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Broadcasting & Cable

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ROSEANNE The Exit Interview



Week One
Of Digital
At The NAB

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DTV: A confusion of riches Station owners determined to broadcast DTV were faced with high costs and an array of options at NAB '97, leaving some confused about how best to make the rapid transition to digital. / 4

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Silver King morphs in Miami If all goes according to Barry Diller's plan, Silver King's UHF outlet in Miami will replace the Home Shopping Network feed it now airs with 10-12 hours of locally produced news, entertainment and sports programming each day. / 35

Wayans back at Fox Keenen Ivory Wayans, who created Fox's *In Living Color*, is headed back to Fox—this time in a first-run, late-night talk show strip distributed by Disney's Buena Vista Television. / 36

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Liberty's dealmaker In the seven years he's been CFO at Liberty, Robert "Dob" Bennett has shown that while he may not have the high-profile media exposure of his predecessor, Peter Barton, he's Barton's peer in making deals.



Jerry Offsay wasted little time unveiling a plan to boost the flagging fortunes of Showtime when he took over as president of programming three years ago. / 58

Bennett discusses Liberty's present and future with BROADCASTING & CABLE. / 53

TCI comes to terms with Disney, ESPN TCI Communications last week signed milestone contracts with Disney Channel and ESPNEWS and extended contracts with ESPN and ESPN2, moves that may set the tone for other network/operator negotiations. / 56

Lifetime begins sports division Lifetime is capitalizing on rising interest in women's sports by creating a new division—Lifetime Sports. The network plans to air live weekly telecasts of WNBA games, in addition to a variety of sports specials centered around women. / 64



Roseanne wraps, and raps After nine years, the executive producer and star of *Roseanne* left no sentimental speech, no drawn-out good-byes at the show's final taping. But Roseanne talked about her nine seasons with the ABC sitcom with BROADCASTING & CABLE. / 28
Cover photo by Tim Rue

Telemedia Week

MS/Intel/Compaq talking standards The Microsoft/Intel/Compaq coalition plans to call on all content providers, including cable and satellite companies, regarding DTV technical transmission standards. / 70

MTV revamps for Web-heads MTV revamped its Website, and has created a significant online commercial tie to N2K. / 71

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Special Report: Digital ad insertion For companies that produce digital advertising-insertion systems, 1996 was the best of years and the worst of years. A market shakeout left some with more clients than ever, while others sank. / 72

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DTV for Pain and Profit

Costs, services, formats among myriad steps on road to digital TV

The FCC's timing made it inevitable. By adopting rules for digital television two weeks ago, the agency ordained that the subject would dominate the NAB convention in Las Vegas last week.

While some broadcasters grumbled about the cost of starting up digital stations, most seemed intrigued by the money-making potential. On the exhibit floor, in technology demonstrations and in a packed panel session, they looked for answers on how to proceed. Unfortunately, they found questions in greater supply.

By convention's end, even the most enthusiastic would-be DTV broadcasters recognized that the switch to digital would be fraught with expenses and headaches. "It's going to be a major-league ballbuster," said one broadcaster.

At its convention-eve meeting, the FCC gave each TV station a second channel for digital broadcasting and considerable freedom in how to use it. It's up to the stations to decide what services to provide and, within the bounds of the DTV transmission standard adopted last December, what TV format to employ.

Such "difficult choices" are better left to the broadcasters and the marketplace, FCC Chairman Reed Hundt said in his Tuesday speech. "These are not decisions government should be making."

The biggest question facing digitally conscious broadcasters is how to pay for it. Despite the steep costs, stations appear to have little choice but to play. If they refuse their digital channels, they risk being squeezed out of the business. The government expects all stations to return all the analog channels that they are now using by 2006, although the give-back date could be extended.

Another key decision is what kind of TV service to offer.

Today, the principal choice is either a single channel of high-definition television or several channels of "standard" or "enhanced" definition television with lower picture quality. CBS is leading the HDTV camp, but ABC and Fox are inclined toward multichannel TV.



Visitors to the Advanced Television Systems Committee's NAB booth could watch a live broadcast of 1080-I HDTV from KLAS-TV Las Vegas. Next door, Nippon Television, Japanese broadcaster, showed cameras and recorders based on 720-P and 480-P formats, which may be used for broadcasting multichannel channels of enhanced definition television.

HDTV proponents think multichannel is a mistake. "There are 10 television stations in the Raleigh market, and I'd hate to wake up one morning and suddenly find there were 40," said John Greene, of WRAL-TV Raleigh, N.C., one of the seven experimental DTV stations now on the air.

HDTV proponents have embraced the 1080-I format (1080 lines with interlaced scanning and 16:9 screen aspect ratio). And some of the multichannel TV proponents were zeroing in on the 480-P format (480 lines with progressive scanning and a 16:9 screen aspect ratio).

Complicating (or at least confusing) the service and format questions at the convention was the appearance of three leading computer companies—Microsoft, Intel and Compaq. At a Monday demonstration at the Treasure Island hotel, they urged stations to adopt a 720-P format (720 lines with progressive scanning) that would be most compatible with personal computers.

They also said broadcasters should go beyond mere television and create Web-like multimedia content in which video is combined with audio, text and animated graphics.

And what's in it for broadcasters who follow the computers? What every broadcaster wants, say computer companies: viewers. "Within five years we can have between 20 million and 40 million computers out there that are capable of showing people digital TV," said Compaq's Bob Stearns. "That is a larger number by far than the consumer electronics manufacturers, who by their own estimates might have in the same period of time maybe a million sets that will sell for \$3,000 to \$5,000."

Despite the promise, the computer proposal drew mostly negative reviews. Broadcasters said they are better off waiting for those digital TV sets. They may not penetrate the market as fast as the TV-ready computers, but they will be able to receive any of 18 different formats inherent in the



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FCC's DTV standard, including 1080-I HDTV and 480-P multichannel TV.

"They're just trying to confuse broadcasters and delay HDTV while they get their own act in order," Robert Graves, head of the Advanced Television Systems Committee, said of the computer proposals. "You don't have to choose—you can have it all."

Washington lawyer Richard Wiley, who headed the industry group that drafted the DTV transmission standard, urged broadcasters to stick with HDTV. "Dazzling pictures on a wide screen will be the driving force of digital in the future."

Most of the talk at the show involved paying for DTV. Victor Tawil, with the Association for Maximum Service Television, estimated that the per-station costs to turn on a digital station and produce digital programming will, on average, cost \$7 million–\$12 million.

For stations switching early in the process, the costs are even higher because much of the equipment is still in prototype. WRAL-TV's Greene, whose station is one of several experimental DTV stations now on the air, told of digital encoders that cost \$500,000. But such prices will drop as manufacturers start competing for business in the broader market, he said.

"Why is it that we get so fixated on these costs now?" asked Stuart J. Beck, president, Granite Broadcasting Corp. "The price is going to spend 18 months going down."

For the time being, Beck said, Granite plans to install only enough hardware—mostly transmission equipment—to pass through DTV programming from the networks, he said. "What's the rush if consumers don't have HDTV sets?"

LIN Television Corp. has been preparing for the digital shift for two and a half years, said LIN President Gary Chapman. The group has already spent \$15.4 million, he said, and will spend another \$40 million to go digital, although half of that would have been spent just to replace obsolete equipment.

One small-market broadcaster wondered what kind of relief the commission might grant smaller stations, which are expected to make the switch in five years. The capital costs are troubling, he said, especially considering that "my station is only worth \$3 million."

The FCC's Saul Shapiro didn't offer

DTV DOLLARS				
LIN Television is spending \$15.4 million on DTV through 1997 (dollars in millions)				
Market	Tower	Transmitter building	Studio cameras	Total
Dallas	\$2.65	\$0.75	\$0.87	\$4.27
Indianapolis	0.9	0.83	0.60	2.33
New Haven	1.21	2.3	0.42	3.93
Buffalo	*	0.0	0.36	0.36
Norfolk	2.0	*	0.32	2.32
Austin	2.22	*	*	2.22

* under review Source: LIN Television

they will continue to suffer inferior coverage in the digital age (see story below). Others believe the FCC decision to pack so many DTV stations below channel 60 will exacerbate interference among stations. "It's like pouring 10 pounds of sand into a five-pound sack," said Wiley.

Despite the problems and costs, most broadcasters were ready to push forward with DTV—as soon as they could decide on service, format and a hundred other issues. Said

Pat Scott, who runs Fisher Broadcasting, owner of KOMO-TV Seattle, another experimental DTV station, "It's painful but fun."

Written by Steve McClellan, Glen Dickson, Liz Rathbun

any relief, but noted that the stations may fulfill their DTV license obligation by starting with a low-power signal covering only the community of license. "Protect your licenses," he warned.

Other issues abound. Some of today's UHF broadcasters are concerned that

UHF broadcasters ponder DTV power petition

Stations worry power caps and minimums won't be enough

By Chris McConnell
WASHINGTON

UHf broadcasters could be asking the FCC to take another look at its rules on digital TV power.

Responding to UHF concerns about the amount of power that stations will have to transmit signals in the digital age, the FCC this month placed caps and floors on digital TV power levels. The 50 kw minimum and 1 megawatt maximum were aimed at allaying UHF worries that existing UHF broadcasters would not have enough transmission power to reach customers in their current service areas.

UHF broadcasters welcome the FCC's response to their concerns, but say they are not convinced that it will solve all their problems.

"We are gratified...but we're not satisfied," Sinclair Broadcast Group's Nat Ostroff says of the power caps and minimums. Broadcasters await the commission's channel-allotment table, he says, adding that they plan to review the effects the power minimums and maximums have had on it.

"Maybe the table has changed," Ostroff says.

But if large disparities still exist between the power levels assigned to VHF and UHF stations, Ostroff says, the UHF broadcasters will be ready to ask regulators to reconsider the allotment table.

That prospect irks some FCC officials, who thought they had settled the issue. "The item met the needs of UHF broadcasters," says one official. Another suggests that the government reconsider its decision to grant the industry the digital transition channels.

"Maybe we should take Eddie Fritts seriously and get government out of the business," the source says, citing the address by the National Association of Broadcasters president to last week's NAB convention.

FCC officials hope to issue their digital allotment table this week. If UHF broadcasters challenge it, the officials might still be able to proceed with the DTV licensing process while reviewing a UHF petition. Ostroff says the broadcasters probably would ask the FCC to allow increases in UHF digital power rather than request a complete rewrite of the table.

"We don't want to restart the whole process," he says.

Hill limiting Murdoch's vision of Sky

Lawmakers' concerns likely to slow DBS's pace

By Heather Fleming
WASHINGTON

News Corp. Chairman Rupert Murdoch needs a quick legislative fix to move forward with Sky's plans to retransmit local broadcast signals. But he failed to convince lawmakers last week that his plan should slide through Congress at the pace he needs.

Amid growing concern over rising cable rates and the lack of competition in the cable industry, Murdoch pitched Sky to lawmakers last week as the first real competitor to cable.

"For the first time," he told the Senate Commerce Committee, "when consumers choose between cable and DBS offerings, the choice before them will be between two equivalent offerings—choices with equivalent programming packages, equivalent service to multiple sets in the home and equivalent sign-up costs."

Trying to put lawmakers at ease over "must carry" and "regulatory parity" between Sky and its cable competitors, Murdoch told the committee that he and his company would "do everything we can to accommodate everybody—big and small." Sky will devote more than one-third of its capacity to local broadcasters, with plans to carry the four major broadcast networks, WB, UPN, at least one major PBS station and major independents in most markets, he said.

With a goal of reaching 25%-30% of U.S. households by the fourth quarter of this year, Sky needs a quick change in copyright law to allow it to retransmit only those local signals within a designated marketing area (DMA).

The latest scenario discussed would attach an amendment to that effect to the FY '97 supplemental appropriations bill.

Such an amendment appears increasingly unlikely, however, given the concerns of congressional leaders in both the House and the Senate. Senate Minority Leader Thomas Daschle (D-S.D.) told B&C that Murdoch would "have a lot of trouble getting that done."

And Senate Judiciary Committee Chairman Orrin Hatch (R-Utah), whose committee has jurisdiction over copyright issues, wrote Senate Appropriations Committee Chairman Ted Stevens

(R-Alaska) to object to any resolution of the issue in an appropriations measure "without the review and decision" of his committee.

On the House side, a spokesperson for House Commerce Committee Chairman Thomas Bliley (R-Va.) said Bliley "has long opposed the notion of legislating on an appropriations bill." An aide to House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) also stressed the importance of not "short-circuiting" the legislative process.

"We're not looking to do anything in the dark of night," responded Sky executive Preston Padden. "We had a public airing here today, [and] a public airing is probably going to be scheduled later this month in the House."

Jurisdiction and timing are the problems, Hill sources say. The judiciary committees want to exert their primary jurisdiction, but they probably will wait for a report from the U.S. Copyright Office on the cable and satellite compulsory systems that is due out in August. Meanwhile, Commerce Committee members are concerned about giving Sky the OK to retransmit local signals without first considering the broader policy implications.

Future competitors also are wary of a hasty settlement.

"I feel sorry for the poor little guy with a TV station that would be left out of the mix," says Stanley Hubbard, Chairman of United States Satellite



Amos Hostetter and Rupert Murdoch confer at last week's Senate hearing

Broadcasting Company (USSB).

Decker Anstrom, National Cable Television Association (NCTA) president, says that Sky needs to put its legislative proposal in writing. "I heard six different formulations of must carry. I also don't know what program access rules News Corp. agrees or doesn't agree to."

Continental Cablevision CEO Amos Hostetter cautions that allowing Sky to proceed with its plan "must be conditioned on must carry, program access, crossownership, and other public interest obligations. In order for there to be fair competition, there must be regulatory parity." ■

No ratings change without parents say so

LAS VEGAS—Motion Picture Association of America President Jack Valenti told broadcasters last week that the TV industry would not change its ratings system unless parents say so.

"I have said publicly that we are flexible about changing the guidelines. But we are not going to make large revisions unless and until real parents with real kids tell us they want a change," he said.

