sold...23,000 around the world to customers including the BBC, Reuters, ITN, Televisa and countless others. Television networks, news stations, production facilities, universities,
Governments, businesses...they all recognized the need to transition to digital, and after weighing the alternatives, realized just how easily and seamlessly DVCPRO integrates into their operations. DVCPRO: in the evolution to digital television, it's clear that the Pro's have it.
This is a complicated thing. This is regional in character. In this country cable is the most popular. Viewing of three or more network stations is going down gradually. Still it’s one of the most effective media ways of distributing broadcasting. But cable is going digital. Satellite is very slow in this country. In Japan the cable industry doesn’t exist. Maybe only 4 percent of the total homes in Japan are cable versus terrestrial and satellite transmission. In Europe, cable and satellite are a good combination.

And now you are involved in satellite as a distribution system?
Yes. We became a partner of JSkyB in Japan, which is a communication satellite platform, but the purpose has a lot of different meaning. We want to create a world brand name like “Music Television” using assets of Sony Music. Our music company and picture company also care a great deal about world brands like HBO. For Sony Pictures Entertainment this is a kind of experimental platform for branding of programming on the satellite. Oh, I have no intention of going into the infrastructure itself.

How are you organized worldwide?
Sony consists of three different major portions. One is our Tokyo-based electronics company. Another is the New York–based music company. The other is our Los Angeles–based motion picture company. These are three different types of business. This building consists of Sony music people, who use 80 percent of it. But these two floors are Sony Corporation of America, which is kind of the head in America to discuss and study the future strategy of Sony in America. America is a country which is leading the communication of digital technology. So the importance of Sony Corporation of America is as a kind of strategic business unit and strategic research unit based in New York. Because a lot of changes start from America, Sony Corporation of America is an essential element for Sony for the future.

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

If we were to go to Japan and tour your headquarters or your plant there, what do you have on the drawing board that would amaze us?
I think nothing special.

Is that circumpection, or do you really not have anything special?
What do you mean by special?

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

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

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

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

By Lynette Rice

So far, ABC has had its share of success this November sweeps, thanks to winning performances by an Oprah Winfrey movie and her neglected-stepchild-turned-princess Cinderella.

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

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

In the key 18-49 demo, NBC led the first six nights with a 6.9/18, followed by ABC (6.4/17), Fox (6.3/16) and CBS (3.8/10). In nightly wins, ABC took Oct. 31 (8.4/16), Nov. 2 (8.5/27) and Nov. 3 (13.0/20), while CBS ruled on Nov. 1 (8.6/15) and NBC on Oct. 30 (18.1/28) and Nov. 4 (11.6/18).

Although the first Sunday of the sweeps belonged to ABC, CBS and Fox managed to attract their share of the audience. CBS finished the night with a 13.3/19, with its original Murder, She Wrote: South by Southwest earning a 12.8/19. Fox (12.5/18) also had a successful Sunday, thanks to the season debut of The X-Files (16.1/22), which also achieved a record high in the key 18-49 adult demo.

NBC, in comparison, earned a 7.3/11, including the less than stellar performance of House of Frankenstein 1997 (8.7), the key 18-49 adult demo.

NBC in comparison, earned a 7.3/11, including the less than stellar performance of House of Frankenstein 1997 (8.7), the key 18-49 adult demo.

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

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

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

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

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

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Chung joins ABC News

Network says she’ll focus on stories for news magazines

By Steve McClellan

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

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

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

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

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

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

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

Asked how she’ll balance raising a two-year-old with the demands of her new job, Chung replied, “the same way my husband does.”

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

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SYNDICATION MARKETPLACE

X-traordinary numbers

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

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

‘Live’ tops talkers

Buena Vista Television’s Live with Regis & Kathie Lee came out of the October syndicated sweeps as the highest-rated daytime talk show. Live averaged a 4.4 rating/18 share for the October book (Sept. 25-Oct. 22), according to data from Nielsen Media Research. Universal Television’s Jerry Springer followed with a 3.9 national rating, improving 44% from a year earlier. For the week ended Oct. 26, Springer scored an all-time-high 4.0 national rating.

Oprah once again

King World talker The Oprah Winfrey Show once again was at the head of the pack in early fringe for the month of October. Winfrey’s show averaged a 7.6 rating/20 share, according to Nielsen Media Research. Warner Bros. - Rosie O’Donnell followed in second place with a 4.5/12, and Columbia Tri-Star’s Ricki Lake received a 2.7/6.

Perin gets ‘America’s Black Forum’

The weekly half-hour show America’s Black Forum will be distributed by MG/Perin effective this month.

The issue-oriented news show targeted at the African-American community is in its 23rd season. It was formerly distributed by Baruch Entertainment. It’s official: News of the Weird is coming to syndication.

MG/Perin is bringing the half-hour comedy series to television for fall 1998. News of the Weird will be produced by High Five Entertainment in a straight news format and will feature documented footage and re-creations of bizarre and unusual stories.

Rosie rolls into L.A.

The Rosie O’Donnell Show is coming to Los Angeles for the month of February. The daytime talk show will be taped at Warner Bros. Burbank studios.—Joe Schilasser
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PolyGram motors into music show

New series, ‘Motown Live,’ will be targeted to late night

By Joe Schlosser

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

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

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

Each live, hour-long show will feature performances by the latest hip-hop acts, as well as by established artists. Two different comedy acts will serve as transitions between the musical numbers. A host for Motown Live will be named soon, says PolyGram President Bob Sanitsky, adding PolyGram is looking for a host who crosses all demographic lines.

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

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

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

“There may be some opportunities in prime time for WB and UPN affiliates who are tired of all the action hours and network shows,” Sanitsky says. “Someone might say it is worth taking a shot at it. But the majority of our clearances will likely be in late night.”

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

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

ABC has strike against it

NABET-CWA calls one-day grievance walkout

By Steve McClellan

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

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

But ABC sources say the union was basically trying to “flex its muscles” to illustrate how vulnerable the network would be in the event of a full-blown walkout. It may have been the wrong event in which to show that muscle, however. The overnight ratings showed that the repeat did a 1.8 rating, just three-tenths of a point lower than last year’s third-round coverage of the tournament.

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

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

**ABC shuffles tanking Tuesday**

Another record low performance last Tuesday prompted ABC to rethink the night’s lineup. As of tomorrow (Nov. 11), the freshman comedy ‘Over the Top’ is off the schedule for good, while ‘Hiller & Diller’ takes a breather until Dec. 2. Repeats and original episodes of existing shows will air Nov. 11 and 18. On Nov. 25 the midseason replacement, ‘Grace Under Fire’, bows at 8 p.m. and ‘Soul Man’ moves back to its 8:30 p.m. time slot. Beginning Dec. 2, the Tuesday night schedule: 8 p.m., ‘Grace; 8:30, ‘Soul Man; 9, ‘Home Improvement; 9:30, ‘Hiller & Diller; 10, ‘NYPD Blue.

**Universal signs Alexander**

Universal Television has signed a multiyear development deal with actor/director Jason Alexander and his production company, AngelArk Productions. The company (formerly Dason Entertainment) will produce comedy and drama series for the studio. The deal does not guarantee Alexander’s services as an actor in any project the company develops.

**ABC eyes new news hour**

ABC News has been asked to produce a one-hour news magazine for the network’s lineup, a spokesperson confirmed. Though details have not been released, the hour may constitute an anthology of existing news programs, such as ‘Turning Point’, or specials from correspondents. Speculation has the show bowing around the first of the year—possibly in the Saturday 9 p.m. time slot occupied by ‘Total Security.

**‘Hayes’ pickup**

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

**Fox adds ‘Erie’**

The Fox Kids Network has rejiggered its weekday lineup to make way for reruns of ‘Eerie, Indiana’, the old NBC kids series that Fox may be looking to tap for original episodes. The new schedule begins today (Nov. 10): 7 a.m., ‘Bobby’s World’ (Monday-Thursday), ‘C-Bear and Jamal’ (Friday); 7:30 a.m., ‘Casper’; 3 p.m., ‘Spider-Man; 3:30 p.m., ‘Beetleborgs Metallix’; 4 p.m., ‘Power Rangers Turbo’; 4:30 p.m., ‘Eerie, Indiana’ (Monday and Wednesday), ‘Goosebumps’ (Tuesday and Thursday), ‘Ninja Turtles: The Next Mutation’ (Friday).

**Long live the ‘King’**

Fox has renewed its sophomore animated hit ‘King of the Hill’ for the entire 1998-99 season. On Nov. 2, the show, from creators Mike Judge and Greg Daniels, earned a 10.3 Nielsen rating/20 share, its highest rating ever in adults 18-49. ‘King of the Hill’ is a 20th Century Fox TV production.

**PBS gets help from pros**

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

**Fox Sports goes collegiate**

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

**High times for ABC, Fox**

ABC’s bang-up performance on Nov. 2 helped it take the week of Oct. 27–Nov. 2 in households (11.0/18) and tie NBC for first place in the key adult 18-49 demo (6.6/17). Fox had a good time as well. Thanks to the season premiere of ‘The X-Files’ (15.7/30, a record high for the show in the 18-49 demo), the network posted its highest weekly rating in 37 weeks in the adult demo (5.8/15). Fox came in fourth in households (7.4/12) behind CBS (9.4/15). UPN finished in households with a 3.4/5 and WB, a 2.8/4. —Lynette Rice
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Here are 13 more stars in the heavens tonight, put there by the Broadcasting & Cable Hall of Fame. Collectively, theirs is a record of staggering accomplishment, when you consider the years of endeavor and excellence each represents. All together, there are now 164 stars in our Hall of Fame, a pantheon of truly amazing dimensions.

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

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

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

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

November 10, 1997

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

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Presentation of the Fifth Estate Awards

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www.americanradiohistory.com
Tom Brokaw's distinguished career spans 30 years at NBC News. We're proud to be the network where he's established himself as the most trusted, most respected and most watched network anchor in America. So we're especially pleased that Tom is being inducted into the Broadcasting & Cable Hall of Fame. From all your friends and colleagues at NBC News, congratulations.
In July, 31-year NBC News veteran Tom Brokaw signed a new contract that will keep him at his post as anchor and managing editor of the NBC Nightly News until 2002. In so doing, he rebuffed a $7 million-a-year offer to join CNN.

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

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

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


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

Congratulates

The 1997 Broadcasting & Cable
Hall of Fame Honorees

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

POSTHUMOUSLY HONORING

John Chancellor
William Conrad
Sheldon Leonard
Brandon Tartikoff
Danny Thomas

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

www.americanradiohistory.com
The only things "minor league" about Dan Burke are the two baseball teams he owns. He spent a career in the media industry big leagues, and is credited with helping to shape the modern-day network television business. There's no doubt Burke was wildly successful as president of Capital Cities Communications for 22 years, including a four-year stint as CEO of CapCities/ABC, until his retirement in 1994.

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

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

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

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

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

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

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

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

BT Alex. Brown congratulates Lowry Mays.

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

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

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

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

But individual moments can only provide a glimpse of a career marked by continued excellence. Chancellor was profiled by Broadcasting & Cable in 1966, while he was director of the Voice of America. “I used to complain about editors,” he mused. “Now I complain about reporters.” Still, he knew then that when he left government service he again would join the ranks of journalists. “I’ve had to think a good deal about communications, where I had not before, and how you communicate and how to translate theory into practice.”
Katz Media Group
is especially proud to salute
Lowry Mays
Our client, our partner, our friend,
on his induction into the
Broadcasting & Cable Hall of Fame.

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

www.americanradiohistory.com
William Conrad

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

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

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

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

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

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

MARY HART

ON HER INDUCTION INTO
BROADCASTING & CABLE’S
HALL OF FAME
One of TV’s most popular and recognizable personalities, Mary Hart has just begun her 15th season co-hosting the nationally syndicated Entertainment Tonight. Although her name has become synonymous with the pioneering entertainment magazine, Hart did her homework in local radio, TV and cable in markets large and small.

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

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

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

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

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

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

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

SHELDON LEONARD  DANNY THOMAS

On their Induction into Broadcasting & Cable Hall of Fame

November 10, 1997
Congratulations

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

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BET On Jazz
Emerge Magazine
BET Weekend Magazine
BET Soundstage Restaurant
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BET International
BET Movies: Starz 3
BET Design Studio
BET Visa

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

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

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

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

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

“We have not reinvented the wheel...only painted it black.”
Congratulations to this year's Hall of Fame honorees

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

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

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

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

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

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

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

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

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

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

—Dick Van Dyke
“There Is No Substitute For Talent.”
—ALDOUS HUXLEY

CBS SALUTES

BROADCASTING & CABLE’S MOST TALENTED

HALL OF FAME HONOREES.

HONORING

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

POSTHUMOUSLY HONORING

John Chancellor
William Conrad
Sheldon Leonard
Brandon Tartikoff
Danny Thomas
Ask anyone in the business to describe Peter Lund, 56, and they will likely tell you he's a consummate broadcaster who knows the business backward and forward. They are also likely to say he is one heck of a nice guy.

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

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

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

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

Salutes

our Leader

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

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

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

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

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

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

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

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

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

We are honored to continue his vision.

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

SONY

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

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

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

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

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

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

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

He was one of television’s most valuable players—and the game won’t be the same without him.
At 20, Brandon Tartikoff thought nothing of informing his English professor at Yale that D.H. Lawrence could use some help in character development. Tartikoff suggested a story would have been better had a certain character been a girlfriend instead of a sister. The professor's response: "You, young man, should think of a career in television.'

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

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

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

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

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

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

Tartikoff was one TV executive who was also an unashamed fan. In an interview with NBC's Stone Phillips, Tartikoff said: "I remember when I was 7 or 8, watching the old Dennis the Menace show and complaining to my mother about how they had miscast Dennis."

Brandon Tartikoff

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

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

I'm very proud of you both.

With love,

Tony
Danny Thomas

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

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

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

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

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

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

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

Thomas began working in "the industry" as a runner when she was only a child. Her father, co-inductee Danny Thomas, often would bring Marlo and her brothers to the set of his television projects, which included The Dick Van Dyke Show, The Andy Griffith Show and, of course, The Danny Thomas Show.

"I used to watch them put together a show from the ground up," says Thomas, who learned well enough to garner four Emmy Awards herself.

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

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

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

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

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

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

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

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

PANEL TWO

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

PANEL THREE

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

THE PARTICIPANTS:
TO DATE INCLUDE
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JOHN CONNELLY, GE AMERICOM
LOU DOBBS, CNN
JERRY GOODMAN, ADAM SMITH
ELIZABETH GUIDER, VARIETY
BERNARD GUILLON, CANAL+
KAY KOPLOVITZ, USA NETWORKS
CHENG SU MING, CTV
HALSEY MINOR, C-NET
TIMOTHY PETERS, SOURCE MEDIA
REMY SAUTTER, CLT
HARRY EVANS SLOAN, SBS
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### Ratings for the Week of Oct. 27-Nov. 2

#### Key:
- Ratings are based on Nielsen Media Research data.
- Shows are ranked by their Average Rating for the week.
- "Top Ten Shows of the Week" are highlighted.
- Monday through Friday ratings are shown.