Earlier that day he told BROADCASTING & CABLE that NAB President Eddie Fritts and NCTA President Decker Anstrom assured Senate Commerce Committee Chairman John McCain (R-Ariz.) they would be "delighted" to meet with children's and parental advocacy groups and "to try to tell them what common sense attitude we took [in developing the ratings system]." He also said that they told McCain they would attempt to determine what parents think of the fledgling system by conducting two nationwide polls.

If the national polls find 50% of parents say the ratings system is helpful, that would be acceptable, since a similar percentage approved of the movie ratings system when it first came out, Valenti said. —HF

Susan Walsh, AP

THE REA



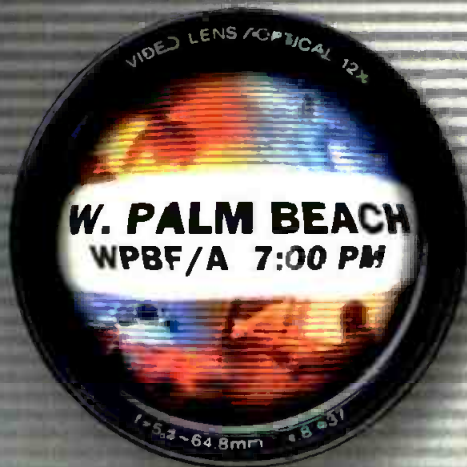
- BEATS OR TIES ABC AND NBC NETWORK NEWS IN ADULTS 18-49 AND 25-54.



- BEATS OR TIES EVERY LOCAL NEWS IN ADULTS 18-49.



- #2 IN ADULTS 18-49 AND 25-54, BEATING WHEEL AND INSIDE EDITION.



- TIES WHEEL IN ADULTS 25-54 AND UP 67% OVER ABC WORLD NEWS LEAD-IN.



- DOUBLES EXTRA LEAD-IN AND BEATS WHEEL IN ADULTS 25-54.



Source: NSI February 1997 or as called. Ratings unless otherwise noted.
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L DEAL.



- #1 IN ADULTS 25-54, BEATS SEINFELD AND WHEEL.



- TIES ROSIE O'DONNELL IN WOMEN 18-49 AND 25-54.



- IMPROVES OVER INSIDE EDITION'S NOV. '96 SHARES BY 150% IN ADULTS 25-54.



- #1 IN ADULTS 18-49 AND 25-54, BEATING INSIDE EDITION.



- BEATS JEOPARDY IN ADULTS 18-49 AND UP 33% OVER FEB. '96 TIME PERIOD.

REALTV™

Evergreen adds Gannett powerhouses in top markets

Sells two Chicago FMs to Bonneville

By Donna Petrozello
NEW YORK

After months of speculation about which group would buy Gannett's remaining radio properties, Evergreen Media Corp. last week announced plans to acquire Gannett Broadcasting stations in Chicago, Dallas and Houston for \$340 million.

The stations—WGCI-AM-FM Chicago, KHKS(FM) Dallas and KKBQ-AM-FM Houston—will be folded into Chancellor Media Corp., the merged company of Evergreen and Chancellor Broadcasting Co.

Revenue from the stations was estimated at \$47.6 million, according to *Duncan's Radio Market Guide* for 1996. The stations boost Chancellor Media's group revenue to almost \$750 million, according to 1996 estimates by *Duncan's* and BIA Research Inc.

The Gannett stations are strong in their respective markets. According

to Arbitron's fall 1996 ratings, WGCI-AM-FM earned a combined 7.6 share; KHKS earned a 6.1, and KKBQ-AM-FM earned a combined 4.7 with listeners 12 and older in overall Monday through Sunday dayparts.

Since the acquisition gives Evergreen seven FM stations in Chicago, the company announced the sale of its WLUP-FM and WPNT(FM), both Chicago, to Bonneville International Corp. The sales bring Evergreen within FCC ownership guidelines that limit broadcasters to five

stations of a single frequency in top markets. Evergreen intends to retain WLUP-FM talk show host Jonathon Brandmeier on another company-owned station.

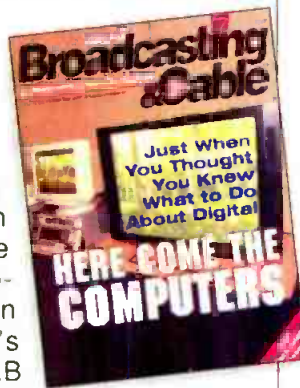
Along with the Chicago pair of stations, Bonneville will acquire KDFC-FM San Francisco from Evergreen. Bonneville will pay \$205 million for the three FMs, according to Evergreen. Bonneville also owns WTMX(FM) Chicago and KOIT-AM-FM San Francisco. Last month, Bon-

CHANCELLOR

What's in a date?

Apparently, some readers misunderstood our Special Engineering Publication Number Nine (SEP 9) abbreviation on last week's April 9 NAB Technology Report, mistaking it for the abbreviation for September 9. We regret the confusion.

OK, we goofed. The editors swear it was the computer's fault.



neville signed an agreement to purchase KPX-FM San Francisco from CBS Radio.

According to Chancellor Media CEO Scott Ginsburg, Chancellor emerges with top-ranked market share in Detroit, Houston, Washington and San Francisco. Chancellor becomes second in market share in Chicago, Los Angeles, New York and Philadelphia as a result of acquiring Gannett's stations.

In Chicago, a longtime Evergreen-dominated market, Chancellor Media will control WMXP(AM), WEJM-AM-FM, WNUA(FM), WRCX(FM), WVAZ(FM) and WGCI-AM-FM. In Dallas, Chancellor will own KSKY(AM) and KHKS(FM). In Houston, it will own KKBQ-AM-FM, KLOL(FM) and KTRH(AM).

Ginsburg predicted growth for Chancellor in Dallas and Houston, saying the newly acquired stations "represent important additions to our existing Dallas and Houston holdings, and present Evergreen with further growth opportunities in both markets."

Bonneville President Bruce Reese says the purchase of the Chicago and San Francisco stations "is among Bonneville's most significant to date. Our continued effort to build holdings in the top 10 markets took a major leap."

As a result of its most recent transaction, Chancellor Media will own and operate 101 stations in 21 of the nation's top 40 markets, say Evergreen officials.

Chancellor's latest acquisition is expected to close in fourth quarter 1997, subject to FCC approval. ■

News Corp./Family talks 'on track'

WASHINGTON—News Corp.'s talks with International Family Entertainment are on track, "if everything is the same as it was when I was in New York two days ago," Rupert Murdoch told BROADCASTING & CABLE after a Washington Senate hearing last week. Murdoch also said that News Corp.

is not, in fact, interested in buying Fox Sports Net partner Liberty Media's 50% share.

Murdoch is trying to buy 40% of IFE, with father-son team Pat and Tim Robertson maintaining voting control and 20% ownership. The other 40% remains up for grabs, with IFE unwilling to comment on potential purchasers. Frequent News Corp. partner Liberty Media has

been named as one suitor, but relations between Murdoch and John Malone, a major Liberty shareholder, recently have been strained.

Murdoch, who says he wants to expand his Fox Kids Network and other family programming, has been talking to IFE about providing its networks with a 12-hour block of kids programming (B&C, Feb. 10).

Murdoch also offered insight into another programming rumor: The Australian-born media mogul does not plan to buy TCI subsidiary Liberty Media out of its 50% interest in Fox Sports Net. "We want to remain partners with them," he said. "We don't want to lose their carriage." —PA



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Senators backing Powell for FCC

Support comes at expense of Chong's bid for reappointment

By Chris McConnell

WASHINGTON

FCC Commissioner Rachelle Chong's public campaign for re-appointment went down in a public defeat last week.

Republican senators said they are backing the Justice Department's Michael Powell for Chong's seat, which expires June 30. Senate Majority Leader Trent Lott (R-Miss.) in January recommended House Commerce Committee Chief Economist Harold Furchtgott-Roth for the seat vacated last year by former FCC commissioner Andrew Barrett.

"Mr. Furchtgott-Roth and Mr. Powell bring the expertise the FCC so badly needs at this time," Lott said last week.

"This package...reflects our concerns that the best individuals serve at the FCC," added Senate Commerce Committee Chairman John McCain (R-Ariz.). For months McCain has been backing Powell—son of retired general Colin Powell—for an FCC slot.

In February, McCain suggested Chong move on once her term expires. Chong responded with a statement of her plans to seek reappointment. NAB President Eddie Fritts and Cellular Telecommunications Industry Association President Tom Wheeler followed with public endorsements of her bid for



Harold Furchtgott-Roth (l), Michael Powell (r) and William Kennard (top) are lined up for three FCC slots.

reappointment.

But the support was not enough. Several sources long have speculated that Chong's votes on some spectrum auction issues antagonized the pro-auction McCain. In 1995, for instance, she voted with Barrett and Commissioner James Quello to process 100 pending wireless cable license applications through lotteries rather than auctions.

"I have brought the West Coast perspective of an Asian American and the experience of a practicing communications lawyer to FCC decision-making," Chong said. "I am proud of what

I have been able to accomplish in the last three years."

Chong added she plans to stay at the FCC until her successor takes office.

The Republicans will send their recommendation for Powell to the White House, which nominates FCC commissioners and sends the nominations to the Senate for approval.

Both Powell and Furchtgott-Roth are described by friends and associates as conservative and deregulatory. Furchtgott-Roth, for instance, has co-written a book that was critical of the 1992 Cable Act and the FCC's implementation of the law.

Some western-state senators may press Furchtgott-Roth on the issue of telephone universal service. Sources say the House economist's deregulatory principles may place him on the opposite side of senators favoring a more extensive regime for funding rural access to telecommunications.

"Based on the names I have seen and my knowledge of them, I have some serious concerns," said Senate Communications Subcommittee Chairman Conrad Burns (R-Mont.).

Senators also will be reviewing the Clinton administration's nominee for the Democratic seat Commissioner James Quello is vacating this year. That nomination is expected to go to FCC General Council William Kennard. ■

Sneak peek at cable's fall

Discovery, Turner, Lifetime announce program acquisitions

By Joe Schlosser

NEW YORK

Cable offered a preview last week of some of what next season has in store as Discovery Networks, Turner Broadcasting System Inc. and Lifetime released their schedules.

Discovery

Discovery Networks Chairman John Hendricks says his company will spend nearly \$500 million on programming that will be divided among Discovery Channel, The Learning Channel, Animal

Planet and various other entities run by Discovery Networks. Spread among the three networks, Discovery officials say, will be more than 1,700 hours of original programming. Officials would not say how much programming costs will increase from the previous year.

Discovery says the network is seen in more than 70 million homes, while The Learning Channel has topped 60 million and new network Animal Planet has hit 18 million subscribers. Estimates have Animal Planet reaching 25 million–30 million by year's end and 35 million by the end of 1998. Animal

Planet reportedly has paid cable operators \$5-\$8 per sub for carriage.

The networks' upcoming programming includes 14 original specials for both Discovery Channel and The Learning Channel, while Animal Planet will air a variety of children's and animal shows. Animal Planet officials say the network will offer more than 65% original programming in prime time by year's end.

WTBS and TNT

At Turner, the networks will continue to divvy up top-name film and off-network series between WTBS(TV) Atlanta and TNT. Turner officials say WTBS will get the sitcoms and comedy films, while TNT will air the one-hour dramas and movies.

WTBS will add off-network sitcoms

Coach, *Roseanne* and *Full House* to its prime time lineup. WTBS officials say they are emphasizing sitcoms and will add former NBC series *The Cosby Show* and *The Fresh Prince of Bel-Air* in 1999. WTBS also will have the television premieres of films "Dumb and Dumber," "The American President" and "Mortal Kombat" in 1998. WTBS President Bill Burke says the following year the network will debut "Absolute Power" and "Michael."

TNT will add off-network series *Lois & Clark*, *ER* and *Babylon 5* in 1997-98. It also will debut theatrical releases "Fargo," "Dolores Claiborne," "Forget Paris," "Lone Star," "Rumble in the Jungle" and "Corrina, Corrina." Starting this spring TNT will air 14 original films, including *Hope*, starring Goldie Hawn, in October. TNT will continue with its NBA and NFL coverage and will air 50 hours of the 1998 winter Olympics in Nagano, Japan.

Lifetime

Lifetime is developing a handful of



Oscar-winner 'Fargo' will air on TNT.

series pilots from which network officials will select two to debut next season. Dawn Tarnofsky, Lifetime senior vice president of programing and production, says both of the shows will be comedies that will air starting at 8 p.m. The shows will be aimed at women to fit Lifetime's "Television for Women" banner. The two original series will be the first for the network,

which launched in February 1984.

Lifetime also will debut two magazine-style shows and a late-night talk show. Katie Brown will host a weekly magazine show under her own name that will cover such lifestyle topics as entertaining, cooking and gardening. The other magazine, a daily half-hour project that has yet to be named, will feature segments on beauty, fashion and fitness, and will air between 5 and 8 p.m. Both will debut in October.

As for the late-night talk show, Tarnofsky says the network has not decided if it will be a half-hour or hour. She does say it will be more of "a *Charlie Rose*-style talk show than a *David Letterman* one" and that Lifetime is talking with a few host candidates, all women. The network will continue to carry 12 original films a year and has four specials in development. One special, to be hosted by Jane Fonda, will air on Mother's Day and spotlight five mothers' lives. ■

TCI halts spin-offs

For now, it will keep *Liberty*, *Southern Satellite*, *International* after unfavorable IRS ruling

By Price Colman

DENVER

Tele-Communications Inc.'s decision to put three proposed spin-offs on hold is, at worst, a momentary cloud over the businesses that should soon pass, analysts say.

TCI announced after the close of markets Wednesday that it was suspending plans to spin off Liberty Media Corp., Southern Satellite Systems (which includes Liberty's 9% interest in Time Warner) and TCI's 82% ownership of Tele-Communications International Inc. TCI based its decision on the IRS refusal to grant tax-free status to the spin-offs.

"Clearly the market had anticipated a favorable [IRS] ruling," says Spencer Grimes of Smith Barney. "In that sense, it's a near-term negative. But the value of the assets is still there."

Liberty's Class A shares (Nasdaq-LBTYA), which had been showing strength, promptly fell \$1.375, to

\$19.625; TCI's Class A shares (Nasdaq-TCOMA) fell 37.5 cents, to \$11, near a 52-week low. Liberty's supervoting (10 votes per share) Class B shares (LBTYB) remained steady at \$20.50, while TCI's Class B shares (TCOMB) fell 50 cents, to \$10.75. Tele-Communications International (TINTA) took only a slight hit, falling 12.5 cents, to \$10.875.

At least one analyst sees a potential silver lining in halting the spin-offs: "I suspect that when the Time Warner Entertainment issue is resolved with US West, the effect is going to be that Time Warner shares will increase significantly in value," says Chuck Kersch of Neidiger Tucker Bruner, a Denver financial services firm. "Therefore, Liberty shares are going to increase and TCI shares are going to increase because it's a major shareholder in Liberty."

Kersch also suggests that delaying the spin-offs will give Liberty and TCI the opportunity to buy back shares, possibly from the estate of TCI

founder/chairman Bob Magness. Then they can retire those shares and thus increase the value of remaining shares.

TCI left the door open to reapply for tax-free status for any or all of the spin-offs.

The IRS refused to grant tax-free status to the spin-offs because the Magness estate couldn't assure the agency that it would not sell shares in TCI or any of the spun-off entities. Any time a company seeks a tax-free spin-off, the IRS requires that at least 5% of the shareholders not represent themselves as sellers of shares in the originating company or the spun-off entities. The reasons for that requirement are convoluted, but apparently are based in part on the IRS's concern that shareholders might immediately sell shares and pocket the proceeds without having to pay taxes.

The Magness estate couldn't provide that assurance because it may end up having to sell shares to pay an estimated \$400 million tax bill on the estate's holdings.

TCI wanted the spin-offs for several reasons: to increase the value of Liberty, TINTA and TCI shares; to reduce debt by getting TINTA's debt off TCI's balance sheet, and also to simplify TCI's complex financial structure. ■

Closed Circuit

DENVER

Showtime not seeing Starz

Forget a linkup between Encore Media Corp.'s Starz! and Viacom's Showtime, Tele-Communications Inc.'s Bob Thomson said. "There are no such discussions under way now, and none are contemplated," Thomson declared. The possibility of such a team effort, directed at gaining additional distribution for the two premium cable movie channels, arose at a recent investors' conference.

TCI clusters

TCI Communications COO Marvin Jones held discussions last week with the managers who will head restructured cable operations, sources told BROADCASTING & CABLE. Although TCI President Leo Hindery had raised the possibility that there would be as many as 10 or 12 regional or super-regional cable clusters, it now looks as though TCIC's roughly 14 million cable subscribers will be collected into six or seven contiguous groups. Division heads are all expected to be current TCI employees.

LAS VEGAS

ABC looking to buy

The most interesting radio deal scenario making the rounds at the NAB convention last week involves ABC Radio. But this time, ABC is said to be the buyer. It had been reported for months that Disney was looking to part with ABC's radios for lack of interest. However, some interest apparently has resurfaced and ABC is looking to buy, perhaps in markets where it already owns some stations. Likely targets are said to be spin-offs from the combined Evergreen Media Corp./Chancellor Broadcasting Co. No major group buy is expected.

Close call for LMAs

Some Justice Department officials questioned for "a long time" whether LMAs are legal under antitrust law, said Joe Sims, who represented Infinity Broadcasting

Corp. as it merged into CBS Inc. That view eventually was eclipsed, but not before the department "had given notices to several companies that they were going to be subject to prosecution," said NAB outside counsel Edward P. Henneberry. Joint sales agreements likewise appeared illegal at first glance, said Joel Klein, Justice's acting assistant attorney general for antitrust. In other industries, "JSAs typically are anticompetitive," Klein said. "They eliminate two direct competitors for the same advertising buck." But in radio, Justice became convinced that "JSAs may have...pro-competitive benefits," such as helping a new station get started. Sims told broadcasters at NAB '97 that Justice's ruminations shouldn't be taken lightly: "It ought to worry the heck out of you that they even thought about [the legality of LMAs] for a long time," he said. Or, as Henneberry put it, "There will be increased focus on these practices as the government learns more about them."

NEW YORK

NBC IN gets legs on Sidewalk

When NBC talked Microsoft into creating Sidewalk urban guides for small markets, it insured solid affiliate support for its Interactive Neighborhood (IN) venture. Getting the InfoSeek search engine, Big Yellow phone directory and Happy Puppy gaming service certainly helped. But Sidewalk gave NBC the edge it needed to ward off affiliates from aligning with Warner TV's CityWeb network. No word on how many entertainment/info Sidewalks will be created for the 215 affiliates of IN sites, which will be an amalgam of local and network content on branded station sites. NBC is intent on trying to outclass Warner and figured that its Microsoft connection could do the trick. Seattle is the only city to launch Sidewalks thus far, and Microsoft originally intended to do only 10-15 major markets this year.

Murdoch, Primestar talked transponders

By Price Colman

DENVER

Although Rupert Murdoch and Primestar Partners have held talks, Murdoch was exploring the possibility of buying 11 transponders Primestar owns at 119 degrees, not seeking a merger of ASkyB and Primestar.

Murdoch apparently was interested in adding the Primestar transponders to 21 transponders that ASkyB's proposed partner EchoStar owns in the same location, Primestar said.

"I'm not saying we're interested [in selling the transponders]," says Primestar spokeswoman Karen Muldoon Gues. "We have a high-power business going up at 119." She added that there are no ongoing talks between Murdoch and Primestar.

Published reports about talks between Murdoch and TCI Chairman John Malone implied that the ASkyB/EchoStar deal might be on the rocks. News Corp. and EchoStar swiftly denied that.

Separately, Primestar officials said that an agreement on restructuring the partnership is less than a month away and dismissed speculation that some partners might be looking to sell their stakes.

"None of the partners is going to sell out," said Jim Gray, chairman of the partnership. "All are going to stay in."

Gray also stressed that no single partner will have a controlling interest in the resulting company and that job cuts are highly unlikely.

TCI Satellite Entertainment, the company into which partnership interests would be collected, may change its name to retain Primestar's strong branding.

Primestar Partners include TCI, 20.9%; Time Warner, 31.3% (including the Advance/Newhouse affiliation); GE American Communications, 16.6%, and Cox, Comcast and Continental with 10.4% each. ■

One Access

Comedy

Franchise

Leads

to Another. . .

The #1 Acc

Rank	Show	Adults 18-34	Adults 18-49	Adults 25-54
#1	<i>Seinfeld</i>	7.7	7.3	7.1
#2	<i>Home Improvement</i>	6.1	6.3	6.3
#3	<i>The Simpsons</i>	5.4	4.2	3.6
#4	<i>Mad About You</i>	4.1	3.8	3.7
#5	<i>Jeopardy!</i>	4.0	5.1	6.0
#6	<i>Wheel Of Fortune</i>	3.8	4.9	5.9
#7	<i>Ent. Tonight</i>	3.0	3.7	4.3

ess Show!



Seinfeld

COLUMBIA TRISTAR



TELEVISION DISTRIBUTION
TELEVISION ADVERTISER SALES
a SONY PICTURES ENTERTAINMENT company

The Leader In Young Adult Programming.

The #1 Ne

Rank	Show	HH RTG.
#1	<i>Mad About You</i>	5.2
#2	<i>Martin</i>	3.8
#3	<i>Real TV</i>	3.5
#4	<i>Access Hollywood</i>	3.1
#5	<i>Hangin' With Mr. Cooper</i>	2.1

u Show!



M *Mad About You*

COLUMBIA TRISTAR



TELEVISION DISTRIBUTION
TELEVISION ADVERTISER SALES
a SONY PICTURES ENTERTAINMENT company

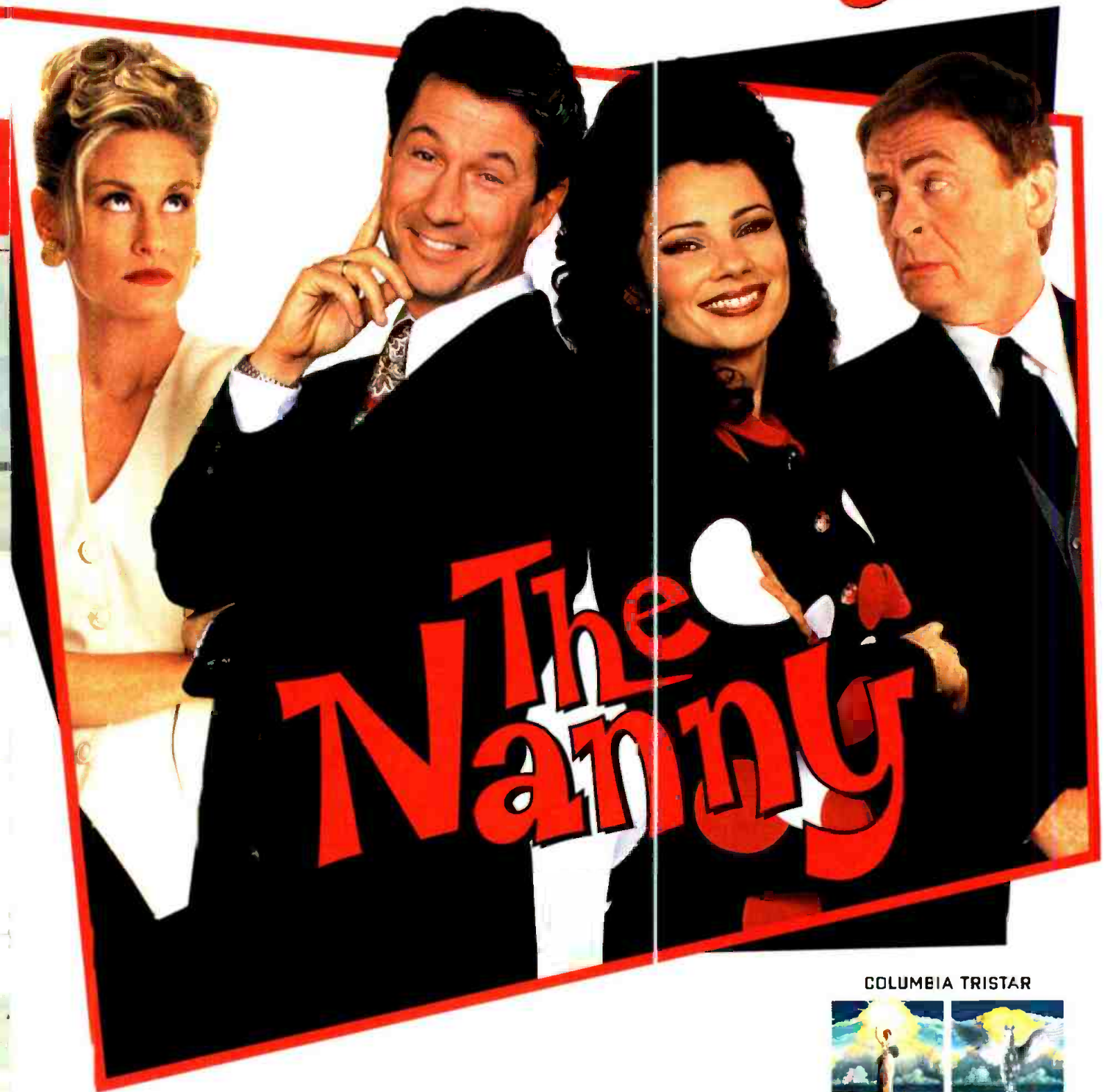
The Leader In Young Adult Programming.

The #1 CBS

- **#1** CBS comedy among adults 18-49!
- **#1** CBS Wednesday night program!
- **#1** Wednesday 8pm.
First time period win
for CBS in 25 years!

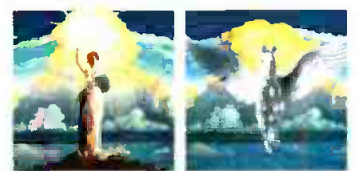
*The Next
Access Comedy
Franchise!*

Comedy!



The Nanny

COLUMBIA TRISTAR



TELEVISION DISTRIBUTION
TELEVISION ADVERTISER SALES
a SONY PICTURES ENTERTAINMENT company

The Leader In Young Adult Programming.

Ratings critics complain to FCC

Some individual stations offer favorable assessment

By Chris McConnell

WASHINGTON

Media watchdog groups and others last week were asking FCC commissioners to give the TV ratings system four thumbs-down.

In comments filed with the commission, a collection of groups including the Center for Media Education (CME), Children Now and the National Coalition on Television Violence said the system provides too little information about program content.

"We can't find the violence to screen it out," said CME President Kathryn Montgomery, who charged that the age-based categories of the current system are too broad. "TV-PG seems to cover everything."

Eighteen groups joined CME in opposing the ratings system at the FCC. The commission invited public comment earlier this year as part of its effort to determine whether the ratings scheme is "acceptable." FCC Chairman Reed Hundt has said he also plans to hold a hearing on the ratings.

Last week, Representative Edward Markey (D-Mass.) joined opponents of the current system, maintaining it does not satisfy provisions of the 1996 Telecommunications Act that mandate the inclusion of program blocking technol-

ogy in TV sets.

"It fatally undermines the usefulness of the V-chip," Markey said. "The FCC cannot give this system its seal of approval."

Markey sent the FCC a letter signed by 23 lawmakers opposing the industry system. "Parents who had expected to be given distinct content-based blocking choices using the V-chip are instead given essentially just one vague rating," the lawmakers said.

Markey suggested the industry add "S" and "V" symbols to the existing system to denote sexual and violent content. Motion Picture Association of America President Jack Valenti last week countered that such a system could stick *Touched by an Angel* with the same rating as "Natural Born Killers."

"Without advance information, how are parents to gauge the intensity of the V [and] S...and make judgments about what to block and not to block?" Valenti asked at the NAB convention in Las Vegas.

The ratings scheme received some support at the FCC from individual stations. General managers from a group of stations wrote the FCC to report good reviews for the system.

"At our station, we have received very few comments about the rating," said William Dunaway, general manager of

KAMR-TV Amarillo, Tex. "The comments we have received have been positive."

The system received additional support from the Consumer Electronics Manufacturers Association (CEMA). The group asked the FCC to approve "a single consensus ratings system such as the industry proposal." CEMA also asked the FCC not to change whatever system it approves. "Changes in the ratings format...cannot be made without rendering obsolete the receivers already in consumers' homes," CEMA said.