#### Top Ten Shows of the Week:

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Network</th>
<th>Time Slot</th>
<th>Average Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 60 Minutes</td>
<td>ABC</td>
<td>10/25</td>
<td>3.1/4</td>
</tr>
<tr>
<td>2. 24</td>
<td>NBC</td>
<td>11/20</td>
<td>2.6/3</td>
</tr>
<tr>
<td>3. ER</td>
<td>NBC</td>
<td>4/9</td>
<td>2.5/3</td>
</tr>
<tr>
<td>4. Law &amp; Order</td>
<td>NBC</td>
<td>5/19</td>
<td>2.1/3</td>
</tr>
<tr>
<td>5. NYPD Blue</td>
<td>ABC</td>
<td>10/12</td>
<td>2.0/3</td>
</tr>
<tr>
<td>6. Frasier</td>
<td>NBC</td>
<td>10/19</td>
<td>1.9/2</td>
</tr>
<tr>
<td>7. Friends</td>
<td>NBC</td>
<td>11/26</td>
<td>1.8/2</td>
</tr>
<tr>
<td>8. The X-Files</td>
<td>Fox</td>
<td>12/3</td>
<td>1.7/2</td>
</tr>
<tr>
<td>9. NYPD Blue</td>
<td>ABC</td>
<td>11/19</td>
<td>1.7/2</td>
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<tr>
<td>10. The Simpsons</td>
<td>Fox</td>
<td>11/12</td>
<td>1.7/2</td>
</tr>
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</table>

#### Week of Oct. 6:

<table>
<thead>
<tr>
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<th>Time</th>
<th>Show Name</th>
<th>Network</th>
<th>Average Rating</th>
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</thead>
<tbody>
<tr>
<td>Monday</td>
<td>8:00</td>
<td>94. ABC News Sp. Tremors on Wall St.</td>
<td>5.9/10</td>
<td>12.1/3</td>
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<tr>
<td></td>
<td>8:30</td>
<td>9.0/16</td>
<td>8.6/13</td>
<td>8.4/13</td>
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<tr>
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<td>9:00</td>
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<td>8.5/14</td>
<td>8.3/14</td>
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<tr>
<td></td>
<td>9:30</td>
<td>9.2/18</td>
<td>8.4/14</td>
<td>8.2/14</td>
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<tr>
<td>Tuesday</td>
<td>8:00</td>
<td>10.0/17</td>
<td>9.5/14</td>
<td>9.3/14</td>
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<tr>
<td></td>
<td>8:30</td>
<td>11.0/18</td>
<td>10.1/15</td>
<td>9.9/15</td>
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<tr>
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<td>9:00</td>
<td>11.1/19</td>
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<td>10.0/15</td>
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<td>9:30</td>
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<td>Wednesday</td>
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<td>12.0/16</td>
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<td>8:30</td>
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<td>9:30</td>
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<td>Saturday</td>
<td>8:00</td>
<td>15.0/13</td>
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<td>13.9/13</td>
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<td>15.3/16</td>
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<tr>
<td>Sunday</td>
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<td>16.0/12</td>
<td>15.0/12</td>
<td>14.9/12</td>
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<td>15.3/12</td>
<td>14.6/12</td>
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#### WEEK AVG:

<table>
<thead>
<tr>
<th>Time</th>
<th>Average Rating</th>
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</thead>
<tbody>
<tr>
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<td>9.4/15</td>
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<tr>
<td>9.4/16</td>
<td>11.3/19</td>
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<tr>
<td>9.8/16</td>
<td>7.4/12</td>
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<td>7.2/12</td>
<td>7.4/16</td>
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<td>8.7/13</td>
<td>4.5/17</td>
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<tr>
<td>3.4/5</td>
<td>3.3/5</td>
</tr>
<tr>
<td>2.8/4</td>
<td>1.7/2</td>
</tr>
</tbody>
</table>

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**Sources:** Nielsen Media Research, CBS Research. Graphic by Kenneth Ray.
Radio’s Niche Marketing Revolution Futuresell
by Godfrey W. Herweg & Ashley Page Herweg
Provides planning and marketing strategies to help ensure long-term profitability. Also gives concrete examples of how niche marketing works.
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0-240-80202-0 • $29.95

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For professionals and students working in all areas of media who need to know what the law requires and how they should properly utilize copyrights and trademarks.
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Broadcast Indecency F.C.C. Regulation and the First Amendment
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3Q: Record for radio; TV waits for '98

Radio Thriving in 3Q and Into 4th

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

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

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

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

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

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

TV: 3Q/4Q Comparisons Difficult

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

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

While we consider 4Q television revenue prospects to be uncertain, pacings are nevertheless positive, with October up an estimated 4% (masking an underlying 8% growth rate excluding political revenues) and November estimated to be flat (masking an underlying 10%-12% growth rate excluding political revenues). Pacings for television in 4Q are typically less reliable, since perhaps as much as 40%-50% of political spending occurs at the last minute and thus is not included in pacings.

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

Company-Specific Adjustments

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

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

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PAXSON COMMUNICATIONS CORPORATION

Lowell “Bud” Paxson, Chairman and CEO
has agreed to acquire
WEFC-TV, Roanoke, Virginia
for $5,500,000

from

VINE & BRANCH, INC.

C. Kenneth Wright, President

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

PATRICK COMMUNICATIONS

(410) 740-0250

Broadcasting & Cable November 10 1997

**COMBOS**

WUNO(AM) San Juan and WFDI(FM)
Rio Piedras, P.R.
Price: $11,537,500
Buyer: Madifide Inc., Caguas, P.R.

**Proposed station sales trades**

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

**THIS WEEK:**
- **TVs:** $93,250,000 x 2
- **Combos:** $33,187,500 x 7
- **FM:** $5,890,250 x 2
- **AM:** $7,707,000 x 5
- **Total:** $140,034,750 x 16

**SO FAR IN 1997:**
- **TVs:** $6,576,128,684 x 100
- **Combos:** $7,665,942,551 x 287
- **FM:** $1,887,320,564 x 361
- **AM:** $331,581,608 x 205
- **Total:** $16,415,963,407 x 493

**SAME PERIOD IN 1996:**
- **TVs:** $10,065,872,145 x 91
- **Combos:** $11,434,720,619 x 302
- **FM:** $2,434,436,740 x 368
- **AM:** $185,227,226 x 219
- **Total:** $24,120,256,730 x 980

**Source:** BROADCASTING & CABLE

**WDBQ(AM)-KLYV(FM) and KGGY(FM)**

Dubuque, Iowa, and WIOD(FM) Galeana, Ill./Dubuque

Price: $6 million

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

**Sellers:** Rainbow Broadcasting Ltd., Dubuque (Phil Kelly, principal [deceased]); no other broadcast properties

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Radio next for public interest scrutiny?

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

By John Merli

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

According to The Ad Council, the largest producer and distributor of public service announcements in the country, an estimated $928 million in media time was donated in 1996 by broadcasters, cable, billboard, newspapers and others. Well over half the donated time—5542 million—came from radio stations. That was a 51% jump over the previous year. (And that doesn’t take into account most locally produced radio public service campaigns.) Why the dramatic jump from ’95 to ’96? No one knows for certain. But such figures could come in handy for radio as it follows television into the digital age.

A year from now, digital television programming and new receivers are projected to begin their long-awaited entry into the marketplace. Radio’s own digital technology, stalled through much of the decade because of premature testing and some major technical flaws, nevertheless could become a reality within three years or less (B&C, Oct. 27).

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

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

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

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

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

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

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

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

Meanwhile, a KABC spokesperson said the station has stopped commenting on the boycott, the effects of which (if any) one can seem to pinpoint. Elder supporters charge that some major advertisers have dropped off in recent months as a result of the flare-up, but KABC will neither confirm nor deny that, saying its policy is never to comment on its clients. (Advertisers themselves rarely give reasons for dropping their buys.) A report circulating in August had the show nearing cancellation. However, the afternoon program, which in summer often is preempted for Dodgers games, remains on the air and apparently is not in danger of cancellation, according to KABC.

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

—John Merliss

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

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

As far as the effects thus far of the recent and rampant radio consolidations on public service priorities, NAB's Baumann says the greater resources afforded to larger groups are translating into "greater local public service radio initiatives, not less." Others, notably those who mourn the recent demise of most children's radio programming, cite industry consolidations as a factor that has encouraged stations to drop the kids niche format.

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

Since no detailed, comprehensive records existed to immediately answer Hundt's put-up-or-shut-up challenges, NAB this fall announced plans for a station-by-station compilation of public service activities (both on-air and off). Hundt's recent departure from the FCC has not changed those plans. The formidable task (especially challenging on the radio side) of compiling and validating public service stats is being undertaken, in part, by broadcast groups on the state level. NAB's Dennis Wharton says his association hopes to have some early results by next spring, perhaps sooner.

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

"Radio's impact is local," she says. "We have a tremendous responsibility to help nonprofits and others, and we always have." Nothing that Washington does in the digital era, she contends, can change "radio's admirable track record."
Targeted media strategies and new technologies are making cable buys more efficient than ever before. Spending on local, regional and national cable advertising is growing at a record pace, expected to climb to $7 billion by the end of 1997. As a result, cable executives are focusing on how to take advantage of this lucrative revenue stream.

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Issue Date: December 1  ♦  Closing Date: November 21
Adelphia plans digital blitz

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

By Price Colman

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

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

“We definitely wanted to do it across a broad base, because we think it’s a product we would eventually roll out anyway,” says Michael Rigas, executive vice president of operations at Adelphia. “We want to retard the potential drift to DBS and felt we were better off doing it over a broad base instead of in a few systems. We’re confident in our ability to do it over a broad base.”

Adelphia last week announced that it will make digital cable available to 1.2 million of its roughly 1.8 million subscribers by Nov. 15. Getting there wasn’t as cheap or without challenges.

Adelphia, which is also upgrading many of its systems to 750 megahertz, spent $6.5 million to $2 million on headend modifications required to deliver digital.

Adelphia is using TCI’s Headend in the Sky (HITS) digital signal transport system to deliver 18 channels of pay per view but is relying on digital feeds from programmers themselves to provide 17 premium channels.

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

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

"Initially, we viewed it as defensive measure [against] DBS," says Rigas. "We wanted to get it out before the Christmas holidays. But surely measure services have

The next hurdle is an accurate measure of how much the new service is worth. Adelphia’s marketing goals for the new service are ambitious, and the company is making a significant investment in the service.

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

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

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

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

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

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**TVN pushes for digital PPV**

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

By Price Colman

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

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

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

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

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

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Cable

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

TVN also is equipped to provide marketing and promotion support for clients. “Our job is two fold,” says Ramo. “Delivering programming content and deliver a set of services that really take the difficulties and risk out of opening up the PPV category for the first time and going digital.”

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

Thanks to a contract with CSG Systems, a leading cable customer service and billing company, TVN has addressed billing concerns. “I am very interested in talking with them,” says Frank Hughes, vice president of the National Cable Television Cooperative, which negotiates for small operators. “I think we’re members are open. It doesn’t matter who they get it from as long as it’s delivered on the right terms and conditions.” Having TVN handle the billing “would be a very big plus,” adds Hughes.

There’s speculation in the PPV sector that technical issues are what have slowed DCTV’s launch. But Bruce Witte, president of Country Cable in San Diego County, Cali., says technical tests in Country Cable’s 2,500-subscriber system are nearly complete. “There are always the usual problems that crop up,” says Witte. “But they seem to have solved any of the concerns. It’s been pretty smooth, surprisingly so.”

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

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

TV Land gets new team

Larry Jones, Diane Robina take over retro network

By Donna Petrozzello

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

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

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

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

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

To help entice operators to add the channel, TV Land pays about $1.20 per
subscriber and offers a relatively generous three minutes and 15 seconds in avail windows for local advertisers. By comparison, Nick at Nite offers two minutes of local avail windows. “We want to build TV Land into a solid local ad vehicle,” says Jones.

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

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

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

Jones joined Nick at Nite’s marketing department in 1988 and was named vice president of marketing for the network in 1993. In 1996, Jones became vice president of TV Land, a post he held until Cronin’s dismissal. In his new role, Jones oversees programming, marketing and off-channel ancillary businesses for TV Land.

Jones showed off his talent for creating promotional campaigns last year with the Jeannie vs. Bewitched contest for Nick at Nite, in which viewers were asked to vote for the TV femme fatale they considered most blessed with supernatural abilities. The quirky promo drew 1.4 million calls, the majority of which were votes for Samantha of Bewitched.

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

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

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

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

For the moment, TV Land’s programming strategy seems to be working. On a recent night, an episode of Hogan’s Heroes earned a 2.0 rating, says Robina. By the end of its first year, TV Land’s subscriber base was about 30% ahead of expected levels. A recent survey of 150 cable operators noted that 42% who were not carrying TV Land would like to add the channel by the end of next year.

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

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

Broadcasting & Cable  November 10 1997
**MTV sues Fox and Cronin**

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

By Donna Petrozzello

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

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

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

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

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

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

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

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

Even though Cronin’s employment agreement with MTV included a non-compete clause that extended throughout the length of his contract, he insists that “there was nothing in my employment contract [with MTV] that prevented me from planning what I would do when my term at TV Land ended or that prevented me from signing an agreement with a future employer.”

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

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

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

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

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**Deregulation derailed?**

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

By Paige Albinak

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

In the next session, Congress will consider regulating cable rates past March 1999—the deregulation date set by the Telecommunications Act of 1996. Lawmakers also say they will rewrite laws that will govern the satellite industry beyond December 1999, aiming to make direct broadcast satellite more competitive with cable.

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

Consumer groups like Consumers Union, Consumer Federation of American and Media Access Project have asked Congress and petitioned the FCC to freeze cable rates, but “that seems too draconian,” says Bill Johnson, deputy chief of the FCC’s Cable Bureau.

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

But, he says, “I don’t think anyone should be surprised that there hasn’t been any legislation moving forward yet. It’s typical to hold hearings in the first part of the session and pass legislation in the second.”
There are many lawmakers who still want to give the Telecom Act time to bring competition into the market.

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

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

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

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

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

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

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

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

Cable competitors' worries about program access are exacerbated by the planned merger of cable-owned DBS company Primestar and News Corp.'s
Cable share up 3.4% in November sweeps

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

Operators in expansion mode for ’98

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

History Channel opens world to ‘Traveler’

Building on a historic-travel trend, The History Channel has teamed with Mayflower Tours to promote tours to U.S. landmarks. History and Mayflower will co-sponsor the upscale and unusual tours beginning next April. Trips include visiting Northeast seaports, cruising on a vintage runaround off Newport, R.I., or touring Alcatraz in San Francisco Bay, guided by a former prison guard. To link the tours to other History Channel ventures, the network has launched a Website at www.historytravel.com designed to help travelers plan and book vacations to historic sites. History also will launch a quarterly magazine about visiting such sites. The tours, Website and magazine tie in to History’s 30-minute Saturday morning program History Channel Traveler, which profiles historic sites around the country. The show launched last May.

TNT first in prime time; ESPN has top program

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

CNN, Turner Originals and WB tap Wolper

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

Travel without the The

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

Anti-theft initiative in N.C.

The North Carolina Cable Telecommunications Association (NCCTA) has formed North Carolinians Against Cable Theft (N.C. ACT), marking the first state-based cable industry-initiated task force to combat cable theft. N.C. ACT is primarily supported by Home Box Office, FX Networks and the NCCTA. Other sponsors include USA Networks, ESPN and MTV Networks. Cable system operators, cable suppliers, programmers, customers, police and various government officials in North Carolina have teamed to educate citizens about cable theft and how to prevent it and to encourage them to turn in offenders, says NCCTA’s JoAnn Davis. N.C. ACT has set up a hotline (1-888-834-6448) that residents can call anonymously to report cable theft. According to the NCCTA, 11.5% of basic cable service and 92.5% of premium cable service is stolen in North Carolina annually. On a nationwide basis, theft of cable products and services costs the industry $5 billion annually, according to the Pay-Per-View Anti-Theft Task Force.
Broadcasting & Cable | November 10, 1997

The best regulator of prices is the marketplace, not a regulator, and that's what's happening in video services.

—Rep. Tom Blyle

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

Andy Schwartzman, president of non-profit law firm Media Access Project, told members of the House Judiciary Committee last week that allowing Primestar to be partially owned by News Corp. would be “the latest and most ominous threat to competition.”

Ameritech earlier this year filed a petition at the FCC, backed by other cable competitors, seeking a rulemaking that would strengthen program access enforcement by imposing a deadline on the commission for resolving complaints.

The FCC’s Johnson says that “considering the current environment, it is almost inconceivable that we wouldn’t take a next step.”

Although DirecTV has been actively petitioning Congress and the FCC for changes to program access rules, the DBS company does not want a “complete prohibition on exclusivity,” says DirecTV Executive Vice President Larry Chapman. DirecTV understands that independent programmers need to be able to offer their programming exclusively for business purposes, Chapman says.

DirecTV, Ameritech New Media and EchoStar want the program access law changed to apply to all programming owned by cable operators, regardless of delivery mechanism. That would include programming delivered terrestrially, through microwave or fiber-optic cable.

Comcast, for example, delivers its new SportsNet network over microwave, which exempts it from the program access laws. DirecTV last month complained at the FCC that Comcast would not give it access to its new regional sports network Comcast SportsNet.

Rates, terms and conditions are also under fire. EchoStar last month filed two complaints at the FCC contending that cable companies are receiving more favorable deals for Rainbow Programming’s and Fox Sports Net’s sports programming.

Cable companies and programmers don’t want to expand or extend the program access law and are looking forward to its sunset. “I think Congress struck an understandable balance in 1992,” said Comcast President Brian Roberts at Taupin’s last hearing. “You ensured that all of cable’s competitors can obtain the nationally delivered programming they need to get started.

“But you specifically didn’t turn all cable programming into a commodity ... if you had, you would only have discouraged investment and innovation in new and better regional and local programming.”

Programmers say they need to be able to offer new networks exclusively to get cable companies to add them to their system lineups.

Viacom, which has not testified but has often been attacked for exclusive deals involving its new TV Land network, petitioned the FCC last week to leave the program access rules unchanged.

“[Imposition of the program access rules on non-vertically integrated programmers would arrest the growth of new networks that such programmers seek to offer.” Viacom wrote in an FCC filing.

ESPN, which has become the posterboy both for cable and for competitors that complain about the rising cost of programming, says it has “historically refrained from entering into exclusive distribution arrangements for [its three networks] ESPN, ESPN2 or ESPNEWS,” according to Edwin Durso, executive vice president of ESPN.

“Unlike other networks, our highest-cost programming, is generally live programming much of which does not have a significant repeat value,” Durso says.