The Writers Guild of America also supported the industry's ratings system, writing that the age-based labels "are easily accessible to parents and are sufficiently detailed to create the desired caution."

"Among the proponents of a revised ratings system are those who would continually criticize any system, because their ultimate goal is a censorship so effective that it would remove from broadcast any programming which does not meet their social views and mores," the guild wrote.

New York-based Morality in Media told the FCC that a ratings systems should not serve as a "substitute for responsibility on the part of the TV industry to curb offensive entertainment." The group opposed the industry's proposal and also analyzed potential legal defenses for an FCC-imposed system should the issue wind up in court. ■

FTC looking into minor corruption

Miller, Busch claim full cooperation with liquor ad probe

By Chris McConnell

WASHINGTON

While Reed Hundt was calling on broadcasters to get behind an FCC inquiry into alcohol ads, the Federal Trade Commission was collecting new data on who is watching alcohol ads.

Nielsen Media Research last week said it was preparing to send the FTC data on the under-21 makeup of MTV programs where alcohol ads have run. And both Miller Brewing and Anheuser-Busch said they are supplying the commission with data on their media-buying practices.

"We sent information as requested

and are cooperating fully," a Miller spokesperson said, adding that the brewer received a Jan. 14 FTC request about media buying. Anheuser-Busch said it volunteered information on its media buying without waiting for a request.

"We talk to the FTC regularly on a variety of matters. Knowing of their interest in the issue of beer advertising, we proactively contacted the agency and volunteered to provide them information on our overall media buying practices," company vice president Stephen Lambright said in a statement. "The FTC took us up on our offer."

The commission has been probing alcohol ads since late last year. The FTC launched its investigation weeks

after the Distilled Spirits Council of the United States (DISCUS) decided to lift its decades-old ban on televised hard-liquor ads. The FTC probe initially focused on Joseph E. Seagram & Sons as well as Stroh Brewery Co.

Among the issues examined by the commission has been the placement of Stroh ads for its Schlitz Malt Liquor. Nielsen's Jack Loftus said the company offered the commission preliminary information on the audience makeup of programs where the alcohol ads had run. The FTC asked for a more detailed analysis, which Nielsen was hoping to provide to the commission this week.

Loftus added that the company had

**STATION
MANAGERS
ALL ACROSS
THE COUNTRY
ARE SEEING
DOUBLE.**

to do some extra numbers crunching to determine the percentage of under-21 viewers of programs in which the alcohol ads were carried. Loftus said the company's demographic data normally does not include statistics on the over-21 and under-21 viewership of shows.

"We had to reprogram the data," Loftus said.

Advertisers, meanwhile, continued to oppose FCC involvement in the issue. "The FTC is doing its job and it's doing it well," said John Kamp, senior vice president of the American Association of Advertising Agencies. "Reed Hundt has no palatable jurisdiction here."

Of the FTC probe's potential impact on broadcast beer and wine advertising, Kamp added, "If alcohol advertising is a problem, then all alcohol deserves to be examined." ■

What's green and red and 'white' all over?

LAS VEGAS—The new satellite/broadcast industry deal on satellite-delivered distant signals calls for establishing a system of green zones and red zones to determine which customers are eligible to receive distant network signals from satellite carriers.

Primestar Partners general counsel Marcus Evans told broadcasters at the NAB convention that the recent "white area" deal attempts to "bring certainty into the process" of signing up DBS customers.

Under the agreement in principle signed by Primestar Partners, Netlink and EchoStar, broadcasters and DBS operators will set up a system of "green" and "red" customers for every market in the country, using topographic maps overlaid with Grade B coverage maps with ZIP codes.

Under the system, red-zoned customers would have the right to appeal. In green areas, a satellite carrier is able to provide distant signals, but a network affiliate has the right to challenge a subscriber's designation.

Software is being developed to help speed the "time-intensive" process of creating the eligibility maps, Evans said. But he anticipates that new customers who fall in green areas could be signed up by the third quarter of this year in some areas, while existing customers who fall into red areas will be disconnected in 13-14 months. —HF

'Passion' leads to fines

Howard Stern drew more fines from the FCC last week. The commission hit WEZB(FM) New Orleans with a \$12,000 "notice of apparent liability" for two 1996 Stern broadcasts as well as for a series of installments of *The Passion Show* that aired in 1995 and 1996. One of the Stern broadcasts cited by the FCC last week already had drawn a fine last October at wVGO(FM) Richmond, Va. The June 3, 1996, broadcast involved an on-air discussion of vaginas. The FCC also cited a March 7, 1996, Stern broadcast involving a sex-related joke. Other *Passion Show* broadcasts cited in last week's FCC action included various on-air discussion of sexual experiences. The station has until early May to contest the FCC action.

Battle over Sky?

Senate Judiciary and Commerce Committee staffers speaking at NAB '97 agreed that both committees should take a look at Sky's plans to retransmit local signals, but Judiciary Committee majority counsel Shawn Bentley said Judiciary Committee Chairman Orrin Hatch (R-Utah) believes his committee should continue to have primary jurisdiction over copyright issues. Bentley's comments may foreshadow a jurisdictional battle over the issue between Hatch and Commerce Committee Chairman John McCain (R-Ariz.), who believes DBS local retransmission is more of a communications issue than a copyright issue.

Panel on public interest

NAB President Eddie Fritts told reporters the White House is looking to put representatives from a network, a major group and a small market on the panel created to examine broadcasters' public interest responsibilities for their digital TV channels. National Telecommunications and Information Administration head Larry Irving earlier said at NAB that the administration was seeking suggestions from

broadcasters on possible candidates.

McCain unhappy with universal service plans

Senator John McCain (R-Ariz.) last week was unhappy with the FCC's plans on telephone "universal service" rules. McCain said the FCC should not take action on some universal service issues while delaying action on others. His statement followed comments in the *Wall Street Journal* by FCC Chairman



Washington Watch

Edited by Chris McConnell and Heather Fleming

Reed Hundt that he does not want to set final rules on telephone "universal service" until the commission collects more information on the costs of delivering telecommunications to rural areas. But the FCC still hopes to act on other universal service issues by May 8. An FCC official said the commission can still vote on last year's universal service recommendations by the Federal-State Joint Board. Those recommendations included providing all schools with discounts of up to 90% on all telecommunications service, including Internet access. McCain said approving such measures while delaying final action on others "would be a dereliction of the commission's duty under law." An FCC official responded that McCain's statement "shows that the devil is in the headlines, but God is in the details—and the most important detail is we're not seeking any postponement."

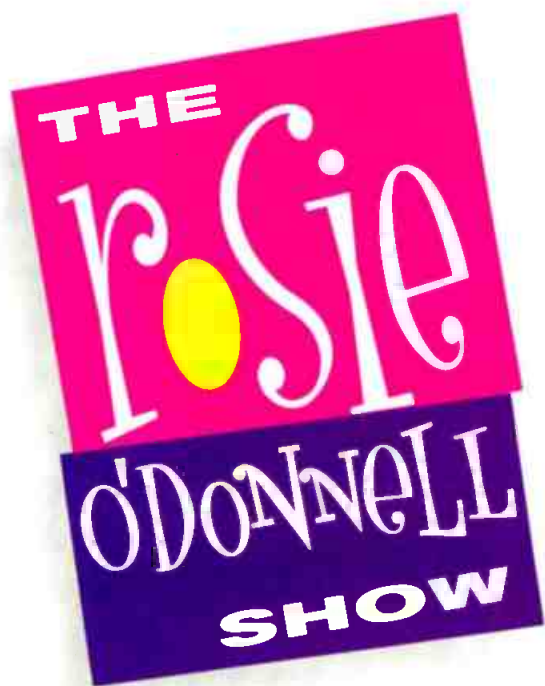
The waiting is the hardest part

Speaking on an NAB panel regarding FCC appointments, Mark Baker, an aide to Senate Communications Subcommittee Chairman Conrad Burns (R-Mont.) said his boss is in "no hurry to get up to five" until Rachele Chong's seat is vacant. "We want to know what the makeup of the entire FCC will be before Burns signs off on one slot."

**STATION
MANAGERS
ALL ACROSS
THE COUNTRY
ARE SEEING
DOUBLE.**

DOUBLE THEIR FEMALE DEMOS...

**IN
TIME PERIODS
FROM
A YEAR AGO!**





+114%
RATING

+100%
SHARE

WOMEN 18-49

	RATING	SHARE
FEB'96	2.2	14
ROSIE	4.7	28
	+114%	+100%

SOURCE: NSI SNAP, FEB. SWEEPS '96 & '97, WTD RATING

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Wrapping it up with ROSEANNE

It would have been easy to get the wrong impression from the executive producer and star of *Roseanne* at the show's final taping on April 4. There was no sentimental speech, no drawn-out goodbyes after nine seasons on ABC. In fact, the star wasn't in the mood to hear thank-yous. But if there's one person who doesn't like to be misunderstood, it's Roseanne—the woman who spawned a new generation of comedians turned sitcom stars.

"Roseanne's sheer talent and her voice became so much a part of the show," said Marcy Carsey about

the star's executive producer status. "She helped shape it. She gave it a voice, depth and originality. So it would have been insanity to leave her out of the process."

"What Roseanne did was turn the whole genre of the family comedy on its ear and said 'we're gonna deal with how hard this really is, the problems that really go on,'" said Ted Harbert, the former chairman of ABC Entertainment.



ment. "The struggles and explosions on the show were no secret. It was never the smoothest running TV show. But what matters is the work, the quality; and the quality was amazingly consistent."

She believes praise for her contributions to television still eludes her, but there's no lack of respect over at Carsey-Werner: the comedy has made more than \$300 million in syndication license fees alone for the production company since 1992. In fact, reruns of *Roseanne* likely will gross \$500 million by the time its second cycle in syndication begins in 1998, according to industry estimates. (The show also generates \$125,000-\$130,000 per 30-second spot.) On a break before heading to New York, where she'll star in a revival of "The Wizard of Oz," Roseanne talked about the nine seasons of her ABC sitcom with BROADCASTING & CABLE's Lynette Rice.



Tallying up 'Roseanne'

Show's debut: Oct. 18, 1988
Highest rated season: 1988-89
 (23.8 Nielsen HH rating/35 share)
Highest rated episode: "Somebody Stole My Gal," Oct. 3, 1989 (27.8/42)
Number of Emmy nominations: 25
Number of Emmy wins: 4
Number of time period changes: 7
Nights show appeared:
 Tuesdays and Wednesdays
Number of episodes: 224
1996-97 season average: 10.1/17

When is it a good idea for a show's star to also serve as executive producer?

Roseanne: It's OK for the star of the show to also run it when it works. And if it doesn't, not to run it. I don't think people really understand what executive producer means. You get these comics, stars or whoever takes the title of executive producer. It's pretty much like a vanity license plate. Then they don't really do the work. I hear all these other people say, "Oh well, she'll open the doors for us all to executive-produce our shows." But then you see what that star actually does, and it's just about changing some jokes. It kind of pisses me off because [they] don't even know what I do. Changing jokes [to benefit myself] is what I don't do. I have to make everybody look good or the show suffers. I was writing for every character, always.

Isn't it stressful enough to be the star of your own show?

Roseanne: Yes. It was stressful. But because I had such great people I worked with, it was exciting too. We pushed each other. It was fun. We had an excellent team the last few years.

The movement now by networks is to seek an ownership stake in their shows. Do you think things would have been different if ABC had a piece of *Roseanne*?

Roseanne: It wouldn't have happened, because I wouldn't have stayed there. I guess that's the wave of the future. I think I can work with anybody; I think I've proven that. I think I can make a show work in any given time period, and for any demographic.

Overall, do you feel like ABC treated you well?

Roseanne: Not at all. For years, they treated this show as if it were a liability instead of the only show to win on the nights they win. That's Tuesday and Wednesday. They treated me like I was a liability. Especially this past year. They didn't promote it. I gave them the most easily promotable thing on television and they just didn't care, because they thought it was a liability. And they thought that way. I think, since they moved it from 9 p.m. to 8. They thought that would be the end of the show. It's definitely not a show that should have been in the family hour. It should be in the 9 o'clock hour because it's a lot more adult. I think when they moved it to 8, they thought it would just go away. But it didn't. They were probably perturbed about that.

Did you feel like you were under constant scrutiny?

Roseanne: Absolutely. Because I have the most power; I have the most numbers, and I have the most profitable show, I guess. I feel I was punished for what the guys were rewarded for. The show was punished for the success too. And, I think, because it had a large women's demographic. Because it was so successful, the show was moved so that it would anchor a night for ABC, and it ended up anchoring two nights. Then it moved to a place where it couldn't possibly stay as strong as it could have stayed with some support. I never in the last few years had anything follow my show that would have helped me. It was always the *Roseanne* show, ABC's loss leader.

What happened to the a spin-off of *Roseanne* that you and Carsey-Werner were pitching to ABC for next fall?



*I was the one who
had the idea.
It was based on
my stand-up.
I wasn't like an actress.*

Roseanne: It broke down over money. I want them to give me the \$90 million severance package, but they want me to work! And I'd be the only one at ABC that's ever had to work to get money. Usually, getting fired makes you really rich. Seriously, we talked and I said, "Make me an offer I can't refuse." And they didn't. They made me an offer I could refuse. I'm ready for the show to be over. I'm ready to move on. But like I said, if somebody comes to me with a great amount of money, I probably wouldn't be able to turn it down.

You're now an executive producer out of work. Is there a show you would consider taking over?

Roseanne: *Homeboys in Outer Space* [UPN]. I love that show, but I think they canceled it. I kind of approached them. That show is totally open for some of the greatest stuff that's ever been on TV. It has some great race things, which television is so terrified of. They went to this planet called the Jack-Son Five. That's hilarious. It's satire and farce. It's one step above sitcom comedy, which is what I did on my show this season, satire and farce. [The TV critics] just don't get it. They don't get satire because they're too damn dumb.

What was it like working for Carsey-Werner?

Roseanne: Marcy and Tom were the people who got me to television when nobody else wanted to risk putting a woman's story on television. I will always remember that. They gave me that shot. Our relationship has been better in the last couple of years. But it was rough. In one way, it felt like they gave me total autonomy, which was really cool. In another way it felt like being thrown to the wolves. I had to do it all myself. When I got all those negative stories, they showed me some support but they'd let me handle it all by myself.

What was the original philosophy for *Roseanne* and did you feel like you stuck with it for nine seasons?

Roseanne: I stuck with it, definitely. It was just a show about a working-class family with a mother in the middle instead of just the periphery. It offered a reflection of the times we live in, a mother's point of view.

Why was it important for you to have creative control over this show?

Roseanne: I was the one who had the idea. It was based on my stand-up. I wasn't like an actress. At the time I came in, everybody else was an actress. And they were all so great, and I wasn't because I was a writer. I didn't want to star in anyone else's story. It was mine and it was my family.

Does it still bother you that Matt Williams, not you, is listed as the creator of *Roseanne*?

Roseanne: No. I said what I had to say about it, and I think it's all evident. It doesn't matter.

You have been picked on for the large turnover in producers and writers over the years.

Roseanne: That's just the nature of the business. There's a big difference between not renewing someone's contract and firing them. All kinds of contracts were not renewed, and they counted that as firings.

Were you actually there breaking stories, working right alongside the other writers, staying up until 4 a.m.?

Roseanne: Yes. You really don't have to be there until 4 in the morning. That's vanity too. We can turn out a script in four hours. That's all it takes. To break a script, to do an outline, is 40 minutes. It is amazing. But when you cut a lot of the fat, you can actually do the work. That's how I did it. I cut a lot of the fat. I don't know why people don't credit me for the work I have done. All they bitch about is how I don't credit them. It's funny. I've always done that, and I'm probably the only one who does. I cared about that family, and I cared about the audience who watched it. I approve every single line in the script, if not think of it myself. I'm the executive producer, but I'm not the head writer. I have a head writer that I work with who is also a producer. I oversee and delegate.

Why didn't you take on the job of head writer?

Roseanne: Well, this year I pretty much have. This is the first year I really credited myself for a lot of the writing.

Did you have a favorite season?

Roseanne: This one was my favorite season. I really got to go to a subtext. I was always going to do this for the last year of the show.

What was it like doing a show for the 8 p.m. time-slot this year?

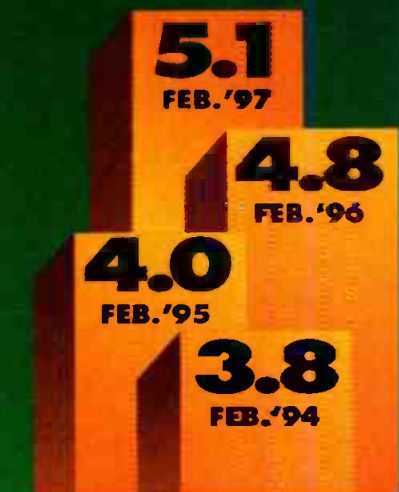
Roseanne: The way I thought was, if they are going to make me change my demographic to a larger number of under-18 viewers, then I will honestly speak to that segment of the population. And I did. It's a pretty minor adjustment. I just had to move the edge. I cared about subtext more than words.

The storylines this year—the Conners' winning the lottery, Dan and Roseanne's marital problems, Darlene's difficult

SEASONED VETERAN.

+34%

CONTINUOUS NATIONAL GROWTH VS. FEB. '94



the
Montel
WILLIAMS
show™

Source: NIS Ratings Report 1/31-2/27/94,
1/30-2/26/95, 1/29-2/25/96,
1/27-2/23/97, NH GMA%.





I think everything that happens since my show is total vindication.

I feel vindicated.

I feel real smart.

And I feel real lucky too.

pregnancy—were often criticized for being too serious.

Roseanne: That was everybody's chance to take a shot at the show, like this was a lame-duck year. They just didn't get it. Obviously the show changed and went in a different direction than [the press] had ever seen before. It was a year of experimentation. I lost most of my cast members, so I had to try to reinvent the show. There's nobody else, I think, who reinvents their show in the last, ninth season with their cornerstone cast members and still wins the night.

Why did you take your story to controversial areas over the years, like the famous lesbian kiss between you and guest star Mariel Hemingway?

Roseanne: I didn't think it was about a lesbian kiss. It was about homophobia. And it was just a good subject. I've always tried to do good subjects.

In many ways, you set the groundwork for Ellen DeGeneres's character coming out on her ABC sitcom on April 30. Do you think she made the right choice for her show?

Roseanne: It will probably get really good ratings for that one show, and after that she'll just do what she's always done. I don't see her going on dates other than holding hands with an occasional girl. I think it's just a one-show thing, and then it's the *Ellen* show again. I think it's just a promotional ploy, but it's a great idea. At least she's honest in being who she is.

What do you think about the press coverage you've generated over the last nine years?

Roseanne: It all became a big ol' tabloid. I was on the cutting edge of that. I think because of me and Oprah the magazines got into the whole celebrity worship thing. Why were they going after me? They were analyzing my every move, and Madonna's and Oprah's. In the meantime, they were never paying attention to Congress. It was a catch-22. There's nothing I could do. I got into a self-vindication thing, and I think that's why it got so strong against me. Every time I did that, I'd open the door to get kicked in the ass again in the press. Then when I shut off about three years ago it kind of stopped until this year. I've hardly said anything at all this year.

Maybe you were under such heavy scrutiny because you represented everywoman and no one wanted to watch everywoman on TV.

Roseanne: A lot of it was also about mom. That show was about women. It was about the audience who watched it. The most important consumer demographic is women 18 to

49. And yet, what are you giving them? Before I came along, there were all pretty negative messages about women. And then I turned it around. We could actually say positive things to and about women, those who buy products. That was revolutionary.

You must feel good about the successful careers you've spawned from this show—John Goodman, Laurie Metcalf, even your ex-husband, Tom Arnold. In fact, you were quite generous to him when he was on the sitcom. You gave him producer credit.

Roseanne: I was really generous. I've made a lot of millionaires in this town. He's still trying to ride my back. If he could, he would rake over my corpse to find mites to sell. [She laughs.] But I mean that in a good way.

Was the last day of taping sentimental? What kind of things did the actors say to you?

Roseanne: Nothing. I think maybe they could tell I wasn't in the mood. I don't like all of that emotion. I'm kind of like, "I know. Save it." I just couldn't handle it. I don't like it when people say nice things to me. I don't like it when they thank me. The only thing I like is if people give me presents—just leave them in my dressing room and go away. That way I don't have to open them in front of people. It's so weird how I'm introverted and I do this. All of us are really shy exhibitionists.

Did you give a farewell speech to your cast?

Roseanne: I tried to do a speech at the wrap party and I ended up like Don Rickles. I wanted to say something emotional, but I was too embarrassed. They know the way I am.

What would you like to tackle next?

Roseanne: I'm doing the play [she's set to play the Wicked Witch in a New York production of "The Wizard of Oz"]. But then I don't really know. I have an offer to do another show, a talk show offer, movie offers, book offers. I kind of want to do a film. Or write a film. Who knows what I'll do? Take a long vacation. I know I'm going to do that.

On a recent segment of *The Rosie O'Donnell Show*, you reflected on how great it was that you and Rosie—two heavy women—could be so successful in Hollywood. Do you feel vindicated?

Roseanne: I think everything that happens since my show is total vindication. I feel vindicated. I feel real smart. And I feel real lucky too. ■

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As part of our May 12 issue, *Broadcasting & Cable* is proud to officially present the Peabody Awards Souvenir Journal. This exclusive special section will serve as the event program at the May 12 awards gala and will also run in the May 12th issue of *Broadcasting & Cable*. A portion of your ad dollars will be donated to the Peabody Awards Fund dedicated to continued excellence in broadcasting and cable.

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Broadcasting

April 14, 1997

Silver King remakes in Miami

Plans to serve up 'rich palette' of local programing with eye toward duplicating format elsewhere

By Cynthia Littleton

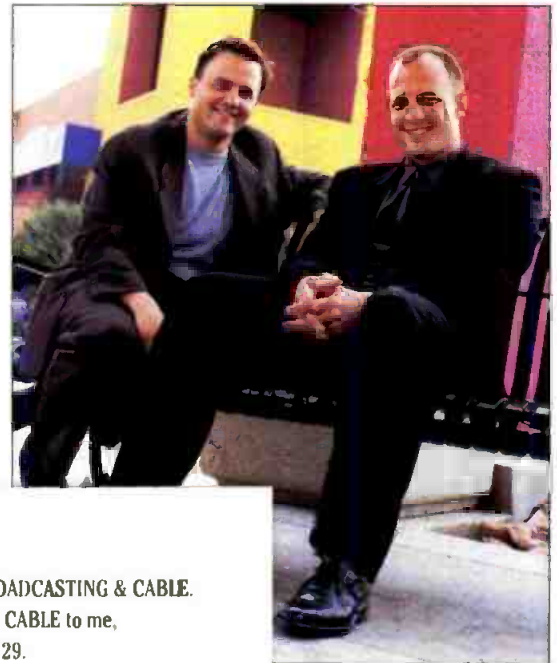
For Barry Diller's new team at Silver King Broadcasting, the countdown has begun.

By this time next year, if all goes according to the business plan, Silver King's UHF outlet in Miami will have replaced the Home Shopping Network feed it now airs with 10-12 hours of locally produced news, entertainment and sports programing each day.

Diller's latest TV endeavor is char-

acterized by its focus on local communications, Savoy Pictures Entertainment and Home Shopping Network. Liberty Media, the programing arm of cable giant Tele-Communications Inc., has a stake in Silver King's future through its minority (37%) ownership of the publicly held HSN Inc.

Ware and the rest of Silver King's executive crew are gearing up for what they hope will be a groundbreaking experiment in



Doug Binzak (l) and local in Miami.

re locally produced programing's WYHS-TV Channel 17? The development is under way and wide Binzak, another Fox market. He joined Diller last year as vice president.

ing to put on \$1 million-worth of like *The X-Files*? "Historically, "No. Are we not \$800,000-per-episode cost about everything else in the development process."

gthy search, Diller and Binzak are naming an "editor-in-chief" to oversee production at the station, to be run by a skeleton crew

ere's really no existing infrastructure at the station, we have a great opportunity to build something entirely new from the ground up," says Binzak. "We're looking at a new paradigm [for running a TV station] that is really two businesses in one. We'll have the station and its operations and then an active production entity that

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recently in being a station that increases the strength of its New Jersey-based signal in the New York market.

Diller, now chairman of Home Shopping Network and Silver King parent HSN Inc., assumed control of the station group last year following a complex merger agreement among Silver King

America. Coupled with Miami's emergence as a new hub of activity for the entertainment, fashion and pop music industries, the sun-bathed environs of the nation's 16th-largest market are "a rich palette to draw on," according to Doug Binzak, Silver King's chief programing executive.

infrastructure at the station, we have a great opportunity to build something entirely new from the ground up," says Binzak. "We're looking at a new paradigm [for running a TV station] that is really two businesses in one. We'll have the station and its operations and then an active production entity that

will produce much more than just news."

By next year, the station is expected to have about 200 full- and part-time staffers on board, about half of whom will focus on non-news production. The remaining 100 or so will be divided among news, sales and operations, according to Ware.

From the top job down, Silver King is looking for nontraditional hires, with particular interest in luring creative people from the world of print journalism. The company also plans to reach out to new graduates of journalism and broadcasting programs at the University of Miami and other schools.

"We think that by marrying the print sensibilities of newspaper/magazine journalism to the picture-driven sensibilities of television we can come up with something that tells us more than either one can by itself," says Bill Knoedelseder, who joined Silver King's corporate team in February as vice president of news.

"Our news will be driven by the stories we tell on any given day—not the static format of the typical two-anchor newscast," Knoedelseder says. "We want to put together a guerrilla band of really curious people to go out and find great stories."

Another way Silver King hopes to make Channel 69 stand out from the pack is by building a state-of-the-art storefront studio in a heavily trafficked area of Miami, such as South Beach or Coconut Grove. Tapping into the fiber-optic lines that ring the Miami Beach area, the station intends to canvass the city 24 hours a day with stationary cameras whose feeds can be enhanced with graphics and other effects produced at the main studio.

Excluding equipment expenditures, Silver King intends to invest \$20 million in the station in the first year, two-thirds of which will be devoted to programming costs and staff salaries. Another \$2 million–\$3 million is budgeted for a marketing and advertising blitz to herald the launch of the new concept.

Based on the recent performance of sign-on independents and WB and UPN affiliates, Ware conservatively estimates that the station will snare 1%–3% of the roughly \$400 million advertising revenue generated annually in the Miami–Fort Lauderdale TV market.

Working from that assumption, the



Checking out the floor at NAB last week were (l-r) Howard Bolter, senior VP, production; Andy Murphy, VP, broadcast operations & engineering, and Bill Knoedelseder, VP, news.

station could expect to realize a profit by its third year of operation, Ware says. There may be a market in Latin America for a successful station tapped into the pulse of Miami. And there may be opportunities for regional syndica-

tion for programs with statewide appeal.

Ware, Binzak and the rest of Silver King's transition team—which includes two more Fox veterans, senior vice president of production Howard Bolter and Andy Murphy, vice president, operations and engineering—are the first to admit that they are taking a major gamble in today's fragmented TV landscape.

"If we fail in Miami, it won't be because people didn't understand what we're trying to do," says Binzak. "Viewers may reject our ideas, but if we do our jobs right there won't be any question about what it is we're trying to build."

Or as Barry Diller put it so succinctly earlier this month: "We could lose our shirts, but we could make a fortune." ■

Fox picks up Wayans

BVT first-run talk strip lands on 22 stations in Fox's expanded group

By Cynthia Littleton

Keenen Ivory Wayans has come full circle. The comic auteur who created Fox's *In Living Color* is headed back to Fox late-night—this time in a first-run talk show strip distributed by Disney's Buena Vista Television.

Wayans' new series, tentatively titled *The Keenen Ivory Wayans Show*, was picked up last week for an August debut by all 22 outlets of the newly enlarged Fox Television Stations group. During the last two years of its 1990-94 run on Fox, the network programed back-to-back reruns of *In Living Color* in the 11 p.m.–midnight slot.

The sale gives Buena Vista's ambitious new late-night venture a strong and sizable launch group covering nearly 40% of the country and 14 of the top 20 markets. The deal also underscores just how much the new era of mega broadcast groups has upset the traditional timetable of syndication sales.