“As a result, we often must recoup our acquisition and production expenses over the course of one telecast only. Thus, it is critical to our business strategy that as many people as possible receive our services through as many distributors as possible.”

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Or visit us at www.zdtv.com.
Slow going for TCI station swaps

No definitive agreements yet on series of deals

By John M. Higgins

Six months after TeleCommunications Inc. began crafting a series of system swaps and joint ventures to slice its system operations by 30%, the MSO is still wrestling to get the deals finalized in writing.

No one expected to see transactions completed at this point. The first agreement, with Adelphia Communications Corp., was reached just last May. The need for approval by dozens of cities and towns where the properties are located means that no cable deal ever closes quickly.

But TCI is just starting to get past the first step of the process, reaching definitive agreements with the five other operators tapped to combine system clusters and take over management of TCI properties. No definitive agreements have been cut; both sides of each deal have signed the less-firm letters of intent.

But some Wall Street executives have been expressing concern about the status of the deals, since shrinking operations and pushing debt on the ventures are cornerstones in president Leo Hindery's plan to turn TCI around.

"Where are the actual deals?" asks one media money manager. "Are they getting these things under contract?"

The good news is that TCI is starting to get the paperwork completed. One deal was put under definitive contract 10 days ago—a 425,000-subscriber deal with TCI affiliate InterMedia Partners and buyout investor Blackstone Partners. That deal will let InterMedia run TCI systems in Kentucky, including Lexington, Louisville, and Covington, and shed $775 million in debt.

InterMedia, which Hindery ran with TCI's backing before he moved to the larger MSO last February, already owns systems serving 800,000 subscribers in the Southeast.

The rest of the deals are still in progress but on track. Time Warner Inc. executives reported no snags with their $2.2 billion deal to trade or place into joint venture TCI systems serving 1.2 million subscribers in Florida, Texas, New York and nine other states.

"We are within hours of a definitive agreement on our deal," says TCA Cable TV Inc. Chairman Fred Nichols, who is taking over a venture composed of 155,000 TCA subscribers and 155,000 TCI subscribers in his home region of Texas and Louisiana. "They've just got so many deals going, it's hard to get them done."

The same goes for Falcon Cable TV Inc.'s deal to take on 300,000 TCI subscribers, mostly in the Northwest. The pace has swamped TCI's deal-making staff. "You've only got so many lawyers," says Bill Fitzgerald, chief of TCI's mergers and acquisitions division.

Still, there have been stumbles. Lenfest Communications Inc. angrily rejected TCI's plan to buy out the 50% it didn't already own and put those 1 million-plus subscribers into a metro Philadelphia joint venture with Comcast Corp. That in turn has thwarted talks about a separate deal with Comcast in New Jersey, where TCI and Comcast operate large clusters.

Talks with Charter Communications Inc. to consolidate the St. Louis market crumbled, and discussions with Marcus Cable Corp. to consolidate Dallas/Fort Worth never got off the ground.

And sources say TCI is struggling in discussions with US West Media Group Inc. to trade its South Florida operation, including Miami, Margate and the Keys, for the telco unit's suburban Chicago systems—a market TCI covets.
SOUTH PARK'S HALLOWEEN SPECIAL GOT A 3.8 RATING*

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© "Comedy Central's" research of Nielsen Media Research overnight ratings (Oct. 29th, 10pm-10:30pm), subject to qualification upon request.

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Cable consultant gets in on action
Joins Rifkin to help promote ‘digital-less’ digital cable

By Price Colman

In a previous life as a partner with the Denver-based consulting firm Boritz & Co., Lee Clayton spent a lot of time convincing cable operators that competition was coming and then helping them devise strategies to deal with it.

Rewarding as the work was, something was missing. About a month ago, Clayton filled in the gap, moving from the boutique firm to cable operator Rifkin & Associates, where she’s the new vice president of marketing.

“At Rifkin, I have the opportunity to develop a strategy, handle the execution and be involved all the way through,” she says. “That’s what you miss as a consultant.”

Given Rifkin’s acquisitive nature, Clayton is likely to have a full plate. The MSO, which has about 330,000 subscribers, ranks only 24th among the top 50 cable operators, but it’s positioned for substantial growth spurt. By this time next year the company could be passing 500,000 subs., and company officials have said 750,000 subs. is achievable.

Count on Clayton to be right in the thick of it, spurring internal growth and marketing new products and services to new and existing customers.

“My mandate, which I sort of created for myself, is to make this company one of the premier marketing telecommunications companies,” she says. “By that, I don’t mean a company that has the prettiest TV ads. I mean effective campaigns and materials—marketing that generates results. Another one of my goals is to broaden the definition of marketing from the way I think some people in the industry have looked at it traditionally—beyond media advertising and promotions—to include all aspects of execution, including direct sales and supporting customer service representatives with training.”

One immediate responsibility: supporting the launch of Total TV, which Clayton describes as “digital cable without the digital.” Total TV, which is being rolled out in four recently rebuilt systems, features four to 12 new basic analog channels, various movie plexes, additional pay-per-view channels and the StarSight interactive guide.

“That’s like four products being launched in one,” says Clayton. “For the consumer to see value in it, buy it and use it properly, we need to make sure all employees are educated properly—not only on its features and components but also its value. ... As an industry, we have not done a good job of communicating to the customers the value we bring.”

That’s hardly Clayton’s only immediate concern. Rifkin has launched high-speed data service in at least two markets, is testing cable telephony in at least one market and is preparing for a digital cable test early next year.

After 10 years of prepping others for the telecommunications race, Clayton is particularly eager to see what it’s like to cross the finish line.

“When you’re a consultant, you come up with what you think are great ideas, sell them, then you kind of go away,” she says. Working in the MSO trenches means “being able to see it through and see the reward at the end. There’s also risk—you’re also now accountable for it. That doesn’t bother me.”

AccuWeather makes cable system inroads
Carriage is up more than 50% since 1996

By Donna Petrozzello

Local weather forecast specialist AccuWeather Inc. is moving rapidly into cable.

In the past year, almost a dozen cable systems have signed on for AccuWeather’s Local Cable Weather service, which provides local weather reports and updates 24 hours a day. Most of those systems have signed on in the past few months, giving AccuWeather 62% more carriage on cable this year than it had last year.

Local Cable Weather uses text messages, radar and weather maps to deliver news about local weather conditions. Operators can take the service around the clock or for a few hours, says AccuWeather’s founder and president, Dr. Joel N. Myers. Systems also can retrieve an array of custom reports, including updates on fishing conditions for systems serving beachfront areas.

Many of the operators that take Local Cable Weather continue to air The Weather Channel on a separate channel for TWC’s national weather reports, Myers says. Most operators pay a flat fee for Local Cable Weather, ranging from $590 to about $1,900 per month.

In return, operators keep revenue from advertising and sponsorships within the AccuWeather reports. “One of the most popular things to sell by radio or TV stations is the local weather forecast. Here, you get a local forecast every two minutes to sell. It can be a new revenue source for operators.”

Tele-Communications Inc. of Long Beach Island, N.J., is one cable system that signed on for Local Cable Weather soon after it reached the market last year. TCI Long Beach carries the channel 24 hours daily as a complement to The Weather Channel.

“We wanted to give customers a choice in weather coverage,” says TCI Long Beach Technical Manager Tom O’Reilly. “Viewers like the fact that AccuWeather gives them a more local report.”

“Clearly we expect this will be a very popular product,” says Myers. “We’re not asking operators to replace The Weather Channel with AccuWeather. But we are able to give people localized weather reports whenever they want.”
Make headlines make deadlines

Serving the news journalist
Clipbox means journalists can view and even edit video alongside text on their own terminals.

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Clipbox means instant running order changes, graphics integration, re-edits, playout, re-cues, skips and freezes.

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Serving the news editor
Clipbox means powerful, interactive non-linear picture and sound editing with pen and tablet.
DTV channel problems may delay launch

Broadcasters tell FCC that unresolved channel petitions could push back Jan. 2, 1998, deadline

By Chris McConnell

Broadcasters say they will need some help from the FCC in order to make good on promises to have digital TV stations on the air by fall 1998.

Reporting last week on their progress, station owners said they will not be able to sign off on some transmitter orders until regulators resolve pending petitions to adjust the FCC's table of DTV channel assignments.

"Our construction schedule assumes that this decision will be made no later than January 2, 1998," ABC told the FCC, reporting on the building progress of its Philadelphia station. "Any delay beyond that date would seriously jeopardize our ability to meet the November 1, 1998, commitment."

ABC and other station owners earlier this year promised the FCC they would be able to put a series of DTV stations in the top 10 markets on the air by next fall. Those "early buildout" pledges covered 26 stations.

Although the FCC cannot enforce the 18-month pledges, the station owners agreed to provide the commission with progress reports on the early buildout.

Last week most said they were on target to meet the 18-month commitments, provided the FCC resolves the lingering issues over DTV channels. Regulators in April assigned each station a channel for sending out digital TV signals. Since then, however, the commission has received more than 200 requests to reconsider either individual channel assignments or elements of the entire channel assignment plan.

Tribune Broadcasting, for instance, said it is on target to have its KTLA-TV Los Angeles on the air next fall, provided the FCC resolves Tribune's petition to have a digital TV channel assignment other than ch. 68.

ABC told the FCC it will not be able to purchase transmitting gear for its KABC-TV Los Angeles until the commission resolves its DTV channel assignment. The company also said construction of its San Francisco station transmitter cannot begin until the channel assignment in that market is resolved as well.

Similarly, CBS said it is waiting for the commission to clear up a petition concerning its Detroit station before it asks for a DTV construction permit. The company told the FCC it hopes to have stations in New York, San Francisco and Philadelphia on the air by next November, if not sooner.

Fox said it is having trouble finding tower space for its Philadelphia DTV station and may not be able to have it on the air by Nov. 1. "If we are ... unable to meet our 18-month commit-

Jim McKinney, the former director of WHC-TV Washington, checks out the station's signal on a 60-inch screen.

ment in Philadelphia, we shall attempt to identify an additional major market in which it will be possible to complete a DTV installation by November 1, 1998," the company said.

Fox also said it expects to have stations in Dallas and Detroit ready for testing by next fall.

NBC said its ability to have stations on the air in New York and Chicago will depend on pending negotiations concerning tower space in both markets. The broadcaster said it is on target to begin broadcasting digital signals in Los Angeles, Philadelphia and Washington by next November.

Motorola and Sarnoff join DTV forces

Will co-develop chipsets for TV sets and set-top boxes

By Glen Dickson

Motorola Inc. and Sarnoff Corp. have formed a joint initiative to develop silicon chipsets for digital TV receivers and converter boxes.

Under the exclusive agreement, Motorola's Semiconductor Products Sector will license Sarnoff's intellectual property on DTV and also will receive design assistance and product development help from Sarnoff. While financial details of the deal weren't disclosed, the multiyear contract is worth "tens of millions of dol-

lars" to Sarnoff, according to Bob Stokes, Motorola's director of digital TV operations.

"The ATSC standard says what to broadcast in order to be compliant, but it doesn't tell anybody how to build a receiver," says Glenn Reitmeier, Sarnoff's vice president of high-definition and multimedia systems. "Our goal is to develop a cost-efficient receiver implementation, and Motorola will be getting our algorithms, circuit designs, silicon and the software that runs inside the silicon. We want to combine our basic know-how in DTV with their com-

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Sony debuts low-cost 16:9 camera

By Glen Dickson

Sony has developed a new widescreen digital camera that could be a cost-effective tool for early DTV production.

The digital signal processing camera, called the DXC-D30WS, will sell for $15,400 and work in either the 16:9 or the 4:3 aspect ratios. The switchable camera has 700 lines of horizontal resolution in the 16:9 mode and supports both component digital and component analog output, which will allow it to work with analog Betacam SP recorders as well as Sony’s digital DVCAM. Betacam SX and Digital Betacam formats.

Larry Thorpe, Sony vice president of acquisition and storage systems, says the new camera should fill a void at the low end of the widescreen DTV market. Sony already makes a widescreen Betacam SX camera for broadcast news acquisition and a widescreen Digital Betacam unit for episodic television and feature production, and Thorpe thinks all of the company’s widescreen cameras will be in demand when DTV broadcasts begin.

“Consumers are going to want to see their [DTV] screens filled,” Thorpe says. “There will be marketplace pressure on broadcasters to get into widescreen, even though 4:3 is allowed under the standard.”

Although Sony sees the DXC-D30WS’s target market as high-end business and industrial video producers along with small to midsize broadcasters and cable networks, the camera may appeal to a broader base given its ability to dock to Betacam SP recorders, which would allow a lot more stations to go widescreen DTV production with existing gear.

Although recording in analog and redigitizing for broadcast isn’t ideal from a quality standpoint, repurposing existing analog recorders to be widescreen production would be cheaper than spending $35,000 apiece for new Betacam SX widescreen camcorders. “Component analog and widescreen needs to be considered,” says Thorpe.

The DXC-D30WS will be available in mid to late November. The standard $15,400 configuration includes a tripod plate, external microphone, widescreen electronic viewfinder and remote ClipLink control, which will allow users to create index pictures when shooting with a DVCAM recorder and then perform drag-and-drop editing with Sony’s EditStation.

Optional accessories include a 2/3-inch-format internal focus 18X lens, a triax camera control system and a number of videocassette recorders, including the DSR-1 DVCAM, DNV-5 Betacam SX, PPV-3 Betacam SP and BVV-5 Betacam SP. According to Pierre Lesperance, Sony senior marketing manager for cameras, editing systems and VRs, a DXC-D30WS with a DVCAM back costs about $22,000 without a lens; the remote triax control system costs another $13,000-$17,000.

Sony has also started shipping its Betacam SX widescreen camcorder, the DNW-9WS. Early customers are WRCB-TV in Chattanooga; KTVN-TV in Reno; WFAA-TV in Dallas; WXYZ-TV in Detroit; and WVEC-TV in Norfolk, Va.

Errata

The last paragraph in an Oct. 27 story about AccuWeather’s new weather graphics system was cut short. The full paragraph:

CNN, the beta site for the UltraGraphix ULTRA system, has been using the system since July 1996. According to CNN weather department manager Steve Gallien, CNN decided to add the AccuWeather system to complement its existing WSI 9000 system because of its advanced graphics capabilities; CNN still uses the WSI system for its radar and satellite imagery.
By Glen Dickson

KCPO(TV) Tacoma, Wash./Seattle has become the first station to purchase Odetics Broadcast’s Roswell facility management system. The Kelly Broadcasting station will use the Roswell system to handle resource management and automation for KCPO’s combination of satellite feeds and studio and live segments. The Roswell system will control an Odetics TCS90 automated video library with Panasonic D-5 VTRs and an HP MediaStream video server in use at KCPO. The new Odetics automation system is scheduled for installation in January.

Fox affiliate KAYU-TV Spokane, Wash., has purchased JVC Digital-S gear to upgrade its commercial production and industrial video services to digital. KAYU-TV is acquiring video with a BR-D40 dockable Digital-S recorder mounted on a new JVC KY-D29 digital signal processing camera. The Mountain Broadcasting-owned station, which previously used 3/4” tape, also is using a JVC BR-D80 Digital-S edit recorder in conjunction with an Avid Media Composer nonlinear editor.

Pomposello Productions and Atlantic Motion Pictures, both of New York, collaborated to create a new fall subscription spot for The Movie Channel (TMC). Director and executive producer Tom Pomposello emblazoned TMC’s spherical logo on 3-D animations of bouncing balls created by Atlantic Motion Pictures. Using Lightwave 3-D software, Atlantic CGI designer Timothy Clark developed a 3-D environment in which different-colored TMC balls bounce into view and then roll into position to create a marquee square. Pomposello then inserted rapid-cut movie footage into the marquee square for a movie premiere effect.

NextLevel Systems’ Satellite Data Networks unit is supplying TCI’s Hong Kong–based National Digital Television Center with a four-channel DigiCipher II/MPEG-2 digital uplink encoding system and DSR-4400 receivers for its MGM Gold movie service in Asia. The NextLevel system will be used to compress MGM Gold offerings for uplink from NDTC’s Hong Kong site to the APSTAR 1 satellite, which has a footprint covering Hong Kong, India, Indonesia, Malaysia, the Philippines, Singapore, Taiwan and Thailand. MGM Gold, which is distributed via cable operators and DTH providers, is owned by MGM Gold Networks (Asia), a joint venture of MGM and Encore International.

Warner Bros. Post Production Services has installed two AMS Neve digital film consoles at its re-recording facilities in Burbank, Calif., where they are used in two long-form television recording stages. The consoles, each of which provides 88 inputs and has 72 faders on its control surface, are designed for two-mixer operation. Automation for streaming audio and video is provided by Avid Media Composer. The consoles are used for movies and such long-form shows as ER.

Atlantic Satellite Communications, Northvale, N.J., has installed another 11-meter satellite earth station at its Northvale facility (the Video Services Corp. subsidiary also operates a site in Tappan, N.Y.). As Fox Tape’s back-up facility, Atlantic Satellite is using the new antenna to downlink and transmit feeds of NFL and NHL games for Fox Tape. Atlantic also is using the antenna to provide NHL Productions with downlink and record services for all NHL games. In addition, the antenna is used to downlink all NBA games and transmit them to Audio Plus International, a Video Services Corp.–owned post-production facility, for international distribution.

Coaxial cable supplier CommScope Inc. has opened a new Technical Training Center at its Hickory, N.C., headquarters. The center provides classroom and lab instruction by industry-certified instructors on planning, installing and maintaining a data network cable infrastructure. In addition to offering the BICSI Installation Registration Program, the CommScope center also will offer courses on structured cabling, fiber optics, broadband communications and standards of premise wiring.

Three stations within the Univision TV Group—KMEX-TV Los Angeles, WXTV-TV Paterson, N.J., and WTV(TV) Miami—have been upgraded with Hitachi digital studio cameras. Each station now has three SK-2600W 16:9:4:3 switchable studio cameras and one SK-2600PW portable switchable studio camera. All of the Hitachi cameras are equipped with 12-bit A/D converters and 20:1 Fujinon lenses.

Pomposello Productions and Atlantic Motion Pictures collaborated on this animation-intensive spot for The Movie Channel.
SonicNet takes surfers to Streamland

Web music service to play alternative MTV role

By Richard Tedesco

SonicNet springs a new Internet programming model this week with the debut of Streamland, the first site to offer full-length music videos.

The innovative Web music network plans to make an eclectic mix of more than 100 non-mainstream music videos available for streaming when the site (www.streamland.com) goes up on Nov. 15. Levi Strauss, who underwrote the successful Supercast concert series over the summer, is sponsoring the free content. Users will need to run RealNetworks’ RealVideo 5.0 to see the videos.

Some 120,000 PC users tuned in to the 12 Supercast concerts, which included events from Lilith Fair, Lollapalooza and the Horde tours. In Streamland, SonicNet hopes to draw a large online audience with videos not likely to be seen on MTV or any other TV music video outlets. “Most of the videos you’ll see on Streamland will be very edgy or very new,” says Nicholas Butterworth, SonicNet president and editor in chief.

Streamland will offer users ready access to its entire database of punk, hip-hop, rock and electronic music, which is expected to grow by 10 titles weekly. Users can cruise new titles or the top 20 (determined by demand) or can access exclusive live performances and interviews produced by SonicNet. Fans can also access preselected mixes of three or four music videos in each genre.

The new service is the first result of the deal in which Paradigm, SonicNet’s parent, is being acquired by the TCI Music unit for $24 million. The Box, part of TCI Music, informally helped with the Stream-...
Microsoft, AT&T break into 'Net music

Liquid Audio, Verve Pipe provide technologies for ventures

By Richard Tedesco

Microsoft Corp. and AT&T launched initiatives in the Internet music business last week, as Microsoft linked with Liquid Audio, and AT&T tapped Verve Pipe for a technology test.

Microsoft's move appears to be the more ambitious of the two. It plans to patch its NetShow streaming technology into software from Liquid Audio for online delivery of CD-quality music. The Liquid Audio servers will rely on NetShow as the streaming engine, enhancing the platform offered to online music marketers. Previews of pop tunes for purchase online can be streamed in music video form with NetShow for a glitzier marketing look.

"That bolsters Liquid Audio's offering to the music industry," says David Britton, Microsoft group product manager for NetShow. "Effectively, the Liquid Audio deals will all incorporate the Microsoft technology."

That includes existing deals with such diverse music content providers as MTV, VH1, N2K's Music Boulevard, Knitting Factory, Rounder Records and EMI Records Canada, as well as deals in progress. N2K currently sells downloads of some tracks for $1.49 each. The Knitting Factory offers selections at 10 cents per minute.

Full integration of the NetShow technology is expected by the first quarter of next year, according to Britton. Microsoft will promote Liquid Audio's Liquid Player (which enables PC users to access content) on its own Website, and Internet Explorer becomes Liquid Audio's preferred platform.

There is no present financial arrangement, but Microsoft is not ruling that out.

Online Music

Meanwhile, AT&T will run a trial of its A2B Music platform, making a live version of Verve Pipe's Reverend Girl available for free download from the A2B site (www.a2bmsmusic.com), the group's site (VervePipe.com) or BugJuice, the BMG Entertainment site (www.bugjuice.com). That free trial will be the first in a series over the next six months, culminating with at least one in which AT&T will charge for the download. "It's going to prove to us that people in large numbers do the download," says Larry Miller, CEO of A2B Music.

The objective is to promote the A2B platform as a "de facto" standard for downloading, with an eye to selling the platform to prospective music marketers—preferably major record labels looking to jump online. "If the market is there, then we will be in the business," says Miller.

AT&T is extolling the A2B platform as a particularly elegant one for its sound quality and its compression, which it claims reduces the space that downloads occupy on hard drives. But it has a back-office relationship with Microsoft, and that suggests the prospect of some future melding of this technology with the Liquid Audio platform.

AOL, MSN remain atop 'Net ratings

The following is a list of the top 15 information/entertainment sites as categorized by Broadcasting & Cable, based on projections from RelevantKnowledge for October and September. The ratings are based on household, office and school usage measuring online activities of 1,700 users in R/G's random sample, projected against an estimated national PC Internet user base of 44 million.

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Notes: "Site data based on aggregate of multiple domain names. Not available: less than 1% of user sample visited site.

Source: RelevantKnowledge
Warner's new 'franchise' chews up online scenery

Warner Bros., togglethis interact on 'Net animation

By Richard Tedesco

Warner Bros. Online is about to recast Internet advertising with an animated miscreant dubbed Bozlo Beaver.

Bozlo, the handiwork of New York–based togglethis, is now a Warner character who creates on-screen mischief in brief lead-ins for animated product promos. "We believe Bozlo is a franchise," says Jim Moloshok, senior vice president of Warner Bros. Online. "We believe we can use our clout to make him an online celebrity."

In addition to buying into the character, Warner Bros. is buying into togglethis's proprietary Interactive Character (IC) technology, which makes Bozlo respond to PC users' proddings. PC users can download the engine from the togglethis site (www.togglethis.com) and receive a series of six animated Bozlo episodes over as many weeks. Bozlo appears on screen for 60 to 90 seconds to disrupt the scene, blowing virtual holes on PC screens and even kidnapping cursors for a cab ride to Mexico—unless he's being bounced around the screen himself.

Behind Bozlo, Intel "bunnymen" appear, using whimsical magic tricks to convey commercial messages. Warner figures that other sponsors will want to create their own animated icons to follow Bozlo's goofball antics. "We're creating these interactive entertainments with Bozlo to provide ad platforms to our clients," says Moloshok, who expects to line up clients within a month.

While Warner pitches, togglethis is producing a new set of longer Bozlo episodes for January debut. The two companies also plan to co-create new characters, possibly drawn from Warner's Insomniacs' Asylum on America Online. Some other Warner characters may also be rendered in IC, including the animated Rosie O'Donnell.

The IC animations aren't memory hogs. They take only 15-30 kilobytes of space, with the downloaded engine providing the characters with a set of preset movements.

Apart from the ad possibilities, Warner will explore using the patent-pending technology to animate hosts on its own sites. And the nonexclusive pact with Warner leaves togglethis free to pursue other deals with studios, entertainment companies and advertisers. Next, it will work with Universal Press Syndicate to animate Garfield and Doonesbury, according to Marc Singer, togglethis co-founder and creative director.

Tapping Warner as a first partner is a good pick: The studio's current online distribution includes its own multiple Websites and distribution on Internet Explorer 4.0 in four customized "channels" of content.

Xena, Hercules make legendary journeys via multipath

Xena, the popular warrior princess, and mythical muscle-man Hercules will soon have afterlives in animated multipath movies online and on CD-ROM multipath movies.

Brilliant Digital Entertainment has a deal with Universal Studios Consumer Products Group for rights to create animated characters based on the Xena: Warrior Princess and Hercules: The Legendary Journeys syndicated series and the direct-to-home Hercules & Xena: The Animated Movie, not yet released.

Brilliant plans to put Xena and Hercules in multipath cartoon form for release sometime in fourth quarter 1998. Under terms of the deal, Brilliant will produce original scripts and draw on 50 Xena episodes that Universal already has in the can. The multipath format will permit PC users to select hundreds of path alternatives in the 3-D–like animated features, selecting mood swings for the superheroes to act on.

No word on just how many Xena and Herc CD-ROM titles or online episodes Brilliant plans to produce on its Website (www.bde3d.com). But it has unlimited latitude to produce any number ofeither during a license to turn the TV superheroes into "icons through 2004."

The angle for Universal is an obvious one. "This agreement with Brilliant is a brand builder for the Hercules and Xena properties," says Tim Rothwell, senior vice president for sales in Universal Studios Consumer Products Group.

Brilliant starts to build its multipath business with the release of Cyber-Swine later this month and Popeye features next month. In addition to release as stand-alone CD-ROM titles (no prices set), they will be bundled with Packard Bell NEC machines.

Last week Brilliant sealed a pact with CompuServe to allow CompuServe subscribers to order the multipath animations directly. The deal provides Brilliant with its own site on the service, with a bulletin board, library and chat area. That is, in effect, a deal with America Online, which is moving toward a merger with CompuServe next year.—Richard Tedesco
### RADIO

#### HELP WANTED MANAGEMENT

General Manager needed immediately for 6000 watt FM station in growing North Georgia market. Fax resume including experience, telephone, and fax numbers to 770-850-7010. Attn: J.T. White.

#### HELP WANTED TECHNICAL

Chief Engineer for Knoxville, Tennessee radio stations. Should have experience as a Radio Chief or Assistant. Experience with installation, maintenance and repair of radio studio and RF equipment is required. Knowledge of computer network systems and station automation a plus. Contact Randy Price, VP Engineering, Journal Broadcast Group Inc., 720 E. Capitol Drive, Milwaukee, Wisconsin 53211. Phone 414-967-5218, Fax 414-967-9540. price@journalbroadcastgroup.com Journal Broadcast Group is an employee owned EOE company.

#### HELP WANTED NEWS

Suburban New York City radio stations seeking on-air talent for news and other programming. Send tapes and resumes to VP/Programming, Pamal Broadcasting, Box 188, Peekskill, NY 10566. EOE.

#### HELP WANTED ALL POSITIONS

The members of the New Hampshire Association of Broadcasters are committed to the FCC's goals of non-discrimination and affirmative action. If you would like to be considered for employment in the New Hampshire broadcast industry, please send your resume to: Mr. B. Allan Sprague, President, New Hampshire Association of Broadcasters, 10 Chesterfield Drive, Bedford, NH 03110. No phone calls. The members of the New Hampshire Association of Broadcasters are Equal Opportunity Employers.

### TELEVISION

#### HELP WANTED SALES

### SILVERKING

**BROADCASTING**

If you could have joined the FOX network when it started, would you have taken the job? Tired of the "same old" mentality in broadcasting today? Want to be part of Barry Diller's next television revolution?

**DIRECTOR OF SALES**

Silver King Broadcasting is looking for highly motivated, uniquely creative, out of the box thinking Sales Executives for the position of Director of Sales. Barry Diller's next television venture is about to get started this spring and you can be a part of it. This is not your ordinary "sign-on", so leave that traditional thinking behind.

If you are this type of executive, then send your resume to:

Attn: ABW
2425 Olympic Boulevard
West Tower, Suite 6000
Santa Monica, CA 90404
Fax: (310) 247-7261
EOE

### NBC Cable Networks

For the latest fast-breaking news in television careers, turn to NBC Cable Networks. CNBC, the world premier business news network, and MSNBC, the breakthrough 24-hour information service, have opportunities for innovative professionals to develop and manage our regional subscriber base.

### REGIONAL MANAGER, AFFILIATE RELATIONS

Responsible for managing a sales territory that includes Western Canada. You will be responsible for gaining subscriber and local ad sales distribution, negotiating contracts, conducting product trainings, and participating in state and regional shows. Travel required. You must have a proven record in related positions, an understanding of affiliate relations and experience in the cable television or broadcast industry. You must be an enthusiastic, self-starting team player with excellent presentation skills. Reports to the Vice President of Affiliate Relations & National Accounts. Position based in Los Angeles.

### ACCOUNT EXECUTIVE, AFFILIATE RELATIONS

Responsible for assisting in overall distribution and marketing goals for CNBC and MSNBC. You will work with Regional Managers and Directors in all aspects of Affiliate Relations including sales presentations, trainings, and regional and state shows. Travel required. Proficiency in MS Word, Excel, Power Point required. Familiarity with the Internet a plus. Must be a motivated, enthusiastic team player. Position based in Los Angeles.

We offer competitive salaries and comprehensive benefits packages. For confidential consideration, you may send or fax your resume to:

MSNBC Employee Relations-TT, One MSNBC Plaza, Secaucus, NJ 07094. Fax: 201-883-5819
An Equal Opportunity Employer M/F
HELP WANTED MANAGEMENT

Local Sales Manager. West Virginia Radio Corporation's heritage news talk-sports leader, WJAR-AM, Morgantown WV. Flagship station for WVU sports and statewide satellite news network. Looking for an aggressive, enthusiastic leader to manage sales effort and bring creative new business development ideas to the table. College town, excellent schools and beautiful mountains. Fax resume in confidence to Gary Martins 304-296-3876. EOE.

HELP WANTED OPERATIONS

Director of Operations: Leading cable TV network has a highly visible opportunity for a Director of Operations to plan and execute studio and field production: formulate the future direction of the operation; and determine the technical needs of the production facilities. You will also propose and administer capital projects, operate budgets and purchasing; oversee the staffing and scheduling of technical crew. To qualify, you must have a 4 year degree (or equivalent) and a minimum of 6 years of experience in television production, management and business administration. Additional business degree helpful. Extensive knowledge of studio production (from the technical to the interpersonal perspectives) is necessary. Ability to work under pressure, meet deadlines and administrate an operation with multiple and varied agendas required. Strong supervisory skills and the ability to work a flexible schedule including nights, weekends and holidays are important. For consideration, please send resume to: Cable TV Network, Dept. TS Suite 404, 100 Crossways Park West, Woodbury, NY 11797. An equal opportunity employer.

HELP WANTED NEWS

KVUU-TV Las Vegas, a Meredith Broadcasting Group station, is seeking qualified candidates for NEWS ANCHOR for a start-up 10PM newscast. Candidates will anchor and assist writing newscasts. Must possess excellent on-air presentation, communication and high-energy. Interpersonal skills and the ability to represent the station in the community are essential. Degree in journalism or related field required with five (5) years experience as anchor or reporter for commercial, public TV or radio required. Send resume and tape to: KVUU/FOX5-TV Personnel Dept., 25 TV Dr., Henderson, NV 89014. EOE

KVUU-TV
No phone calls please.

Classifieds

ADVERTISING SPACE SALES

An immediate opening exists for a salesperson with 2-3 years sales experience. An advertising or technical selling background preferred. Position requires 50% travel in this East Coast territory. We offer base + commission plus a comprehensive benefits package. If you are self-motivated and possess excellent communication/presentation skills, please mail resume with cover letter outlining your qualifications and salary history/requirements to:

c/o Robert Fody
245 West 17th Street
NYC 10011
EOE

Television/Local Sales Manager, WB 17 is looking for a motivated, aggressive leader for our Philadelphia sales effort. Minimum 5 years TV Media Sales. Management experience preferred. Strong research ("TV Scan, Scarborough), sports background a plus. Reumes to Sales Dept., 5001 Wynnewood Avenue, Philadelphia, PA 19131. EOE. No phone calls please.

Scarborough’s television division is growing fast and we need top notch salespeople for our Chicago office. You’ll need experience in television sales and a working knowledge of qualitative research. Computer skills are essential. You’ll call on TV stations selling the Scarborough product line as well as training sales reps. Travel is required. Send resume and other materials to: Evan Goldfarb, Scarborough, 205 W. Wacker Dr. #1822, Chicago, IL 60606. Fax (312) 201-8468.

Local Sales Manager. Person should be computer literate, team oriented, creative and possess exceptional leadership, organizational and "people" skills with the ability to teach and motivate a local sales staff. Must have at least two (2) years in local television sales. Please forward cover letter and resume to Diane Fancher, Human Resources Dept., WUTV, 951 Wacker Drive, Chicago, Il. 60606. WUTV is an EOE. No phone calls please.

National Sales Manager, WWMT-TV, the Granite Broadcasting CBS affiliate in the Grand Rapids-Kalamazoo-Battle Creek market. Is seeking an energetic, enthusiastic, aggressive individual to lead our National sales efforts. Ideal candidates should have a minimum of 3-5 years, regional or national sales experience with a proven track record of success. Candidates should also have strong presentation and negotiation skills, computer knowledge and the ability to be a very successful national sales team. Send resume to Margie Candela, Human Resources, WWMT-TV, 590 W. Maple Street, Kalamazoo, MI 49008. EOE.