Buena Vista confirmed plans only to launch the ambitious new project late last month; sales of high-profile first-run strips generally begin nine to 12 months before their premiere date.

Chris Craft/United Television's UPN

O&Os were understood to have made a play for the Wayans project, hoping to pair the show with *Vibe*, the other new urban-oriented late-night strip the group has committed to for the coming season. As it turned out, Columbia TriStar Television Distribution's joint venture with producers Quincy Jones and David Salzman will likely go head-to-head with the Wayans hour at 11 p.m. or midnight in key major markets.

What's more, NBA legend Magic "Earvin" Johnson is waiting in the wings to join the late-night fray early next year. Twentieth Television has signed the charismatic athlete turned entrepreneur to host a late-night talk hour expected to air on the Fox stations, which grew by 10 last January with the completion of News Corp.'s \$3 billion buyout of New World Communications.

The early August debut of the Wayans show is aimed at generating audience sampling, particularly among vacationing teens and young adults, in the weeks before the crush of new TV series hits in mid-September. CTTD's *Vibe*, hosted by newcomer Chris Spencer, is also understood to be preparing for an August launch.

Buena Vista is offering the Wayans

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project on a straight barter basis of seven minutes national, seven minutes local. Wayans' deal with Buena Vista reportedly netted the star more than \$6

million upfront and a healthy profit-participation in the show's future.

Wayans has focused on feature films since departing *In Living Color* in

1993. Wayans initially approached Buena Vista earlier this year as an off-camera writer/producer, with ideas for game shows and other TV projects. ■

'Susan' stays on the must-see roster

Brooke shielded by 'Seinfeld,' 'Friends'; 'Pauly' is (almost) sure to go

By Lynette Rice

Suddenly *Susan* will be back on NBC but Fox's *Pauly* will likely hit the road, as preparation begins for the May release of next fall's prime time schedules.

Though the networks are largely mum about the new year, the future of some freshman comedies and dramas surfaced last week. One NBC sitcom set to return is *Suddenly Susan*, which excelled in the prime slot beyond *Seinfeld* at the start of the season before moving to the 8:30 p.m. time slot on Thursdays. In the later time period, the comedy starring Brooke Shields averaged a 15.8 Nielsen rating/25 share.

Also making a comeback on NBC will be *Profiler*, one of three freshman dramas that made up the network's Thrillology franchise on Saturdays. The drama has averaged a 7.4/14 this season. There's no word yet on *The Pretender* or *Dark Skies*, though it's not looking hopeful for the latter; the drama averaged a 5.7/10 this season.

The Pretender, in comparison, has averaged a 7.2/13.

CBS last week announced that it had ordered 22 more episodes of the freshman comedy *Everybody Loves Raymond* for next fall. The comedy has averaged a 9.9/16 since it moved to Mondays—where six episodes have already aired. The comedy bowed on Fridays last September.

CBS's freshman drama *EZ Streets* won't see a second season. The Universal TV drama—which premiered in October, then reappeared in March—averaged a 5.6/10 after nine airings.

The future of Fox's *Pauly* looked dim as the network yanked the midseason comedy from the Monday lineup. The show's last broadcast was April 7, although the network announced it will decide the comedy's fate in May. Fox will temporarily fill the Monday 9-10 p.m. time slot April 14 with an encore presentation of *Pacific Palisades*, preempting *Married...With Children*. The



Brooke is back, but Pauly may have to make way.

announcement about *Pauly* came just a day after Fox said *Martin* won't be back for a sixth season. The one-hour finale will air May 1. Fox has already announced the fall return of the freshman shows *Millennium* and *King of the Hill*.

One the late-night side, NBC last week extended the contract of Conan O'Brien for another five years. *Late Night with Conan O'Brien*, which debuted in the time slot after *The Tonight Show with Jay Leno* in 1993, delivered its highest sweeps rating in February with 1.3/10 in adults 18-49 and 1.0/9 in total viewers. ■

Buy an antenna, Hubbard advises

By Steve McClellan

What can viewers do to prepare for the digital broadcasting age?

According to Stanley E. Hubbard, president of the DBS service USSB, viewers should make sure they have a working antenna on their rooftop after buying their new digital TV set.

Why? Because it's the only guarantee that viewers will receive digital broadcasts. It's not clear that cable systems will pass along digital over-the-air signals, and it's unlikely that DBS services will carry all local broadcast signals. Hubbard said at an NAB/TVB convention panel session about new technologies.

"The best way to get local stations is with an antenna," said Hubbard. "With an antenna [to receive digital broadcast

signals] you'll get better pictures and better sound than any cable system is delivering."

Panel moderator Jeff Greenfield (ABC News) responded, "I wish you'd come to my place and fix my antenna," which, he said, picks up far less than perfect pictures.

Greenfield asked panelists whether VCRs and such new media as cable and DBS, with their array of national services, are gradually eroding viewers' needs for and interests in local programming.

That won't happen, said Jim Moloshok, senior vice president, Warner Bros. corporate marketing and advertising. "Once MTV viewers grow up and get married and start having kids, they're going to want to know where the best schools are and they'll want to know about property taxes" and a

whole host of issues that local media cover.

Moloshok, who also runs Warner Bros. Online, said the Internet is and will continue to be a "complement to broadcast stations."

But Gary Chapman, president, LIN Television, had a different view. Online services are puny in comparison to what digital technology will do for broadcasting, he said. Digital television, he said, "is like taking the Web and the Internet and putting it on steroids."

Chapman said broadcasters will harness that power and aim it at the medium's biggest local competitor—newspapers. In the Dallas market, where LIN has a TV station, annual TV revenue is about \$475 million, while newspapers rake in roughly \$818 million. "That's the target," Chapman said. ■

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The B-list

An off-beat movie package of horror and sci-fi B-movie gems is the latest project from a TV entrepreneur who first made his mark by selling satellite-delivered, customized weather reports to broadcast and cable outlets. Edward St. Pe, who founded the Jackson, Miss.-based National Weather Networks in 1991, says he grew up watching the horror and sci-fi B-movies collected in "Enigma Theater." St. Pe dishes up movie trivia and Hollywood anecdotes in wrap-around segments for each 90-minute movie, distributed via satellite on a weekly basis. The 40 public-domain titles in the barter package range from 1941's "The Invisible Ghost," with Bela Lugosi, to 1963's "The Terror," featuring Boris Karloff and a young Jack Nicholson. More than a dozen stations—including WTXX(TV) Hartford, KADN(TV) Lafayette, La., and KROZ(TV) Eugene, Ore—have signed up for the throwback to the midnight-movie days of yesteryear.

NSS POCKETPIECE

Top ranked syndicated shows for the week ending March 30, as reported by Nielsen Media Research. Numbers represent average audience/stations/% coverage.

1. Wheel of Fortune	11.6/228/99
2. Jeopardy!	9.5/222/99
3. Home Improvement	8.7/230/98
4. Oprah Winfrey Show	7.7/234/98
5. Seinfeld	7.3/223/97
6. Buena Vista I	6.9/176/97
7. Simpsons	6.3/204/96
8. Entertainment Tonight	6.1/186/95
9. Xena: Warrior Princess	5.9/222/97
10. Hercules, Journeys of	5.7/227/97
11. Rosie O'Donnell Show	4.9/225/99
12. Star Trek: Deep Space Nine	4.8/233/98
13. Inside Edition	4.7/152/88
14. Wheel of Fortune-wknd	4.6/139/66
15. Mad About You	4.4/214/96
15. Montel Williams Show	4.4/193/95

'Baywatch' brainstorm

The production company behind *Baywatch* is moving into new media through a joint venture with veteran videogame designer Manny J. Granillo. Brainstorm Interactive will focus on bridging the gap between Hollywood

and Silicon Valley by developing games and other software tied to movie and TV shows. BSB principals Michael Berk, Douglas Schwartz and Gregory Bonann are credited as creators and executive producers of All American Television's global franchise. After stints with Electronic Arts and Mindscape, Granillo most recently served as executive producer and director of development at Sega of America.

Syndicated draw

National broadcast buyers for advertising giants BBDO Worldwide and DDB Needham got a first-hand look at the upcoming game show *Pictionary* last week by facing off in a round of the game, described as "charades with a pen." Dan Rank, executive vice president of DDB's Optimum Network Group, emerged



the victor of the *Pictionary* challenge and is shown drinking from the victor's cup. Distributor Worldvision Enterprises sponsored the Manhattan event in an effort to generate early advertiser interest in *Pictionary*, which is cleared for a fall start in nearly 80% of the country.

'More Than' 50% coverage

Raycom Sports' *More Than a Game* is ready to compete for weekend viewers on 56 stations to date covering more than 50% of the country. The first-string lineup for the sports weekly, which promises to present a "fan's-eye view of the positive side of sports," includes KABC-TV Los Angeles, KYW-TV Philadelphia, KRON-TV San Francisco and WFAA-TV Dallas. Produced by sports talent and marketing agency The Marquee Group, *More Than a Game* will be hosted by CNN sports anchor Fred Hickman.

New from Sunbow

Sunbow Entertainment has started production on two new animated weeklies aimed at preschoolers and to be distributed by Sachs Family Entertainment. *Boats-a-Float* is a 26-episode series about the adventures of six-year-old Salty the lighthouse keeper; *The Crayon Box* is a series of 15-minute shorts that will be packed with Sachs' hit Australian import, *Bananas in Pajamas*. Sunbow, which expanded its production capabilities last year in an effort to attract more international co-production partners, is best known

for producing the Fox Kids Network/Comedy Central series *The Tick*.

Picking up 'SOS'

Heading into its third season this fall, Kelly News & Entertainment's *Save Our Streets* has been renewed to date in more than 85% of the country and 38 of the top 40 markets. New stations on board for the public safety show, hosted by actor Tim Reid, include WCVB (TV) Boston and WNCN-TV Raleigh, N.C. *Rebecca's Garden*. Kelly's weekly gardening show, is also harvesting for season two this fall with clearances in more than 85% of the country and most of the top 40 markets.

'Roc' returns

Roc is returning to broadcast TV this fall. Los Angeles-based Cambridge Media Group is offering 72 half-hour episodes of the sitcom packaged as a weekly hour sold on a straight barter basis of 7 minutes national, 7 minutes local. Among the first stations to pick up the package are Paramount-owned UPN affiliates in Philadelphia, Washington, Detroit, Atlanta and three other major markets. *Roc*, which aired from 1991 to 1994 on Fox, was a critically praised series focusing on the comic trials of a blue-collar black household in Baltimore. Reruns of the HBO-produced sitcom have run on the BET cable channel, but the Cambridge offering marks *Roc*'s first foray into broadcast syndication.

Arthel & Fred, Judy & Marla

All American Television is filling out the production crew for its upcoming talk strip *The Arthel & Fred Show* with the appointment of Judy Meyers as co-executive producer and Marla Kell Brown as executive consultant. Meyers has been the executive in charge of production for Fox's FX cable network since 1994; Brown worked as producer on *Arsenio Hall*. All American's senior vice presidents of development, Paul Buccieri and Robert Weiss, are executive producers of the daytime strip, cleared for a fall start in nearly 70% of the country.

Errata: The 'B. Smith a go' item in the April 7 edition of syndication marketplace inaccurately cited Procter & Gamble as the sole national sponsor of the upcoming Hearst Entertainment series. Kraft Foods is also a co-sponsor. —CL

Univision jumps into morning competition

Begins Spanish-language version of morning news/information program

By Cynthia Littleton

Starting this week, the Univision network is launching a Spanish-language competitor to the Big Three network morning shows.

Despierta America (Wake Up America) will be broadcast live from the Univision studios in Miami weekdays from 7 to 9:15 a.m. ET. In most Univision markets, the morning show will replace network news and children's shows. A weekly hour-long roundup edition will air Sundays at 8 p.m.

Despierta America is described as a blend of news, lifestyle and entertain-

'Despierta America' is described as a blend of news, lifestyle and entertainment reports in the 'Today' vein.

ment reports in the *Today* and *Good Morning America* vein. The show's four anchors are an eclectic group: comedian Fernando Arau, veteran Univision news correspondent Neyda Sandoval, "wild and crazy" actor Rafael Jose and entertainment reporter/anchor Ana Maria Canseco.

Univision is promising to deliver a "highly original production" that is "funny, informative and sometimes outrageous."

Univision, the top-rated Spanish-language TV network, reaches 92% of U.S. Hispanic households through 39 broadcast and cable affiliates nationwide.

Also debuting on the Univision daytime schedule this week is *Maite*, a 10 a.m. talk/how-to hour hosted by Venezuelan TV personality Maite Delgado. ■



Hosts of Univision's new national morning show, 'Despierta America' (l-r): Fernando Arau, Ana Maria Canseco, Neyda Sandoval and Rafael Jose.

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Hearst to debut youth channel in Latin America

Locomotion will feature all animation, not just kids cartoons

By Cynthia Littleton

Hearst Entertainment is digging into its cartoon vault to launch an all-animation satellite/cable channel, Locomotion, in Latin America this fall.

Locomotion's general manager hopes to succeed in an increasingly crowded marketplace by letting Fox, Viacom and other established competitors fight for market share among viewers 10 and younger.

Instead, Gustavo Basalo wants to build Locomotion into a multinational Spanish-language franchise by targeting teens and young adults with cutting-edge technology and hip comedies in the style of Fox's *The Simpsons* and MTV's *Beavis & Butt-head*. If the franchise clicks in Latin America, the partners hope to expand it to Spain, Portugal and, eventually, the U.S. cable market.

"We want to be the place where

[older kids] come after they leave Nickelodeon and Cartoon Network," says Basalo, who heads the Miami Beach-based joint venture of Hearst and the Cisneros Group of Companies.

"We want to be the world's only 24-hour showcase for all forms of animation, not just kids cartoons."

Locomotion, which launched on DIRECTV's Galaxy Latin America satellite platform last November, features cartoons with such classic Hearst characters as Blondie and Dagwood, Beetle Bailey, Flash Gordon and the Phantom. The programs are dubbed into



Gustavo Basalo wants to build Locomotion into a multinational Spanish-language franchise by targeting teens and young adults with cutting-edge technology and hip shows like 'Red Baron.'