Join the Team. High-end broadcast production company seeking energetic, optimistic broadcast sales person. Must be knowledgeable in syndication programming as well as a working knowledge of Nielsen Ratings. Some travel required. We are looking for a highly motivated, self-directed individual with excellent people skills. Please send a letter of interest along with a resume to Broadcast Sales Position, PO Box 460, St. Germain, WI 54558.

General Sales Manager. Successful, creative leader needed for Central Florida FOX affiliate. Inventory management, budgeting and strategic planning skills required as well as the people skills necessary to build a team of winners. Minimum of five years sales management experience. Cover letter and resume to Business Manager, WOFX FOX35, 35 Skyline Drive, Lake Mary, FL 32746. Closing date November 17, 1997. No phone calls. EOE.

General Sales Manager: WREX-TV, the NBC station in Rockford, Illinois, seeks a General Sales Manager to direct and manage the Sales Department. Will also be responsible for pricing the station and inventory management. Bachelors degree in communication, business, media sales, or related field. A minimum of 6 years of broadcast sales experience preferred. Must have proven performance record in local and/or national sales, strong people skills and excellent verbal and written communication skills. Responsible for managing National and Local Sales Managers. If qualified send resume and letter to WREX-TV. Attn. John C Chadwick, General Manager, PO Box 530, Rockford, IL 61105.

General Sales Manager needed to lead sales team at WNET-TV. This individual must have strong leadership skills, be a sharp negotiator, and have previous management experience. WNET-TV owned by The New York Times Company, plays a lot bigger than it's #47 market size. We are state of the art and the unquestioned, if not, challenged market leader. If 'wall and see' and 'good and good enough' are in your vocabulary, please don't reply. But, if you want to help invent the way television will work in the next century, if you can help us develop new revenue streams, and if you want to work for a company where you can definitely make a difference, then take a look at this opportunity. Send a letter of interest and resume to Rene' LaSpina, WNET-TV, 16 Montage Mountain Road, Moosic, PA 18507.

Account Manager: WESH-TV, Orlando, Florida, a Pulitzer Broadcasting Company station and strong NBC affiliate in a top 25 growth market, is seeking an aggressive individual with strong communications and negotiating skills and who is proficient in analyzing and interpreting statistical data. Four years previous television sales experience preferred. College degree preferred. If you are interested in applying for this position, send resume to: The Personnel Department. To: Local Sales Manager, WESH-TV, PO Box 547697, Orlando, FL 32854. No phone calls! An Equal Opportunity Employer.

To place your classified ad in Broadcasting & Cable, call Antoinette Pellegrino (212) 337-7073 or Sandra Frey (212) 337-6941.
Sports Reporter/Producer. We're looking for an aggressive self-starter to work in our top-notch sports department. The right person will have a degree in journalism or its equivalent and two years experience as a reporter. Our new reporter/producer will also be a good enterpriser who can help set us apart from "the pack." Please send a resume. Also send a non-returnable tape of your recent work to Box 01265 EOE.

Reporter: KING 5 TV, a subsidiary of A.H. Belo and the number one station in the Pacific Northwest, is seeking an experienced general assignment reporter. Primary responsibility will be directing and scripting a fast paced, dual anchor newscast with lots of live elements. If you enjoy working with great production equipment, and can switch solid shows, send your resume, references and a tape to KING 5 TV, Attn: HR Dept., #97R40, 333 Dexter Ave. N., Seattle, WA 98109. EOE - M/F/D/V.

Reporter/Camera Operator: Seeking an airborne reporter/camera operator for a news helicopter program based in the New York City area. Candidate should have "live" TV or radio news experience on-camera, presentation and knowledge of ENG cameras. Aviation experience not required, but a plus. Knowledge of New York City and area roadways a major plus. Only motivated team players need apply. Rush resume and tape if available. American Broadcasting Films, Inc., 35 Airport Road, Morristown, NJ 07960, EOE.

Creative, self-starter who knows how to generate news stories needed for general assignment at KETV, the Pulitzer Broadcasting station in Omaha. Good live and investigative reporting skills are a must. Three years experience preferred. Send resume and non-returnable tape to Rose Ann Shannon, News Director, KETV, 2685 Douglas Street, Omaha, Nebraska 68131, EOE.

Producer/Director, WCBD-TV, the NBC affiliate in Charleston, South Carolina, has immediate openings for two videographers. Minimum of two years experience preferred. We are an all-Beta SP operation. Editing and live truck operation included in the job description. Send tape and resume to Human Resources, WCBD-TV, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. Drug test required. EOE, M/F.

Weekend Assignment Editor WGNX-CBS-Channel 46, Atlanta: Responsibilities include developing current & future news stories; assigning crews to cover news events; coordinating satellite & other new feeds. Candidate should have a bachelor's degree in journalism or communications, minimum 3 years in a working newsgroup and working knowledge of computers including on-line newsmotion computer systems (Newstar preferred). Individual must be a team player, have outstanding written and oral communication skills, and must be able to work under pressure. Send resume to Paul Powers, Assignment Manager, at WGNX, 1810 Briarcliff Road, NE, Atlanta, GA 30329. Fax: (404)327-3004. No Phone Calls.

Producer, WCBD-TV, a Media General television station in Charleston, South Carolina, has an opening for a producer. Minimum of two years experience as an associate or line producer preferred. Send resume and tape of your newscast to Human Resource Director, WCBD-TV, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. Drug test required. EOE, M/F.

News Topical Promotion Producer, WSOC-TV needs a tease writer who knows how to tell a strong news story to the right audience. Producers who are great "sellers" are encouraged to apply. This is a job that works out of the News Department. Editing skills a plus but not required. Send resume and tape to Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206, EOE M/F.

News Producer. If you have experience producing high quality, tightly focused newscasts that provide more answers than questions we'd love to hear from you! We are a top 40 network affiliate who is gearing up to blow the doors off of our competition...and we are looking for the right producer to complete our team. We offer a great quality of life, ownership by a successful company and if you love news like we do, send us a tape and resume right away. Reply to Box 01269 EOE.

News Operations Manager needed for a Top 50 CBS affiliate in the Southeast. Responsibilities include: oversee repair and maintenance of photographic gear, edit equipment, and news vehicles (including SNG and ENG trucks); coordinate C/V and satellite uplinks; operate ENG live remotes, supervise daily editing, oversee archiving of all news programs; maintain videotape and supply inventories; provide technical support for newscast computer system; EOE, M/F. Pre-employment drug screening required. Send resume, references and salary requirements to Box 01268 EOE.

News Graphic Artist: WGNX, Atlanta's CBS affiliate, has an opening for an experienced news graphics professional. Position is responsible for daily news pre-production creating still and animated graphics, some promotion production. Applicant must be familiar with non-linear editing and possess strong working knowledge of Quaintel Paintbox, Chyron Infiniti and Photoshop systems. Applicant must be willing to work nights, weekends and holidays. Send resume, non-returnable demo tape, and salary requirements to Jerilyn Jaskowiak, Production Manager, WGNX, 1810 Briarcliff Road, NE, Atlanta, Georgia 30329. No phone calls.

News Executive Producer, WSOC-TV is looking for an aggressive, creative manager to oversee the day-to-day content of our newscasts. This person should be able to juggle a lot at one time, have an excellent understanding of good show production and showcasing and audience preferences. We're looking for that person who can get things done and likes to win everyday. Previous management experience a plus. Send resume and resume to Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206, EOE M/F.
News Anchor. Be seen coast to coast overnight on All News Channel. Cover live breaking news events. Write and produce voice overs and packages. Must have at least 3-5 years experience reporting and anchoring for television news. Excellent writing and packaging skills. Experience in live SNG reporting. Computer Literacy a plus. Submit resume, writing samples and tape to: All News Channel, Human Resources, 1211-97, 3415 University Ave., Minneapolis, MN 55414. An Equal Opportunity Employer.

Named best newscast by the Associated Press in the state of Florida for two consecutive years. FOX WFTX-TV is currently accepting applications for two Videographers. Must have one year shooting experience and editing experience. College degree preferred. Send non-returnable tape and resume to: Chris McKinney, WFTX-TV, 621 SW Pine Island Rd, Cape Coral, FL 33991. We are an equal opportunity employer.

Morning Weather. WCBD-TV, the Media General station in Charleston, South Carolina, has an immediate opening for a Morning weathercaster. We're looking for qualified candidates, who also have reporting skills, to handle our feature franchise. Experience is preferred, but we'll also consider bright, motivated, articulate individuals.  Degree preferred. Send non-returnable tape and resume to: Human Resources, Director, WCBD-TV, 210 West Coleman Blvd., Mt. Pleasant, SC 29464. EOE, M/F. Drug test required.

Assistant Chief Engineer. Five years of broadcast studio equipment and transmitter maintenance - installation experience including 1/2" Beta, Beta Car, and studio production equipment. VHf transmitter system maintenance experience a must. Technical school or college training. FCC general class license preferred. Send resumes to John Coon, Chief Engineer, 201 Humboldt Street, Rochester, NY 14610.

FOX News in the Fort Myers-Naples market seeks a General Assignment Reporter and a Troubleshooter. Must be FOXIFIED with two years experience. College degree preferred. Send resume and non-returnable tape to Mark Pierce, Station Manager. 621 SW Pine Island Road, Cape Coral, FL 33991. Minorities are encouraged to apply. We are an Equal Opportunity Employer.

Investigative Producer. WSOC-TV is expanding and looking for an experienced digger who knows how to translate facts into good television. Computer Assisted Reporting experience a plus. No beginners please. Send tape and resume to Vicki Monlet, News Director, Dept. 95, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.

Assignment Editor. We need an aggressive, well-organized day-side assignment editor. You'll take charge of the desk. The seasoned professional who gets this position can dig out good stories from all kinds of sources, hear everything on the scanners, know the community and work well with reporters and photographers to get their very best work. Please reply with resume to: Dept. 114G, KPLR-TV, 4935 Lindell Blvd., St. Louis, MO 63108. EOE. No telephone calls please.

Assignment Editor. WSOC-TV is looking for that newsroom leader who loves breaking news and knows how to package it. This is not just about being a scanner jockey, it's about generating ideas and future planning. Send resume and cover letter to Robin Whitmyer, Executive Director, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. EOE M/F.

Meteorologist. Blizzards, floods, tornadoes...and that was just last week! Dominant, midwest station that takes weather seriously needs a weekend meteorologist to join our four-person Storm Team. We offer state-of-the-art tools (two Baron Doppler radars, WSU Earth Watch, multiple, ENG/SNG). Mother Nature provides the weather extremes (we cover 2 DMAs from the mountains to the plains), you supply the know-how and experience. Tape and resume by November 25 to Mark Miloage, News Director, KELO-TV, 501 S. Phillips, Sioux Falls, SD 57104. No phone calls. EOE.

Meteorologist/Weather Anchor: WCTI (12-ABC) serving Eastern North Carolina is looking for a morning and noon meteorologist. At least two years of on-air experience at a commercial TV station along with a degree is preferred (AMS Seal preferred). This is a full-time, Mon-Fri position with a benefits package attached. No phone calls please. Send a VHS tape, resume and a short cover letter describing your achievements and accomplishments to Doug Spero, News Director, WCTI, PO Box 12325, New Bern, NC 28561. EOE.

HELP WANTED TECHNICAL

WE PLACE ENGINEERS USA & WORLDWIDE

KEYSTONE INT'L., INC.
16 LaFlin Road, Suite 900
Pittsfield, PA 18640, USA

Phone (717) 655-7143
Fax (717) 655-5765

TV/FM Chief Engineer. PBS and NPR station in sunny South Florida seeks a hands on chief engineer with thorough knowledge of television and radio broadcast and production equipment. Must be a team player with strong leadership, organizational and communication skills. Minimum 6 years experience in similar role in commercial or public broadcasting, SBE certification and FCC general class license a plus. Send resume and salary history to Personnel, WXEL, PO Box 6607, West Palm Beach, FL 33405-0607. EOE.

Television Hardware Engineer. Responsible for the execution of projects and enhancements for Advanced TV Systems. Must be able to direct technicians, perform analyses, prepare test plans and technical reports. Must be able to identity interface requirements, and design and test interfaces. Assist with equipment procurement, provide task leadership, and some simple repair. Must be familiar with analog and digital circuits, digital comm.s, and capable of using an o-scope and logic analyzer. Fax resume to 703-739-3230.

Television Maintenance Technician. Candidates should have minimum of 4 years experience in the installation, operation and maintenance of professional broadcast equipment with troubleshooting and repair of analog and digital audio and video equipment to the component level a must. FCC license and/or SBE certification with a two year degree or equivalent is also required. Send resumes only to: Doug Swanson, Engineering Director, WHDH-TV, 2000 Atlantic Avenue, Boston, MA 02127. EOE.

Technical Operations Manager: WABC-TV is looking for an individual to schedule and supervise the technical crews that support our studio operations. The successful candidate must have experience managing a unionized work force in a fast-paced, high pressure environment. Responsibilities include preparing daily and weekly manpower schedules in response to the needs of the News and Programming departments; reviewing time sheets; and arranging for illness replacements. Familiarity with spreadsheet and word processing computer applications a must. Please send resumes only to: Bill Beam, WABC-TV, 7 Lincoln Square, NY, NY 10023. No phone calls or faxes please. We are an Equal Opportunity Employer.

Satellite Truck Engineer. Crawford Communications is expanding their fleet of Transportable up links and is looking for motivated, qualified operators. The ideal candidate would love being on the road, enjoy maintaining a network quality satellite truck, and operating with a large amount of independence. This is an excellent opportunity for a mid-market technician looking to move up. We are only interested in people who can efficiently handle the responsibilities of providing quality service to our clients. This position may be remote based in the Eastern U.S. Interested candidates should contact Dave Gaynite at 404-876-9088.

ENG Personnel. ENG field operations with camera (and microwave) experience, Videotape Editors, and ENG Maintenance. Employment for West Coast. Would commencefall/winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or Fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Chief Engineer needed for medium market network affiliate in the Southeast. Successful candidate will have 3-5 years solid experience as chief or assistant chief. Mail or fax letter with resume to Bone & Associates, Inc., Attn: Sotheast, 6 BVP, Suite 109, Lincoln, RI 02865.

WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX?
Send resume/tape to:
Box 245, 17th St., Building A
New York, New York 10011
Classifieds

Broadcasting. If you are driven to be part of a great team, working on the number one newscast in LA, and have the demonstrated abilities required in a team environment, keep reading. KMEX-TV, Los Angeles is seeking a highly motivated Technical Director/Editor to support News, Sales and Promotions. If you can drive a fully blown GVG 3000, a DPM 700 and other assorted toys, send us your resume! Min. of 3-5 years as a T.D. in a live news application. An additional 3-5 years in other production areas including directing, audio, editing, still store, chyron and floor work. Computer controlled editing with a GVG 241 is helpful. Bilingual (English/Spanish) preferred. Include 3 references. a beta or VHS tape of your best live TD shows with call track, a demo reel, a resume and cover letter. Mail materials to KMEX-TV, HR Dept., TD Position. 6701 Center Drive West, 15th Floor. LA. CA 90045. EOE.

HELP WANTED PROMOTION

WMFY-TV is seeking a Nightside Writer/Producer for our Promotion department. Responsibilities include writing, producing, and editing promotional spots, with a primary focus on daily news topics. Qualified candidates will have strong creative writing and production skills and must be able to work well under pressure. AVID non-linear editing and videography experience preferred but not required. A college degree in broadcasting, communications, or related field and at least two years of experience writing, producing, and editing promotional spots is required. Send resume and tape to Chip Alfred. Marketing and Promotion Manager. WMFY-TV. PO Box TV-2, Greensboro. NC 27420. No phone calls please. EOE.

Promotions Director. KLRT-Fox 16/KASN-UPN 38 of Little Rock has an immediate opening for a Promotions Director. Creativity and strong marketing skills are essential. Please send resume and non-returnable 1/2" VHS tape to: Holly Myers, KLRT/KASN-TV. 11711 W. Markham. Little Rock. AR 72211. Phone calls are welcome (501)225-0016. KLRT/KASN are equal opportunity employers.

Promotion Manager: Are you ready to lead an award-winning creative team at an independent television station? We’re the home of the TX Rangers. Mavericks and even some Cowboys...that is western programming. Candidate must have have keen understanding of branding an independent station. Experience in analog and non-linear an absolute must. Send non-returnable VHS demo along with resume: Director of Programming and Marketing, KTXT. 3900 Harry Hines Blvd., Dallas, TX 75219. EOE.

Graphic Designer. KTRK-TV, an ABC owned station, has an exceptional opportunity for a talented and experienced graphic designer. If you are ready to move up, we offer the tools, the resources and a great working environment. Quantel Paintbox Express experience a plus. Please send resumes to Dana Decker. Art Director, KTRK-TV. 3310 Bissonnet. Houston, TX 77005. Equal Opportunity Employer. M/F/D/V.

Promo Writer/Producer. WDZL WB39 is seeking a creative superstar with hands-on editing skills, who can produce award-winning, eye-catching, water cooler talking., totally phenomenal spots for on-air print and radio. Do you possess brilliant writing and excellent organizational skills? Do you do your own non-linear editing? If you have a minimum of three years broadcast promotion experience, then this hot WB network affiliate in Ft. Lauderdale wants you to send your resume, reel, and salary requirements to WDZL. Attn: Creative Services Dept., 2055 Hollywood. FL 33020. No phone calls please. A Tribune Broadcasting Station. EOE.

News Promotion Writer/Producer. KTRK-TV, an ABC owned station, has a terrific opportunity for an experienced producer who can do it all, image, series and topicals. We are looking for someone who likes to write, has a good eye in the suite and is a team-player. We have everything a creative and motivated person needs to turn out great work. AVID and metered market experience a plus. Please send tape and resume to Tom Ash, Creative Services Director. KTRK-TV, 3310 Bissonnet, Houston, TX 77005. Equal Opportunity Employer. M/F/D/V.

HELP WANTED PRODUCTION

SUPV. PRODUCTION SERVICES

Major market TV channel located in Northeast requires experienced Supervisor to manage large technical crew assigned to studio, tape duplication operations, transmission services and other broadcast facilities. Please send resume and salary data to: Box 91367

Production Marketing Representative. Talented self-starter needed to market the services of "Seabreeze Productions," a top-notch production facility associated with the area's #1 television station. Applicant must be a strong writer/producer who can handle high-end video production from start to finish. Must also be able to prepare proposals and accurate cost estimates for a wide range of projects. Will work closely with clients and production staff to insure client satisfaction. We offer a great working environment. Please send resume to Personnel Administrator-86, WTOL-TV, PO Box 1111. Toledo, Ohio 43669-1111. No phone calls. WTOL is an Equal Opportunity Employer.

Producer: Global broadcast PR firm seeks video producer with strong writing skills, understanding of technology news, willingness to travel extensively on short notice for video news release and b-roll shoots. NYC-based position. $50-75K salary range plus benefits. Reply to Box 01270 EOE.

Full-Time Photographer National Outdoor Television, Tulsa based production company is looking for an energetic camera operator to fill a full-time position on a national network television show focused on hunting and fishing. Applicant must be self motivated and willing to travel extensively to remote destinations. Three years Betacam video experience required and outdoor "film-style" shooting preferred. Salary commensurate with experience. Send resume and reel to: Winner Communications, Inc., Attn: Outdoors. 6120 South Yale, Suite 210, Tulsa, OK 74136.

Managing Producer: Produce and manage for a national news show! All News Channel is looking for a Managing Producer for our weekend overnight shows. Supervise a group of writers and anchors and line produce 3 days a week. Straight line producing and writing the other 2 days. 3rd news professional with lots of ideas, energy, good news judgment and excellent writing skills. Responsible for managing the content of All News Channel shows. Submit resume, writing samples and tape to: All News Channel. Human Resources. Job161-97. 3415 University Ave., Minneapolis, MN 55414. No Telephone Calls. Please send resume and cover letter. EOE.

Full Time Videographer/Editor. WTHR-TV, a Dispatch Broadcast Group Station, has an immediate opening for a Full Time Videographer/Editor. Responsibilities include shooting video for station promotion, special projects, commercials and other miscellaneous assignments. Interested individuals should have a minimum of five years shooting experience, an eye for shooting video of the highest caliber, outstanding lighting skills, and the ability to transfer great ideas into great looking video. Send cover letter indicating referral source, and resume to the Department of Human Resources. Attn: Job No. 54. PO Box 1313, Indianapolis, IN 46205. Replies held in confidence. Qualified minorities and women are encouraged to apply. We are a drug-free and smoke-free environment. Equal Opportunity Employer.

ENG Personnel For A Major Broadcast Facility in NYC: ENG field operations with camera (and microwave) experience, video tape editors. ENG maintenance, employment would commence fall/winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services. Suite 245. 847A Second Avenue. New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Want your classified ad in COLOR? call Antoinette Pellegrino (212) 337-7073 or Sandra Frey (212) 337-6941

82 November 10 1997 Broadcasting & Cable

www.americanradiohistory.com
HELP WANTED RESEARCH

Columbia TriStar Television, a Sony Pictures Entertainment Company, has an exceptional opportunity for an experienced individual to oversee our Syndication Research efforts. Consider yourself in the following role:

DIRECTOR, SYNDICATION RESEARCH

You will supervise research analysts and interns in the daily tracking, analysis, and distribution of the overnight and national ratings for our programs in syndication. You will receive research requests from our syndication and ad sales staff and oversee their completion. Other responsibilities will include writing sales presentations, analyzing and reporting on the competitive syndication marketplace, implementing program testing, writing program evaluations, and overseeing preparations for sales meetings and conventions.

Requires a minimum of 3 years' experience in the syndication research field, either at a studio, distributor or a rep firm, along with some supervisory experience. Must possess a thorough understanding of A.C. Nielsen local and national software, SNAP, WRAP, Simmons, Competitive Media Reporting and other commonly used research software and resources, with a working knowledge of barter ratings and the process of ordering and tracking them. In addition, strong oral and written communication skills, and a familiarity with primary research is essential to this position.

A total compensation package accompanies the opportunity to join an innovative entertainment leader. For consideration, please send your resume with salary history to: Sony Pictures Entertainment, Human Resources, Dept: RC/SYND, 10202 W. Washington Blvd., SPP/3900, Culver City, CA 90232-3195. An Equal Opportunity Employer.

HELP WANTED MISCELLANEOUS

As one of the largest and most progressive broadcast groups in the nation, SINCLAIR COMMUNICATIONS, INC. owns and provides programming services to 19 TV stations in different markets and enjoys affiliations with ABC, CBS, FOX, WB and UPN. Our radio group operates in 8 separate markets and is also one of the largest in the country. As our phenomenal growth continues, we seek the one individual which gives us the edge on the competition and the power to stay on top - the best people in the business. If you are a motivator/team player with a successful track record, an opportunity may await you at Sinclair.

We currently have the following positions available:

- Kansas City KMGM-TV UPN
  Assistant Business Manager
  BS, in Accounting required. Strong computer experience with knowledge of spreadsheets, GL, AP, budgets, acct, reconciliation, daily/weekly reports, and monthly reports. Minimum 2 years experience. BC#16

- Kansas City KMGM-TV UPN
  National Sales Coordinator
  1 year Traffic or National Sales experience required.
  Must be well organized, multitask oriented and possess strong computer, sales and phone skills. BC#17

- Lexington WDKY-TV FOX
  Maintenance Engineer
  Minimum of 3 years experience maintaining broadcast equipment in a professional setting or ability to excel with the latest digital news affiliate in the region. BC#18

- San Antonio KABB-TV FOX
  Chief Engineer
  Requires at least 5 years supervisory experience and complete knowledge of broadcast studio equipment and transmission systems. BC#19

- Cincinnati WSTR-TV UPN
  Local Sales Manager
  WSTR is seeking a strong marketer to lead a strong local sales effort and maximize revenue.
  Developing new television advertising revenue is a must. BC#20

- Milwaukee WCVG-TV UPN
  Account Executives
  Candidate must be able to handle agency business and develop new business. Strong negotiation and communication skills, thorough knowledge of ratings, research tools, and working knowledge of computers a must. BC#21

- Fresno, CA / Charlotte, NC / Plattsburg, NY
  Business Managers
  For newly acquired stations. Successful candidates will possess 5 year accounting degree, strong communication skills and previous financial management experience. BC#22

- Buffalo - Radio
  If you would like to work for one of the largest broadcast groups in the nation please read on. We are seeking qualified broadcasting professionals to work at our Buffalo, NY groups of stations. Candidates must possess a strong knowledge in all technical aspects of the radio broadcasting field including excellence in high power directional AM and FM and high power FM technology; studio maintenance, remote broadcasting, and computer skills. If you are not afraid of wearing a pager and are self-motivated along with interfacing well with programming, promotions, news and sales, send your resume and salary requirements to:
  BC#23

Mail your resume immediately to:
Broadcasting & Cable
245 W. 17th Street
New York, NY 10011
Attn: Job #—

Sinclair is proud to be an EQUAL OPPORTUNITY EMPLOYER
Women and minorities are encouraged to apply
SITUATIONS WANTED MANAGEMENT

Former President of independent TV network seeks new challenge. 15 years major market experience. Fundraising expert. Fax 813 507-9211.

SITUATIONS WANTED NEWS

Eager, beginning reporter, looking for career start. Some experience reporting, writing, and camera work. Willing to learn and grow with station. Creative, energetic, and hard-working. Demonstration tape and resume available. Call Brickey 615-896-9288.

PROGRAMMING SERVICES

NWN Studios
National Weather Network
Your turn-on-air meteorologist via satellite. Custom and localized TV weathercasters for FOX, UPN, WB, local stations and cable systems. Three satellite feeds daily. Your own on-air meteorologist and lead graphics. Sell these experts and make money. Low cash and bonus and very simple to receive and use. Call Edward S. Pyle at NWN 601-502-6673 and start today.

NEWS COACHING SERVICES

Coaching services: We provide comprehensive tape critiques and coaching/consultation for news professionals. Expert, approachable, affordable. Media Mentors (334)605-5553.

CABLE

HELP WANTED SALES

Are You GSM Material?

The TCI Media Services' office in Seattle is looking for an outstanding General Sales Manager. You'll work in one of the most cable-friendly markets in the U.S., overseeing 8 sales managers and 50+ account executives.

Key responsibilities include hands-on leadership of the sales team, high-level client relations, inventory management, promotions and pricing strategies.

Qualifications: 10 years' experience in electronic media sales, solid track record of sales management, and demonstrated leadership skills.

HELP WANTED MANAGEMENT

FOX SPORTS NET, NEW YORK
Manager, Administrative Projects

Liaison between Sales and Traffic departments regarding communication, flow of ad order process and ability to handle any areas of concern as they arise. Monitor and manage commercial inventory. Interact with sales dept. and agencies to resolve discrepancies as well as other administrative issues. Provide sales and stewardship reporting. Must have 2-3 years related experience in broadcast, cable or rep environment is required. Knowledge of Enterprise traffic system necessary. Position requires team player, computer literate, organized and good communicator with staff as well as senior management. Degree preferred. Competitive Salary and Excellent Benefits. Send Resumes to: Fox Sports Net, Human Resources Dept. MAP, 212 5th Ave., NYC 10018 or Fax: 212/802-0032.

HELP WANTED PRODUCTION

FX Networks Inc. NY
Talent Booker
Reports to Executive Producer

Book celebrity guests for all FX Networks on-air events including, but not limited to network series, specials, game shows, pilots, on-air promotional conventions and as press and marketing events, professional conventions and meetings and special appearances. Attend all necessary and appropriate shoots, tapings, interviews, press junkets, conventions, production meetings, etc. Acquire TV/movie/music video clips for FX programs, and all related legal permissions in a timely manner. Must have 3-5 yrs experience in the world of celebrity talent booking. Candidate must have strong and current contacts in all aspects of the entertainment industry. Must have strong organizational, solid written, and oral communication skills. Candidate should be self-motivated, friendly and have a fearless personality. Degree preferred. Competitive Salary and Excellent Benefits.

Send Resumes to FX Networks Inc., Human Resources Dept., TB, 212 5th Ave., NYC 10018 or Fax: 212/802-0032.

Broadcasting & Cable is now offering

COLOR classifieds.

Call today!!

Antoinette Pellegrino
(212) 337-7073

or

Sandra Frey
(212) 337-6941
HELP WANTED RESEARCH

OTNN
THE NASHVILLE NETWORK®

RESEARCH MANAGER

TNN: The Nashville Network, part of the CBS Cable Networks, has an immediate opportunity for a Research professional. Selected candidate will gather and analyze data from multiple sources as well as design, develop and present special projects.

Qualified candidates will have a Bachelor’s degree or equivalent experience in computer science with at least three years relevant experience. Candidate must have a thorough understanding of statistical analysis and methodologies involved in acquiring, manipulating, and presenting data in a meaningful way. Must have a thorough working knowledge of personal computer and multiple database and spreadsheet applications.

Qualified candidates send, fax or e-mail resume with cover letter including salary history to TNN HR, ATTN: MAIC, 2806 Opryland Drive, Nashville, TN 37214, fax: 615-457-9660, e-mail: mslater@country.com.

We are an equal opportunity employer.

HELP WANTED OPERATIONS

TRAFFIC DIRECTOR

Bravo, the premiere Film and Arts Network seeks a skilled leader to direct Traffic Operations from its New York office. Candidate needs five to seven years experience in television trafficking and must demonstrate initiative, strong communication skills, and a proven track-record for managing people. Please send salary history/requirements to Human Resources, Dept. JH, 150 Crosways Park West, Woodbury, New York 11797. EOE.

HELP WANTED TECHNICAL

Quality Assurance Engineer. Major cable television sports organization seeks Quality Assurance Engineer to assist affiliates with technical issues pertinent to our service. Qualified candidates will have at least five years experience in all aspects of broadcast engineering, a strong knowledge of both digital and analog RF signal transmission via satellite, excellent communication and people skills. We are looking for a self-starter who will help facilitate the highest technical standards for our affiliates and their customers. Position is located in Houston. Considerable domestic travel required. Fax resume with salary requirements to 713-661-5601.

EOE.

Maintenance Engineer. The Weather Channel, Atlanta, GA is looking for two motivated and reliable individuals to join our team. This is an excellent opportunity for someone who wants to expand their knowledge. The selected candidates, for maintenance Engineer, must have two years experience repairing and maintaining Broadcast related equipment. You will be part of the Engineering team dedicated to maintaining a brand new, State-of-the-art digital facility. Computer proficiency preferred. Please fax resumes to: The Weather Channel, Director of Engineering (770)226-2843 or send them: 303 Interstate North Parkway, Atlanta, GA 30339 EOE M/F.

ALLIED FIELDS

HELP WANTED INSTRUCTION

TELEVISION STUDIES POSITION

Excellent career opportunity in the field of Television Studies. Full-time Assistant Professorship position now open at the College of Communication’s Department of Film and Television. The Television Program provides instruction in tomorrow’s television producers, writers, business executives, and critics. The successful applicant must have teaching experience and a PhD in a discipline that can contribute to course offerings covering the history and aesthetics of the medium, the study of program genres, and television’s impact on social and cultural life. Applicant’s research and publications will reveal an original and versatile mind. The curriculum includes video production, editing, writing, and multimedia production. The new faculty member will have the opportunity to develop courses based on the role of television in society, in the United States and throughout the world, and keep the curriculum abreast of the changing media environment of the 21st century. All faculty are expected to share in the supervision of graduate thesis projects (an increasing number by international students) and individual studies. To apply, please submit a resume, three references, and samples of your work to: Manager of Faculty Services, College of Communication, Boston University, 440 Commonwealth Avenue, Boston, MA 02215 (E-mail: fleon@bu.edu; Tel: 617/353-8023; Fax: 617/353-3405; College Web site: www.bu.edu/COM).

All applications due by December 15, 1997.

An equal opportunity affirmative action institution.

To place your classified ad in Broadcasting & Cable, call Antoinette Pellegrino (212) 337-7073 or Sandra Frey (212) 337-6941
Tenure-track broadcast journalism position available for Fall 1998, possibly Spring 1998. Teach undergraduate/graduate courses, conduct research, perform service. Qualifications and experience needed in broadcast journalism. Secondary teaching areas needed include advertising, history, international mass comm, new media, science/technology journalism. Assistant professor anticipated, but with right qualification and experience, we may be able to bump the rank up to associate professor, Ph.D. required. Send letter of application, vita, names and addresses of three references to Dr. Douglas Perretta, chair, Journalism Search Committee, Department of Journalism, Texas A&M University, College Station, Texas 77843-4111. Texas A&M is an equal opportunity/affirmative action employer. And we welcome applications from women and minorities. Be sure to include a permanent mailing address, telephone number, and e-mail address if available. And check our Website: http://165.91.125.222.

Bowling Green State University seeks applicants for a tenure-track position in telecommunications beginning August 1998, to teach intermediate and advanced undergraduate/master's video courses and supervise introductory video courses. The individual will advise student video organization, coordinate video internships and participate in undergraduate advising. Assistant Professor preferred, but candidates at all levels will be considered. Ph.D. required. Production background and experience with nonlinear editing system like Media 100 very helpful. Commitment to evidence of teaching excellence required. Send letter of application, vita, three letters of reference and official transcripts to Dr. Bruce Klopstengen, Department of Telecommunications, 322 West Hall, Bowling Green, OH 43403 by February 6th, 1998. Bowling Green State University is an AA/EEO and welcomes applications from minorities, women, veterans and persons with disabilities. Successful candidate must have legal authority to work in the U.S.