Spanish and Portuguese, although the Galaxy service gives viewers the option to hear the original soundtrack of the show.

While most of Hearst's animated properties are geared to children, Basalo and others are scouting animation festivals and program markets for acquisitions and licensing deals. At present, Locomotion offers a six-hour programming block with titles ranging from *Felix the Cat* to the teen-oriented Japanese production *Red Baron*.

Locomotion is expected to be added to numerous Latin American cable systems in November, when the channel's one-year window of exclusivity with Galaxy Latin America expires. Cisneros Group is a partner with Hughes Electronics and three other Latin American media companies in the GLA direct-to-home satellite service, which has a subscriber base of about 100,000 in nine countries.

As Latin America's teen and young-adult population rises, Basalo, a veteran programmer and media consultant, thinks the region's growing TV market is ripe for Locomotion. Basalo expects the channel to be available in about 7 million homes, or about half of Latin America's current subscription TV universe, by the end of next year.

"We hope this will be the first crossover [Spanish-language] channel in the U.S. cable market after the concept is proved in Latin America and Europe," Basalo says. ■

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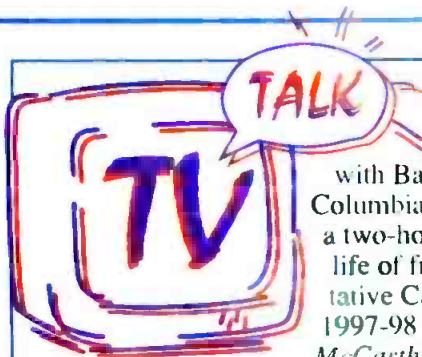
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NBC and Barbra

NBC is teaming again with Barbra Streisand and Columbia TriStar TV to develop a two-hour movie based on the life of freshman U.S. Representative Carolyn McCarthy for the 1997-98 season. *The Carolyn McCarthy Story* will tell how the representative's life was forever

changed when a crazed gunman boarded a Long Island commuter train, killed her husband of 30-some years and seriously injured her 26-year-old son. Streisand and Columbia TriStar were responsible for *Serving in Silence: The Margarethe Cammermeyer Story* on NBC.

Selleck on slow track

Production may begin in June for Tom Selleck's new CBS sitcom, which is being created by Barry Kemp, but the series will likely not make the network's fall schedule, a source close to the show said. Rumors have surfaced about Selleck's dissatisfaction with the script, but both he and Kemp are still on board with the show—which comes with a 13-episode commitment from CBS. The comedy, which has Selleck playing a single publishing house executive, could still debut later in the fourth quarter, if not midseason, the source said. A March launch would certainly be attractive, given the promo-

tional platform offered by CBS's broadcast of the winter Olympics in February.

ABC and Barbara

ABC has ordered a pilot from Barbara Walters' production company for a live daytime talk strip for possible debut in August. The show, tentatively titled *The View from Here*, would bring together four women of different generations to talk about issues of interest to all, from sex and relationships to Hollywood life, the network confirmed. Walters would appear at least twice a week as moderator. The show will be executive-produced by Bill Geddie, Walters' partner in Barwall Productions.

Agency switch

Chiat/Day has taken over the reins of ABC's \$40 million account from Grey Advertising, the network said last week. The Chiat/Day offices in Los Angeles and New York will handle the branding, strategy and positioning for the network.

Pudney deal

ABC Pictures has signed a two-year deal with Gary L. Pudney to develop movies for TV and miniseries. The first item on his agenda: a contemporary version of *The Picture of Dorian Gray*. Pudney was responsible for the recent ABC birthday tribute to Elizabeth Taylor, among other ABC specials.

—LR

Fox launches new Saturday lineup

The Fox Kids Network's April 19 debut of its new Saturday schedule will include a sneak preview of the new series from the *Power Rangers* franchise.

Spider-Man will take a two-week break to make way for the rollout of *Power Rangers Turbo*—which features the first kid Ranger—on April 19 and April 26. The series will move to weekdays at 4:30 p.m. beginning April 28. The new Saturday schedule also will mark the return of *The Tick* and the temporary departure of *Big Bad Beetleborgs*.

The lineup: 8 a.m.—*C-Bear and Jamal*; 8:30—*Casper* (new time period, preempting *Big Bad Beetleborgs*); 9—*Power Rangers Turbo* (April 19 and April 26, before *Spider-Man* returns); 9:30—*X-Men* (new time period); 10—*Goosebumps*; 10:30—*Eerie, Indiana*; 11—*Life with Louie*; 11:30—*The Tick* (returning time period).

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KEY: RANKING/SHOW [PROGRAM RATING/SHARE] • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 97.0 MILLION HOUSEHOLDS; ONE RATINGS POINT=970,000 TV HOMES
YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY


Week 29	abc	CBS	NBC	FOX	UPN	WB
	7.8/12	14.6/23	8.6/13	6.8/10	2.7/4	2.6/4
MONDAY	8:00 87. Relativity 4.8/7	25. Cosby 9.7/16	39. Mad About You 8.7/13	54. Melrose Place 7.8/12	98. 11th Hour 3.4/5	108. 7th Heaven 2.4/4
	8:30	26. Ev Loves Raym 9.4/15		73. Married...w/Chldr 6.1/9	98. Mal & Eddie 3.4/5	
	9:00 28. ABC Monday Night Movie—The Ten Commandments, Part 2 9.3/15	1. NCAA Basketball Championships—Arizona vs. Kentucky 18.9/31	42. NBC Monday Night Movie—The Piano 8.5/13	83. Pauly 5.4/8	108. Sparks 2.4/4	104. Buffy/Vampire Slayer 2.8/4
	9:30				113. Homeboys 1.8/3	
	10:00					
TUESDAY	8:00 52. Roseanne 8.0/13	48. Mysterious Man—The Shroud of Turin 8.2/13	22. Mad About You 10.6/18	78. Fox Tuesday Night Movie—Hot Shots! Part Deux 5.8/9	104. Mo'Nsta 3.2/5	
	8:30 26. Ellen 9.4/15		38. Smthg So Right 8.8/14		105. Scr Studios 2.9/5	
	9:00 6. Home Imprvmt 14.1/22	60. CBS Tuesday Movie—The Last Boy Scout 7.2/12	13. Frasier 11.8/18		104. In the House 2.8/4	
	9:30 14. Spin City 11.7/19		18. Caroline in/City 11.0/18		106. In the House 2.6/4	
	10:00 34. The Practice 8.9/16		10. Dateline NBC 12.5/22			
WEDNESDAY	8:00 58. Grace Undr Fire 7.5/13	31. The Nanny 9.1/16	64. NewsRadio 6.9/12	52. Beverly Hills, 90210 8.0/13	102. The Sentinel 3.0/5	101. Sister Ss 3.1/5
	8:30 34. Coach 8.9/15	59. Temporarily Yrs 7.4/12	71. The Single Guy 6.4/11			96. Smart Guy 3.6/6
	9:00 18. Drew Carey 11.0/18	70. Feds 6.5/11	61. Wings 7.1/11	31. Party of Five 9.1/15	94. Star Trek: Voyager 3.8/6	95. Jamie Foxx 3.7/6
	9:30 54. Arsenio 7.8/13		40. Men Bhvg Badly 8.6/14			97. Wayans Br 3.5/6
	10:00 17. PrimeTime Live 11.3/20	90. EZ Streets 4.4/8	20. Law & Order 10.7/19			
THURSDAY	8:00 77. High Incident 5.9/10	34. Diagnosis Murder 8.9/15	4. Friends 14.5/25	84. Martin 5.3/9		
	8:30		6. Naked Truth 14.1/23	78. Living Single 5.8/9		
	9:00 81. Vital Signs 5.6/9	54. Moloney 7.8/13	2. Seinfeld 18.5/30	85. New York Undercover 4.9/8		
	9:30 64. Turning Point 6.9/12	50. 48 Hours 8.1/14	3. Naked Truth 15.3/25			
	10:00		4. ER 14.5/26			
FRIDAY	8:00 45. Family Matters 8.3/16	50. JAG 8.1/15	42. Unsolved Mysteries 8.5/16	93. Sliders 3.9/7		
	8:30 48. Boy Meets World 8.2/15					
	9:00 33. Sabrina/Witch 9.0/16	73. Orleans 6.1/11	20. Dateline NBC 10.7/19	89. Millennium 4.7/8		
	9:30 44. Step by Step 8.4/15	64. Nash Bridges 6.9/13	73. Crisis Center 6.1/11			
	10:00 12. 20/20 12.3/23					
SATURDAY	8:00 72. Saturday Night at the Movies—The Sandlot 6.3/12	45. Dr. Quinn, Medicine Woman 8.3/16	73. National Geographic Special 6.1/12	87. Cops 4.8/9		
	8:30			85. Cops 4.9/9		
	9:00 34. Promised Land 8.9/16		61. The Pretender 7.1/13	92. Wrangler Bullriders 4.1/7		
	9:30 81. ABC World of Discovery 5.6/11	24. Walker, Texas Ranger 9.9/19	63. Profiler 7.0/13			
	10:00					
SUNDAY	7:00 80. Am Fun Hm Vid 5.7/11	11. Touched by an Angel 12.4/21	(nr) NBA Basketball 6.2/12	90. World's Funniest Kids' Outtakes 4.4/8		115. Brotherly L 1.5/3
	7:30 68. Am Fun Hm Vid 6.7/12		45. 3rd Rock fr/Sun 8.3/14	57. The Simpsons 7.7/13		114. Nick Freno 1.6/3
	8:00 64. PrimeTime Live Special 6.9/11	16. CBS Sunday Movie—The Inheritance 11.5/18	69. Boston Common 6.6/11	28. The Simpsons 9.3/15		112. Parnt 'Hood 2.0/3
	8:30			28. The X-Files 9.3/14		110. Steve Harvey 2.3/4
	9:00 23. ABC Sunday Night Movie—When Secrets Kill 10.2/16		40. NBC Sunday Night Movie—Blown Away 8.6/14			106. Unhap Ev At 2.6/4
10:00					111. Life w/Roge 2.1/3	
10:30						
WEEK AVG	8.3/14	9.4/16	9.4/16	6.1/10	3.0/5	2.6/4
STD AVG	9.4/16	9.6/16	10.5/18	7.8/13	3.2/5	2.6/4


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\$68,000,000
SENIOR DEBT FINANCING
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ACQUIRED
U.S. Broadcast Group, L.L.C. has acquired \$97,000,000 of television broadcast properties



\$24,600,000
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has been arranged for U.S. Broadcast Group, L.L.C.



\$15,000,000
PREFERRED AND COMMON EQUITY CAPITAL
has been arranged for U.S. Broadcast Group, L.L.C.


\$15,000,000
EQUITY CAPITAL
has been arranged for Excl' Holdings, Inc.



\$12,800,000
SENIOR DEBT FINANCING
has been arranged for Grant Broadcasting System II, Inc. and Grant Media, Inc.


\$63,000,000
SOLD
Superior Communications Group, Inc. WDKY-TV and KOCB-TV to Sinclair Broadcast Group, Inc.


\$14,540,000
POST-RECAPITALIZATION EQUITY
Purchase of Chesapeake Outdoor Enterprises, Inc. Option has been arranged for Outdoor East, L.P.


\$30,000,000
SENIOR DEBT FINANCING
has been arranged for Outdoor East, L.P.


\$16,000,000
SENIOR DEBT FINANCING WITH ATTACHED WARRANTS
has been arranged for Grant Television, Inc.


\$30,000,000
RADIO ACQUISITIONS
Represented buyer and arranged debt and equity financing *62nd Street Broadcasting


\$60,500,000
SOLD
Outdoor East, L.P. to Lamar Advertising Company, Inc.


*Closing subject to FCC approval



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Learning to live with Justice

By Elizabeth A. Rathbun

Radio station owners apparently have decided that when it comes to the Justice Department, if you can't beat 'em, work with 'em.

The conciliatory tone at NAB '97 in Las Vegas last week was in marked contrast to the outrage that arose last fall when Justice first began investigating radio deals for possible antitrust violations. While Justice still has its detractors, and station owners continue to dispute the department's definition of the radio market as stand-alone, some are working with the system.

The law firm of Jones, Day, Reavis & Pogue dispensed wallet-size laminated cards outlining "Antitrust Do's and Don'ts for Broadcasters." Among the advice on the 10-point list: "Don't discuss with competitors your price, terms of sale or other confidential information," and "Don't enter into JSAs/LMAs/TBAs without prior legal review."

"It's surprising how unaware people are about the seemingly innocent things that can get you in trouble," said Joe Sims of Jones, Day. If you're at a meeting where the conversation strays into dicey territory, leave fast, and leave "in a way everyone will remember." Try knocking over a water pitcher on your way out, Sims suggested. "It's appearances that count here, not realities."

Treat every memo as if it were a public document and avoid such terms as "monopoly," "domination" and "market," Sims said. And don't use the phrase "'Squish like a bug.' Ted Turner can get away with it [only] because he's Ted Turner," he said.

The appearance of Justice Department antitrust chief Joel Klein last Monday set a jovial tone, although Klein warned that as consolidation continues, "we're not finished with our work." And should the FCC allow TV duopolies, Justice will follow the same formula it has in investigating radio, Klein said.

As has occurred in radio, "there is no question there are going to be pains," he said. "There are always adjust-



Justice's Klein says broadcasters are making more sensible deals.

ments" as Justice strikes a balance between the interests of the parties involved and making sure a deal is pro-competitive.

But Justice's job is getting easier, he said: As broadcasters have come to understand the department better, radio deals now are being "sensibly structured" from the beginning.

Klein emphasized that Justice has investigated only 53 of the

1,200 radio deals and mergers that have been filed under the Telecommunications Act of 1996, and has forced the divestiture of just eight stations. "Consolidation by and large is healthy," Klein said. "The industry is stronger and more efficient [now] and you are more efficient competitors [against] other media, and we applaud that."

The FCC likewise has some adjustments to make, said Mass Media Bureau Chief Roy Stewart. There is a "tension" between the consolidation encouraged by the Telecom Act and the FCC's "traditional goals of diversity and competition." But, he said, "the commission recognizes that Congress makes the law."