Telecommunication and Film Dept., Two Positions: #1 Assistant Professor - tenure-track, to teach graduate and undergraduate courses; conduct programmatic research in electronic media, emphasizing programming, program management and program analysis. Preferred secondary teaching areas: research methods, broadcast journalism and departmental introductory/service courses. Candidates should have earned doctorate and demonstrated potential for teaching and programmatic research, including advising graduate students. #2 Instructor/Assistant Professor - to teach video production, including field and studio production; video editing (analog and digital). Preferred secondary teaching area: studio production, including digital editing, multimedia and interactive media production, broadcast news and film production. Position may be structured two ways: as renewable contract appointment for which a masters degree is required, or as tenure-track faculty appointment requiring an earned doctorate and potential for programmatic research/creative activity and graduate student advising. Position #2 requires appropriate video production experience. Send application letter, vita, resume and three references to: Prof. Loy A. Singleton, Telecommunication and Film Department, University of Alabama, Box 870152, Tuscaloosa, AL 35487-0152. Please do not send audio or video materials or scripts at this time. UMS is an AAE employer. Women and minorities are encouraged to apply. Appointments effective Fall 1998.

ATTENTION C-BAND SHOPPERS!

Galaxy VII Fully Protected Transponder Available for Immediate Full-Time Use UpLink from N.Y. with DIGICIPHER II MCPC

Below Market Rate! Commit now for Huge Discount! Only Two Channels Left! First Come. First Served!

Call Today (714) 263-9900 x217

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Below Market Rate! Commit now for Huge Discount! Only Two Channels Left! First Come. First Served!

Call Today (714) 263-9900 x217

FINANCIAL SERVICES

Loans By Phone: Lease/Finance new or used broadcasting equipment. Flexible payment plans. Flexible credit criteria. Call Jeff Wetter at Flex Lease, Inc. 800-699-FLEX.

WANTED TO BUY EQUIPMENT

Used videotape: Cash for 3/4” SP, M2-90’s. Betacam SP’s. Call Carpel Video 301-694-3500.

FOR SALE EQUIPMENT

General Instrument IRD’s
575 DSR-1500’s & 80 DSR-2200’s
Almost new, available for sale at a very low price! Call now to place your order! (714) 263-9900 x217

[Contact information for video fiber services]
Classifieds

Broadcasting Equipment (Used): FM/AM transmitters, RPU’s, STL’s, FM antennas, Consoles, processing, etc. Contact: Continental Communications, 3300 Chippewa, St. Louis, MO 63118. 1-800-664-4947. Fax: 314-664-9427.


FOR SALE STATIONS

Northwest Wisconsin 5000 Watt AM within 90 minute drive from Minneapolis. Cash flow Real Estate Upgraded equipment ideal station for owner operator. $295,000 Call Don Roberts 941-966-3411.

For sale in Post Texas: 50,000 Watt FM. 1000 Watt regional AM. Priced at 2 times gross. Cash only. Serious inquiries only. Call Jim Boles. Days 1-800-295-1070. Nights 1-800-887-0557.

C-2 FM, 50,000 Watt Texas on air, positive cash flow, plus a C-1, 100,000 Watt C.P. - both $875,000.00. Call John Saunders, Media Broker at 713-789-4222.

Beautiful Gulf Coast Florida - right on the beach - 6,000 Watt FM being upgraded to 50,000 Watt...$425,000.00. Call Bob Connelly 813-991-9494.


Northwest Wisconsin 5000 Watt AM within a 90 minute drive from Minneapolis. Cash flow Real Estate Upgraded equipment ideal station for owner operator. $295,000 Call Don Roberts 941-966-3411.

FOR SALE STATIONS

W. John Grady Broadcasting Broker 117 Country Club Drive San Luis Obispo, CA 93401 Phone: (805) 541-1900 Fax: (805) 541-1906


Broadcasting & Cable's Classified Rates

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

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

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

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

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

Rates: Classified listings (non-display). Per issue: Help Wanted: $2.30 per word, $46 weekly minimum. Situations Wanted: 1.25¢ per word, $25 weekly minimum. Optional formats: Bold Type: $2.65 per word, Screened Background: $2.80. Expanded Type: $3.45 Bold, Screened. Expanded Type: $3.90 per word. All other classifications: $2.30 per word, $46 weekly minimum.

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

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: $202 per inch. Situations Wanted: $101 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.


Color Classified Rates


Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: $35 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use folders, binders or the like. Replies to ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011.
Broadcasting & Cable is now offering
COLOR classifieds.
Call today!!
Antoinette Pellegrino
(212) 337-7073
or
Sandra Frey
(212) 337-6941

Classified Order Blank (Fax or Mail)

CLASSIFIED RATES
Display rate: Display ads are $202 per column inch. Greater frequency rates are available in units of 1 inch or larger.
Non-Display rates: Non-Display classified rates (straights) are $2.30 per word with a minimum charge of $46 per advertisement. Situations Wanted rates are $1.25 per word with a minimum charge of $25 per advertisement.
Blind Boxes: Add $35.00 per advertisement
Deadlines: Copy must be in typewritten form by the Monday prior to publishing date.

Category: Line ad □ Display □
Ad Copy:


Date(s) of insertion:


Amount enclosed:


Name:


Company:


Address:


City:_________ State:_________ Zip:


Authorized Signature:


Payment:


Check □ Visa □ MasterCard □ Amex □


Credit Card #:__________________________


Name on Card:__________________________


Exp. Date:__________________________ Phone:


Clip and Fax or Mail this form to:
B & C
245 W. 17 Street • NYC 10011 • Attention: Antoinette Pellegrino or Sandra Frey
FAX NUMBER: 212-206-8327
For the Record

http://www.broadcastingcable.com

"For the Record" compiles applications filed with and actions taken by the FCC. Applications and actions are listed by state; the date the application was filed or the action was taken, when available, appears in italic.

OWNERSHIP CHANGES

Filed
San Antonio, Tex. (BTC-971023EA)—D & E Broadcasting Co. Inc. for KEBa(AM); involuntary TOC from Manual Davila Sr. to Madeline P. Davila. Nov. 4

NEW STATIONS

Dismissed
Tavernier, Fla. (BP-H-901025MF)—Gilford Broadcasting Co. for FM at 96.9 mhz, 6 kw, ant. 71 m. Nov. 4

Clinton, Ind. (BPED-930309MC)—Sabbath Inc. for FM at 93.9 mhz, 6 kw, ant. 100 m. Oct. 29

Canton, Ohio (BPED-950314M)—Malone College for noncommercial FM at 88.9 mhz, .44 kw, ant. 45 m. Oct. 30

Returned
Orland Park, Ill (BPED-970130M)—Carl Sandburg High School District 230 for noncommercial FM at 88.7 mhz. Nov. 4

Lerose, Ky. (BPED-970626MG)—Robert J. Shumah for noncommercial FM at 88.3 mhz. Oct. 30

Vaughnsville, Ohio (BPED-970620M)—Vaughnsville United Methodist for noncommercial FM at 88.1 mhz. Oct. 29

Filed
Alexandria, La. (BP-H-971022ID)—KDBS Inc. for knev-FM; new auxiliary station at 100.3 mhz. Nov. 3

Pocono Pines, Pa. (9710099M)—The Scranton Times LP for FM at 105.9 mhz. Nov. 3

Farmersville, Texas. (970403MB)—Metro Broadcasters Texas Inc. for FM at 92.1 mhz. Oct. 29

FACILITIES CHANGES

Filed/Accepted for filing
Gould, Ark. (BMPH-9710211B)—Citadel License Inc. for kawm(FM): change TL. Nov. 3

Ojai, Calif. (BMPH-9710211A)—Gold Coast Broadcasting Co. for ktiu(FM): change ERP, ant. Nov. 3

San Bernardino, Calif. (BPED-971009—ID)—San Bernardino Community College District for kvct(FM): change ERP, class, ant. Nov. 3

San Francisco (970918IC)—Radio San Francisco Inc. krog-FM: change ERP, ant. Oct. 17

San Luis Obispo, Calif. (9710141H)—Radio Representatives Inc. for kwah(FM): change ERP, TL, ant. Oct. 27

Compiled by Sara Brown

BY THE NUMBERS

BROADCAST STATIONS

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CABLE

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<td>Total TV</td>
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</table>

Total systems 11,600
Basic subscribers 64,800,000
Homes passed 93,790,000
Basic penetration* 66.1%

*Based on TV household universe of 98 million
Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

WCHV(AM)-WWWV(FM), WINA(AM) and WKAV(AM)-WQMZ(FM) Charlottesville, Va.

Value: $8 million (merger)

New company: Charlottesville Communications Corp., Charlottesville (William L. Eure, vice president; 33.15% owner; Laurence E. Richardson, chairman/29.9% owner)

Sellers: wchv(AM)-wwwv(FM): Eure Communications Inc., Yorktown, Va. (Brad Eure, president); owns wceu-FM Yorktown; wina(AM) and wkav(AM)-womz(FM): Charlottesville Broadcasting Corp. (Laurence E. Richardson, president); no other broadcast interests

Facilities: wchv: 1260 khz, 5 kw day, 2.5 kw night; wwwv: 97.5 mhz, 50 kw, ant. 450 ft.; wina: 1070 khz, 5 kw; wkav: 1400 khz, 1 kw; womz: 100 kw, ant. 144 ft.

Formats: wchv: talk, wwwv: adult rock; wina: news, talk; wkav: adult standards; womz: hot AC

KBHB(AM)-KRCs-FM Sturges, S.D.
Price: $1.5 million
Buyer: Iowa City Broadcasting Co., Minneapolis (Thomas E. Ingstad, president/owner); Ingstad owns/is buying 10 FMs and six AMs

Seller: Community Airwaves Corp., Minneapolis (Christopher T. Dahl, president); owns KAA(a)(AM)-KOAa-FM Aberdeen, S.D.; KNU-AM Kahnli and KNU-AM Paauilo, Hawaii and KRRz (AM)-KZPR-FM and Kizz-FM Minot, N.D.

Facilities: KBHB: 810 khz, 21 kw; krcs: 93.1 mhz, 100 kw, ant. 1,059 ft.

Formats: KBHB: country oldies, farm; krcs: C&W

KPSS-FM La Luz/Alamogordo—KPSA(AM) and KNNZ(AM) Alamogordo, N.M.
Price: $450,000
Buyer: LaRunn Broadcasting System LLC, Roswell, N.M. (Philip H. Runnels, president/55% owner)

Seller: Western Bank, Alamogordo

www.americanradiohistory.com
New nets building portfolios

Clamoring for broadcast properties, parties with interests in fledgling networks WB and UPN have grabbed up two more stations. Just 24 hours before UPN part owner United Television Inc. filed its application to buy UPN affiliate Waws( tv) Orlando, Fla., from Rainbow Broadcasting for $60.25 million, WB President Jamie Kellner's television group Acme Television Holdings LLC filed an application to buy UHF KFBR(tv) Las Vegas for $33 million. The buy raises Acme's holdings to six stations, all WB affiliates. Don Koker, president and 85% owner of KFBR, says the station has been affiliated with WB from the very beginning. In the past two years there were nearly 15 different bidders for the station Koker says, adding that his good relationship with WB may have tipped the scales in Acme's favor: "I wouldn't say that it didn't have something to do with it." Koker says that Acme expressed an interest in maintaining the station's current staff, "which was very important to us."

—Sara Brown

Price: $390,250
Buyer: Metropolitan Radio Group Inc., Flower Mound, Tex. (Gary L. Acker, president)
Seller: DeSoto Broadcasting Inc., Loganport, La. (Gene Fields, principal)
Facilities: 104.6 mhz, 25 kw, ant. 328 ft.
Format: Country

Price: $5.55 million
Buyer: Newweb Corp., Chicago (Fred Eychaner, president); owns WPWR-TV Chicago
Seller: WSBG Broadcasting LLC, Chicago (Daniel R. Lee, principal); no other broadcast interests
Facilities: 1240 khz, 1 kw
Format: Ethnic
Broker: Bergner & Co.
WEAT(AM) West Palm Beach, Fla.
Price: $1.5 million

Buyer: James Crystal Enterprises LC, Highland Beach, Fla. (James C. Hilliard, president/managing member/25% owner); no other broadcast interests
Seller: American Radio Systems Corp., Boston (Steven B. Dodge, chairman/29.7% owner); owns/is buying 78 FMs and 27 AMs
Facilities: 104.3 mhz, 100 kw, ant. 1,273 ft.
Format: Soft AC

WHIM(AM) West Warwick/Providence, R.I.
Price: $550,000
Buyer: Hibernia of Providence LLC, Ardmore, Pa. (Michael R. Craven, president); no other broadcast interests
Seller: Providence Broadcasting Inc., Providence, R.I. (Dick Allen, owner); no other broadcast interests
Facilities: 1450 khz, 1 kw
Format: Country
Broker: Biernacki Brokerage

KTME(AM) Lompoc, Calif.
Price: $80,000
Buyer: Blackhawk Communications Inc., Santa Maria, Calif. (Roger Blaemire, president/73.4% owner); owns KHIL(AM) Santa Maria
Seller: Classic Communications Corp., Santa Ynez, Calif. (Brett E. Miller, principal); no other broadcast interests
Facilities: 1410 khz, 500 w day, 77 w night
Format: Dark

WHDM(AM) McKenzie, Tenn.
Price: $27,000
Buyer: McKenzie Broadcast Assoc. Inc., Marion, Ill. (Bruce L. Cox, president/50% owner)
Seller: Su-Mat Broadcasting Inc., McKenzie (Martha Bennett, president)
Facilities: 1440 khz, 500 w
Format: Dark

—Compiled by Sara A. Brown

Matter of semantics
EDITOR: As a small-market radio broadcaster, I consider a "small incremental investment" to be budget items like transmitter tubes, NAB dues, tower inspections and the like. But USA Digital continues to use the phrase "small incremental investment" to describe the cost to radio stations of converting to digital. I first heard this phrase at a presentation by USA Digital to broadcasters this past June and then saw it in an article in your Oct. 27 issue. At the presentation the cost per station was estimated at $80,000-$100,000. I have no reason to believe this isn't wonderful technology and the best of our options, but please, let's remember truth in advertising and avoid the phrase "small incremental investment."—Mark Hedberg, Hedberg Broadcasting Group, Mason City, Iowa

Team Bloomberg-Tarses
EDITOR: I have read, enjoyed and depended on Broadcasting (now Broadcasting & Cable) since 1953. The Sept. 22 cover is the best ever—and the funniest too.
(I work for an ABC affiliate!)—Rod Whisenant, WAND( tv) Decatur, Ill. (via the Internet)
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This Week

Through Nov. 11—Community Broadcasters Association annual convention and LPTV trade show, Excalibur Hotel & Casino, Las Vegas. Contact: Mike Sullivan, (320) 656-5942.

Nov. 10—Broadcasting & Cable 1997 Hall of Fame Dinner, Marriott Marquis Hotel, New York City. Contact: Circle Special Events, (212) 213-5266.


Dec. 9—"DSS '98: Executive Briefing," seminar sponsored by DSS Digest, Hyatt Regency-Alicante Hotel, Anaheim, Calif. Contact: (719) 545-1210.


January 1998


February 1998

Feb. 3—4—"The Five Burning Questions," DSS conference presented by The Carmel Group, Sheraton Gateway Hotel, Los Angeles. Contact: Frances McAvinue, (408) 626-6222.

Feb. 3—4—Arizona Cable Telecommunications Association annual meeting. Airport Hilton Hotel, Phoenix. Contact: (602) 991-7222.

Feb. 6—52nd Society of Motion Picture and Television Engineers Advanced Motion Imaging Conference. Sheraton Centre Hotel, Toronto. Contact: (416) 716-5590.


Feb. 25—27—Texas Show conference and exhibition presented by the Texas Cable & Telecommunications Association, San Antonio Convention Center, San Antonio. Contact: (512) 474-2082.

Feb. 28—March 3—Small Cable Business Association annual National Cable Convention, Washington Court Hotel, Washington. Contact: (510) 462-2473.

April 1998

April 6—7—Television Bureau of Advertising annual marketing conference. Las Vegas Hilton, Las Vegas, Contact: (213) 481-5555.

April 6—9—National Association of Broadcasters annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

May 1998

May 3—6—Cable ’98, 47th annual National Cable Television Association convention and exposition. Georgia World Congress Center, Atlanta. Contact: Robbie Boyd, (202) 775-5779.


Major Meeting dates in red

Compiled by Kenneth Ray (ken.ray@bnc.cahners.com)
Broadcasting & Cable  November 10 1997 93

FifthEstater

NBC’s new-media man

To go from a one-man TV news bureau in Wyoming to NBC’s digital studio operations is a considerable distance.

Edmond Sanctis, who made that trip in a little more than a decade, now stands on the cutting edge of NBC’s new-media strategy as senior vice president of NBC Interactive. “That’s what’s most gratifying: You set out to do something brand new, and you wonder whether you can pull it off.”

Sanctis first confronted the unknown when he began his TV reporting career in Sheridan, Wyo. That was his first stop after completing undergraduate studies in journalism at the University of Maryland in 1985. Sanctis spent his time as a deejay at wHs(FM) Annapolis, Md., and as a local news reporter—gratis—for Storer Cable in Washington. The cable-reporting gig was aimed at producing a résumé tape, which Sanctis sent to some 30 stations around the country.

Like any enterprising young reporter, he took the first offer he got, from ABC affiliate KOTA-TV Rapid City, S.D., to man the Sheridan bureau. “I went out there and did everything,” he recalls. “I did the reporting and carried the recording deck and sent stories back over the microwave link.”

That was the start of a typically itinerant career track in TV reporting. The following year it was Savannah, Ga., working for Wtoc-TV (CBS). In 1988 he moved on to Wfmi-TV, the NBC affiliate in Youngstown, Ohio, and won an Associated Press award in investigative journalism for his story about a local landfill problem. The final stop on his reporting résumé came two years later at kvue-TV Austin, Tex., an ABC affiliate that Sanctis remembers fondly as a “good, reporter-driven shop.”

He enjoyed reporting. “I couldn’t have imagined anything was that much fun,” he says. But spurred by an interest in computers, Sanctis got excited about the coming PC revolution and decided to move to the management side of the media business. “It seemed to make sense to take a couple of years and start studying this,” he says.

Since New York was the media mecca, Columbia University Business School was his only choice. When he graduated with an MBA in 1993, he was among the first from Columbia with a concentration in media management—a track he helped to design.

Armed with the MBA—and experience gained from working as a communications associate at Sony USA while attending Columbia—he found work as a management associate for the development of the financial model for the NBC Desktop venture.

Next Sanctis moved west, to Burbank, Calif., where he worked with NBC Entertainment President Warren Littlefield and NBC West Coast President Don Ohlmeyer to help to reorganize the entertainment unit. Littlefield and Ohlmeyer figured that a whiz kid with no network baggage would be well suited to the task. For six months, Sanctis sat in on meetings at each stage of program development—a crash course in network entertainment management. “They wanted to challenge the conventions and see how things could be improved,” he says. “I got a chance to look at every aspect of the development process. It was fantastic.”

The experience resulted in a strategic analysis by Sanctis that led to a more team-oriented structure. Meanwhile, he was putting together some Internet projects—“off the radar screen,” as he puts it.

He started working closely with Martin Yudkovitz, president of NBC Interactive, on the deal with Microsoft Corp. that resulted in the creation of MSNBC on cable and the Web. Sanctis was first named manager of cable and business development; he later became senior vice president and general manager of NBC Digital Productions.

The most dramatic move so far has been extending the plot lines of some dramatic series—including Homicide: Life on the Street and The Pretender—into cyberspace on NBC.com.

Sanctis also has overseen the migration of content based on NBC content to other sites, as in the case of The Garage, an area on Toyota’s site that plays on Jay Leno’s love affair with classic cars.

NBC Digital Productions is now actively seeking Web development deals. The unit plans to act as a third-party producer, according to Sanctis, who reports that several projects are in development.

It seems like a curious path, from investigative reporter to digital producer, but Sanctis says the skills he developed through reporting—assimilating and analyzing information—have served him well.

Of course, he doesn’t get much time to reflect on that convergence. He has a slightly bigger convergence picture in mind.

—Richard Tedesco
**Fates & Fortunes**

**Broadcast TV**

Marc Graboff, head entertainment division. Troop Meisinger Steuber & Pasich, joins CBS Entertainment, Los Angeles, as senior VP, business affairs.

Dennis Swanson, president/GM, wnic(TV) New York, was inducted into the Illinois Broadcasters Hall of Fame.

G. Patrice Glenn, public relations leader, global commercial markets, Lucent Technologies, joins NBC, New York, as director, employee communications and corporate affairs.

Bohdan Zachary, show producer and writer. E! Entertainment Television, joins kcet(TV) Los Angeles as executive producer, marketing productions.


Hideko Margie Baldwin, assistant director, engineering, kgtv(TV) San Diego, Calif., named director, engineering.

Appointments at kron-TV's Bay Area Backroads. San Francisco: Carl Bidleman, producer, named executive producer; Lisa Lipman, producer. Next Step, joins as senior producer; Mary Stephens, coordinating producer, named producer; Dan Herz, associate producer, named story producer; Michelle Foronda, production assistant, named associate producer; Jeanette Regala, associate producer. Next Step, named coordinating producer.

Brian McNamee, human resources director—Pacific. GE Plastics, Singapore, joins NBC West Coast, Burbank, Calif., as senior VP, employee relations.

**JOURNALISM**

Eduardo Arruza, reporter, WABC-TV New York, joins WGN-TV Chicago in same capacity.

Tina Simpkin, meteorologist. KWES-TV Odessa, Tex., joins KOLR-TV Springfield, Mo., as weekend meteorologist.

Janette Gitter, director, local programming and program development. KRON-TV San Francisco, named director, news and programming. Bay TV (KRON-TV's 24-hour cable channel).

David Marks, medical director. New England Center of Headache, Stamford, Conn., joins WNBC(TV) New York, Conn., as medical reporter.


Appointments at Metro Networks, Houston: Ross Crystal named executive producer, entertainment news and pro-

---

**Mega-changes at Chancellor's top stations**

The buzz in New York is that "The Buzz" soon will be history. Chancellor Media last week announced top management makeovers for three of its major-market stations, and pending format changes for two stations in the nation's top two radio markets—KJB(B) Los Angeles and WNSR(FM) New York.

Bennett Zier becomes VP/GM of WNSR effective immediately. The station will drop its "Buzz" label in preparation for a new format with a tentative launch in late December. Zier has been VP/GM of Chancellor's WQAY(FM)-WWRC(AM) Washington. Chancellor Senior VP/Regional Manager John Madison says Zier was tapped to help the 99-station group to "reinvigorate" WNSR. Chancellor plans an "extraordinary marketing campaign" to unveil its "new concept" format, Madison adds.

In Los Angeles, Bob Visotcky becomes GM of KJB(B) (B100). Harold Austin moves from program director at Chancellor's KKBT(FM) there to the same position at KJB. Succeeding Austin at KJQR ("The Beat") is Michelle Santuosso, former program director at the group's KMEL(FM) San Francisco. Her interim successor is KMEL music director, Joey Arbajey. KMEL GM Dick Kelley assumes the GM post at KVLD(FM).

KJB's format switch will be announced on Nov. 19. Chancellor COO James de Castro says the changeover is a top priority in "the nation's most important radio market." Chancellor Marketing VP Beverly Tilden says that, as in New York, the new Los Angeles format will continue to target the 18-49 demo, but with distinctly different programming in the two markets.

—John Merli, special correspondent


**Lowell Soiffer**, CFO. National Geographic Television. Washington, has resigned. He joined the company as VP. finance and planning, in 1991.


**Mauricio Gerson**, VP, Latin America. USA Networks International. named VP/GM.

Appointments at Game Show Networks, Culver City, Calif.: **Ken Krupka**, creative director/executive producer. Sci-Fi Channel. joins as director, marketing: **Annie Crowe**, marketing coordinator, named manager. promotions: **Gianna Provenzano** named manager. affiliate trade events.

**Orelon Sidney**, weather anchor. KPRC-TV Houston, joins CNN News Group, Atlanta, in same capacity.


David Daniels, director. affiliate sales. Disney Channel. Chicago, named regional VP.


**Bruce Smith**, director. marketing. Sprint PCS. Detroit, joins Cox Communications. Phoenix, as manager. media relations and communications.


### DEATHS

**Dwight Weller**, 41. radio engineer, died of cancer Oct. 24. Known as a broadcast engineer’s engineer, Weller treated radio as both a career and a hobby. Recently he served as the radio broadcast engineer for the Baltimore Ravens football team. He also ran his own company. Weller A/V, which provided broadcast equipment to radio stations. In his spare time he operated ham radio. Previously he had worked at the Baltimore field office of the FCC as an engineer and later as an administrator. For more than eight years Weller chaired the Society of Broadcast Engineers–Baltimore chapter. He is survived by his mother, two aunts and a niece.

**Wallace C. (Wally) Bruner**, 66, broadcast journalist, died of liver cancer Nov. 3. Bruner began his broadcasting career as a weatherman for WTTV(TV) Bloomington, Ind. From Indiana, he traveled to Phoenix as a newscaster and then to Washington, where he worked as a commentator/anchor for United Press International Inc. He later moved to a news anchor position at WTGG(TV) Washington. During the late ’60s, Bruner hosted more than 1.000 episodes of *What’s My Line?* In 1972 he moved to Indianapolis to produce and host *Wally’s Workshop*, a do-it-yourself program, with his wife. In the late ’80s, he joined Ball State University in Indiana, where he taught broadcast journalism and television production until retiring because of heart ailments. Bruner is survived by his wife, Natalie, and 10 children.
NBC sister company General Electric Capital Corp. is lending Hicks, Muse, Tate & Furst $815.5 million, 48% of the partnership's total investment in LIN Television Corp. The loan will be interest-only, with the principal amount not coming due for 25 years. NBC's filing with the FCC also includes details of an upcoming joint venture between NBC and Hicks Muse to which the companies will contribute knsd(tv) San Diego and kxas-tv Dallas, respectively. The venture will be voted equally by both but will be 79.62% owned by NBC. The deal also has Hicks Muse buying NBC's wvtm-tv Birmingham, Ala., for $199 million and extends affiliation agreements for all Hicks Muse's NBC stations through 2010.

Twentieth Television's struggling morning talk and variety show Home Team is going into a production hiatus. The Terry Bradshaw-hosted show scored its highest national rating during the first week of the November sweeps, a 1.0, according to Nielsen Media Research. Home Team has averaged a 0.9 rating since its debut in September. Twentieth officials say they are awaiting results of the November sweeps before deciding on the show's future. Regardless, Home Team will continue airing in syndication through Jan. 2, Twentieth said.

More personnel changes are in the works for UPN under the new leadership of CEO Dean Valentine. The latest to exit is David Kass, manager of scheduling and development, who will jump ship at the end of November. Expected to replace him is Todd Lituchy, a director of research for TV at Valentine's alma mater, Walt Disney Television. UPN had no comment. Ron Taylor—the number-two executive behind the now-departed Entertainment President Michael Sullivan—has left the netlet, while executive VP Tom Nunan is expected to shortly announce a new hire to oversee current programming. In the meantime, Maira Suro, a former VP at Spelling Entertainment, has been named a VP of drama development and UPN was expected by late Friday to secure a deal with Fox's Kelly Edwards to serve as VP of comedy development.

Universal is developing a sitcom for CBS featuring actor Joe Pantoliano—who appeared in last year's network drama, EZ Streets. The comedy will be executive-produced by Mark Driscoll (Ellen), writer-director Ron Shelton and theatrical producer Gary Foster.

Television maker Samsung Electronics will partner with V-chip-manufacturer Tri-Vision Electronics to build V-chip-equipped TV sets, according to Toronto-based Tri-Vision. Samsung's new V-chip equipped sets should be on the market by January 1998. The Telecommunications Act of 1996 requires that all new TV sets come equipped with V-chips, which will allow parents to block programming they don't want their children to see. The FCC in September proposed that manufacturers equip half their new sets by July 1, 1998, and the rest by July 1, 1999—an idea the Consumers Electronics Manufacturers Association called "totally unrealistic."

Murphy Brown is back in the hot seat—this time when Murphy puffed some
Radio Aahs calls it quits

Children's Broadcasting Corp. (CBC) will cease distribution of its live 24-hour satellite network feeds of Aahs World Radio (also known as Radio Aahs) as of Jan. 30. The children's network has been on the air for five years and is based in Minneapolis. At its peak, Radio Aahs had 32 affiliates—about half of them in large and major markets. Nearly all its affiliates were AM stations.

CBC says it had received several cancellation notices from among its 29 current affiliates. Earlier this fall, CBC announced it had filed a lawsuit against the Walt Disney Co. and ABC Radio Networks for allegedly attempting to use the same market format for CBC for the new Radio Disney and for allegedly forcing CBC out of the kids market.

—John Merlino

The House may end a 27-year rule that keeps cameras out of House hearings if witnesses so request. The Rules Committee earlier this week voted 7-2 along party lines to overturn the rule. Democrats argued that abolishing the rule violates the privacy of witnesses. Republicans responded that the public has a right to know what is going on in their government. The Senate does not have such a rule.

America Online reported a 49% jump in revenue and 821,000 new members for its service worldwide during its first fiscal quarter for 1998, ended Sept. 30. AOL's net income for the quarter was $19.2 million on a record $521.6 million in revenue, compared with a net loss of $353.7 million on revenue of $350 million for the same quarter a year ago.

ABC has given new hope to freshman drama Cracker, which has only averaged a 5.4 Nielsen rating/8 share this season on Thursday nights opposite Seinfeld and Friends on NBC. The network has ordered nine more episodes of the drama from Kushner-Locke/Granada TV. ABC was expecting late Friday or today to make a decision on the future of Nothing Sacred (4.8/8 average).

Errata: B&Co's Oct. 27 story about E! Entertainment Television's West Coast feed should have identified William Keenan as E!'s senior VP/CEO.
A majority of two

We feel partially responsible for the beatings that NBC and Black Entertainment Television have taken over V-chip ratings, they being the most prominent programmers to follow our advice to hold the line against this First Amendment abomination. The courage of Bob Wright and Rick Cotton, and of Bob Johnson of BET, will one day be celebrated by the media world at large, but in the meantime they are taking the heat. Senator John McCain has threatened NBC's licenses at renewal time. Just last week he was talking about getting together with advocacy groups to plan strategies for pressuring NBC and BET to knuckle under.

We have argued that even one voice could prevail against overzealous government—as Frank Stanton did in turning back Congress's attempt to have all TV programs pre-screened by the National Association of Broadcasters. Without at least one voice raised in protest, there is no hope at all. In the best of all possible worlds, the industry would stand united in opposing national broadcast ratings.

That, of course, is what it's all about. The absurdity of "voluntary" ratings was evident on its face and was made more so when Congress rejected the first "voluntary" code system and sent the industry back to the drawing board—voluntarily of course. The way can be only downhill from here, absent an intervention in the courts.

If Bob Wright weren't already in our Hall of Fame, and Bob Johnson joining him there in ceremonies this evening (Nov. 10), we would nominate them both for their consistent courage under fire.

The right to a public trial

In a debate over televising trials, reporter and commentator Nina Totenberg attacked the practice as "intrusive" and "distorting," adding that the criminal justice system is "too important to be left to entertainment" or "the subject of call-in shows."

Nina Totenberg is a distinguished journalist, but here she is simply wrong. We need look no further than the recent trial of au pair Louise Woodward to see not only the public's strong interest in the natural drama of our legal system but also how a disciplined courtroom can overcome television's allegedly sensational nature.

Did television, which (unfairly, we think) shouldered much of the blame for the Simpson fiasco, bring Louise Woodward an unfair trial? Not according to her attorney—the loser in the case, we remind you—who said that TV performed a "tremendous service to the system of justice."

Democracy and justice are best served by an informed public. We hope more judges will agree.

If the glass slipper fits

ABC and Disney spent $12 million to get the remake of Rodgers and Hammerstein's Cinderella to the ball last week. It turned out to be money well spent. Families have changed, of course, as has Cinderella. The multicultural cast (an African American and a Filippino in the lead roles, for example) lent a refreshing inclusiveness to the fun.

For its investment, ABC pulled in its best 7-9 p.m. ratings in 14 years. The network estimates that the glass slipper fit about 60 million people. ABC didn't even turn back into a pumpkin after the show, with the family-friendly leadout movie from Oprah Winfrey actually improving on its lead-in and besting murder, Mulder and monsters.

We'll concede that there is some baby-boomer nostalgia in our response to a Disney Sunday night event. But we think there is more to it than that. The ratings suggest that there is an appetite for kinder, gentler network long-form originals. If the other networks read the ratings the way we do, you can expect to see more pumpkins turned into carriages. If so, you'll get two thumbs way up from this page.
Broadcasting & Cable began publishing in 1931. When cable came on the scene, we were the first to report on this new industry. Thirty-something years later — 1967 to be exact — the first annual Western Cable Show was launched. To mark this 30th anniversary milestone, the 1997 Western Cable Show will focus on “30 Years of Change.”

Count on Broadcasting & Cable’s 67 years of editorial leadership to deliver the kind of insider’s perspective you won’t find anywhere else. And our regular weekly issue and blockbuster trio of up-to-the-minute Western Cable Show dailies will give you the kind of industry exposure you won’t find anywhere else:

- Weekly subscriber distribution of 40,000 — plus in-room and convention floor bonus distribution at convention halls (15,000 copies)
- Bonus distribution in-room and on the convention floor of all three tabloid-sized Western Show dailies (15,000 copies)

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