Broadcasters also raised concerns about consolidation's effect on ownership diversity. When it comes to politics, for example, "different owners may back different people" running for office, said Robert E. Branson, VP/chief legal counsel, Post-Newsweek Stations Inc. But "if all the owners look the same," so will the candidates, he said.

"It may not be [a question of] the number of voices. It may be how strong these voices are," said lawyer John Feore of Dow Lohnes & Albertson.

Wiley sees little TV relief from FCC

Leading broadcasting lawyer and former FCC chairman Richard Wiley predicts that the FCC's rulemaking on television ownership will fall short of broadcasters' hopes. "I see little relief likely" when it comes to TV duopolies, Wiley said last Wednesday at NAB '97. FCC rules currently bar a broadcaster from owning more than one TV station in a market.

Nor will broadcasters continue to find relief in LMAs, Wiley said. "TV LMAs are almost certainly going to become attributable," he said, which would have the same effect as the duopoly ban. Any grandfathering of existing LMAs may last only for the life of the agreement, he said.

However, FCC Mass Media Bureau Chief Roy Stewart said that to keep free, advertiser-supported TV flourishing, the FCC may have to "allow some more consolidation in the television area." The fact that Congress directed the FCC to study whether to retain, modify or even eliminate its TV duopoly ban "opens the door to the commission," he said.



Dick Wiley doesn't think broadcasters will get duopoly relief.

On the positive side, Wiley foresees some relaxation of the crossownership rules for TV and radio, and for newspaper and radio, but not for TV and newspaper. And don't look for the FCC to wrap up its rulemaking by June, as

promised. July or later is more likely, Wiley said.

How long can it last?

Strong stocks and high station prices can't last forever, broadcasters were warned at NAB '97. The U.S. economy has gone longer than it ever has without a slowdown or a recession, said Larry Wilson, president, Citadel Communications Corp. But eventually "somebody is going to get themselves in a bind." Particularly if that "somebody" is a major public company: "That will dry up some of the frenzy that is going on now."

In the meantime, portfolio managers with media investments "continue to view the sector very favorably," said Bill Archer, managing director, BT Securities. And "it is a rising-tide business" in that as markets consolidate, radio management will only get better.

Public markets have tightened up over the past few months and "that may slow things down," Archer said. But whether indicators like the recent outflow of cash from mutual funds is a "blip or the start of a trend" isn't clear yet, he said. ■

Changing Hands

The week's tabulation
of station sales

Proposed station trades

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

THIS WEEK:

TVs □ \$153,100,000 □ 5
Compos □ \$67,496,000 □ 6
FMs □ \$26,863,634 □ 14
AMs □ \$1,694,500 □ 3
Total □ \$249,154,134 □ 28

SO FAR IN 1997:

TVs □ \$1,977,733,000 □ 33
Compos □ \$3,727,877,395 □ 94
FMs □ \$764,149,617 □ 116
AMs □ \$52,544,414 □ 71
Total □ \$6,522,304,426 □ 314

SAME PERIOD IN 1996:

TVs □ \$479,925,510 □ 29
Compos □ \$1,656,574,734 □ 107
FMs □ \$642,564,046 □ 112
AMs □ \$38,131,129 □ 45
Total □ \$2,817,195,419 □ 309

Source: BROADCASTING & CABLE

TV

Options to acquire WNGM-TV Athens/Atlanta, Ga., and WOAC(TV) Canton/Cleveland, Ohio

Price: \$73.5 million (\$50 million for WNGM-TV; \$23.5 million for WOAC) (B&C, April 7)

Buyer: Global Broadcasting Systems Inc. (formerly Ramcast Corp.), New York (Rachamim Anatian, chairman/92.5% owner); owns KCNS-TV San Francisco; WNDS(TV) Derry, N.H./Boston, and WRAY(TV) Wilson/Raleigh, N.C.

Seller: Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, chairman/owner); owns WTLK-TV Rome/Atlanta, Ga., and WAKC-TV Akron/Cleveland, Ohio (for other holdings, see "Changing Hands," April 7). Note: Paxson had options to acquire WNGM-TV and WOAC for \$17.6 million. Stations are owned by Whitehead Media Inc.

Facilities: WNGM-TV: ch. 34, 1,258 kw visual, 125.8 kw aural, ant. 1,351 ft.; WOAC: ch. 67, 1,429 kw visual, 142.9 kw aural, ant. 290 ft.

Affiliation: Both inTV

WSBX-TV Anne Arbor/Detroit, Mich.

Price: \$35 million (includes low-power ch. 48, Detroit)

Buyer: Paxson Communications Corp., West Palm Beach, Fla. (Low-

ell W. "Bud" Paxson, chairman/owner); for holdings, see "Changing Hands," April 7

Seller: Blackstar LLC, Washington (John E. Oxendine, chairman); owns WBSF-TV Melbourne/Orlando, Fla.; KBSP-TV Salem, Ore., and KEVN-TV Rapid City and satellite KIVV-TV Lead/Deadwood/Rapid City, S.D.

Facilities: Ch. 31, 1,220 kw visual, 217 kw aural, ant. 1,080 ft.

Format: Home Shopping Network (to be inTV)

WMCF-TV Montgomery, Ala.; WMPV-TV Mobile, Ala./Pensacola, Fla.; WBUY-TV Holly Springs, Miss/Memphis, and WELF(TV) Dalton, Ga./Chattanooga and WPGD(TV) Hendersonville/Nashville, Tenn.

Price: \$30 million

Buyer: All American TV Inc., San Dimas, Calif. (Cruz S. Arguinizoni, president/33.3% owner); owns WTJP-TV Gadsden, Ala.; KAAH-TV Honolulu; WWTO-TV LaSalle, Ill.; KTAJ-TV St. Joseph, Mo.; KNAT-TV Albuquerque, N.M., and KDOR-TV Bartlesville, Okla.

Seller: Sonlight Broadcasting Systems Inc., Mobile (Jay Sekulow, president); no other broadcast interests

Facilities: WMCF-TV: ch. 45, 600 kw visual, 60 kw aural, ant. 1,010 ft.; WMPV-TV: ch. 21, 4,336 kw visual, 433.6 kw aural, ant. 1,400 ft.; WBUY-TV: ch. 40, 4,680 kw visual, 468 kw aural, ant. 466 ft.; WELF: ch. 23, 490 kw visual, ant. 1,466 ft.; WPGD: ch. 50, 4,508 kw visual, 500 kw aural, ant. 770 ft.

Affiliations: All Trinity Broadcasting Network

WWAY(TV) Wilmington, N.C.

Price: \$9.6 million (per May 1995 note for station)

Buyer: Kelso Investment Associates V LP, New York (Kelso Partners V LP, general partner [George E. Matelich, Frank T. Nickell, Joseph S. Schuchert, Thomas R. Wall IV, Michael V. Goldberg, general partners])

Seller: Mario Baeza, Englewood, N.J.

Facilities: Ch. 3, 100 kw visual, 10 kw aural, ant. 1,953 ft.

Affiliation: ABC

WJXX(TV) (formerly WYDP) Orange Park/Jacksonville, Fla.

Price: \$5 million

Buyer: Allbritton Communications Co., Washington (through parent Perpetual Corp.) (Robert L. Allbritton, executive VP/COO); owns WCFT-TV Tuscaloosa, Ala.; KATV(TV)

CLOSED!

Raycom Media, Inc., John Hayes, President has acquired Federal Enterprises, Inc., Dale Rands, Chairman/CEO and President, for \$166,000,000.

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Seller: WPR LP

Facilities: Ch. 25, 2,040 kw visual, ant. 495 ft.

Affiliation: ABC

COMBOS

WEJM(AM) Chicago/WEJM-FM Lansing/Chicago, Ill., and WFLN-FM Philadelphia

Price: \$64.1 million (\$7.5 million for WEJM(AM); \$14.8 million for WEJM-FM; \$41.8 million for WFLN-FM)

Buyers: ■ WEJM(AM): Douglas Broadcasting, Palo Alto, Calif. (N. John Douglas); ■ WEJM-FM: Dontron Inc.; ■ WFLN-FM: Greater Media Inc., E. Brunswick, N.J.; owns WPEN(AM)-WMGK(FM) Philadelphia and Philadelphia cable franchise; is buying WMMR(FM) Philadelphia

Seller: Evergreen Media Corp., Dal-

las; Evergreen is merging into Chancellor Broadcasting Co.

Facilities: AM: 950 khz, 1 kw day, 5 kw night; FM: 106.3 mhz, 2 kw, ant. 397 ft.; WFLN-FM: 95.7 mhz, 50 kw, ant. 500 ft.

Formats: AM: rap; FM: hip-hop; WFLN-FM: classical

KTIC(AM)-KWPN-FM West Point, Neb.

Price: \$1.5 million

Buyer: Nebraska Rural Radio Association Inc., Lexington, Neb. (Otto Geiger, president); owns KRVN-AM-FM Lexington and KNEB-AM-FM Scottsbluff, Neb.

Seller: Kelly Communications Inc., West Point (David M. Kelly, president)

Facilities: AM: 840 khz, 5 kw day; FM: 107.9 mhz, 50 kw, ant. 318 ft.

Formats: AM: polka; FM: country

KHLB-AM-FM Burnet, Tex.

Price: \$900,000

Buyer: Texrock Radio Inc., Austin, Tex. (Dain L. Schult, president/98% owner). Schult owns 1% of WMJK(FM) Peachtree and WCOH(AM) Newnan, Ga.

Seller: Kirkman Group Inc., Marble Falls, Tex. (William E. Kirkman, president)

Facilities: AM: 1340 khz, 1 kw; FM: 106.9 mhz, 2 kw, ant. 367 ft.

Formats: AM: news; FM: C&W

KRX(AM)-KJMZ(FM) (formerly KIRQ)

Lawton, Okla.

Price: \$486,000

Buyer: Perry Broadcasting Inc., Oklahoma City (Russell Perry, president/owner); owns KVSP(AM) Oklahoma City and KJMM(FM) Tulsa, Okla.

Seller: Sovereign Broadcasting Inc., Dallas (Bob McGruder, president)

Facilities: AM: 1050 khz, 250 w day; FM: 98.1 mhz, 100 kw, ant. 202 ft.

Formats: AM: gospel; FM: urban

WLBN(AM)-WLSK(FM) Lebanon, Ky.

Price: \$360,000

Buyer: Commonwealth Broadcasting Corp., Glasgow, Ky. (Steven W. Newberry, president/joint 34.1 owner); is buying WTCO(AM)-WCKQ(FM) Campbellsville, Ky.; owns 42% of Newberry Broadcasting Inc., which owns WHHT(FM) Cave City, WCDS(AM)-WOVO(FM) Glasgow and WXPC(FM) Horse Cave, Ky.

Seller: Lebanon-Springfield Broadcasting Co. Inc., Lebanon (J.T. Whitlock, principal); no other broadcast interests

Facilities: AM: 1590 khz, 1 kw day, 74 w night; FM: 100.9 mhz, 3 kw, ant. 289 ft.

Formats: AM: AC; FM: modern coun-

try

Remaining 60% of KTMI(AM)-KMXU-FM Manti, Utah

Price: \$150,000

Buyer: Douglas L. Barton, Manti; owns 40% of KTMI-KMXU

Seller: Lee R. (50%) and Kay C. (10%) Barton, Manti

Facilities: AM: 650 khz, 10 kw day, 1 kw night; FM: 105.1 mhz, 63 kw, ant. 2,360 ft.

Formats: AM: country; FM: easy listening

RADIO: FM

Minneapolis/St. Paul-area stations

WREV-FM Cambridge, KCFE(FM)*

Eden Prairie and KREV(FM) Lakeville, Minn. *Seller is in process of buying

Price: \$17.675 million (B&C. March 17)

Buyer: Walt Disney Co./ABC Inc., New York (Michael D. Eisner, chairman; Robert Callahan, president. ABC Radio); owns KDIZ(AM) (formerly KQRS)-KQRS-FM Golden Valley/Minneapolis/St. Paul and KEGE-FM Minneapolis; KFSN-TV Fresno, KABC-TV-AM, KTZN(AM) and KLOS(FM) Los Angeles and KGO-TV-AM and KSFO(AM) San Francisco; WMAL(AM)-WRQX(FM) Washington; WYAY(FM) Atlanta and WKHX(AM) Atlanta-WKHX-FM Marietta/Atlanta, Ga.; WLS-TV-AM and WKXK(FM) (formerly WLS) Chicago; WJR(AM)-WHYT-FM Detroit and WJRT-TV Flint, Mich.; WABC-TV-AM and WPLJ-FM New York; WTVB(TV) Durham/Raleigh, N.C.; WTVG(TV) Toledo, Ohio; WPVI-TV Philadelphia, and WBAP(AM)-KSCS-FM Fort Worth/Dallas and KTRK-TV Houston

Seller: James R. Cargill II and Susan M. Cargill, St. Paul; own KLBB(AM) St. Paul and WLOL(AM) Brooklyn Park, Minn.

Facilities: WREV-FM: 105.3 mhz, 25 kw, ant. 298 ft.; KCFE: 105.7 mhz, 3 kw, ant. 328 ft.; KREV: 105.1 mhz, 2.6 kw, ant. 499 ft.

Formats: All to be active rock (simulcast)

WKJA-FM Belhaven and WKOO-FM Jacksonville, N.C.

Price: \$4 million cash

Buyer: Pinnacle Broadcasting Co. Inc., Grand Prairie, Tex. (Philip D. Marella, chairman); owns WCPQ(AM)-WANG-FM Havelock, WRNS-AM-FM Kinston and WDLX(AM)-WERO(FM) Washington, all N.C.; is buying WPXX(FM) Semora, N.C./Danville, Va. (for other holdings, see "Changing Hands," March 31)

Seller: Nautical Broadcasting Inc.,

**CENTENNIAL
BROADCASTING
NEVADA, INC.**

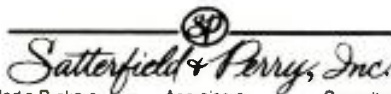
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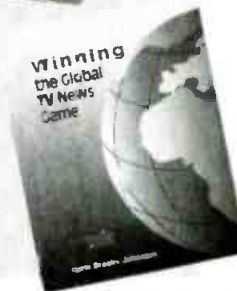
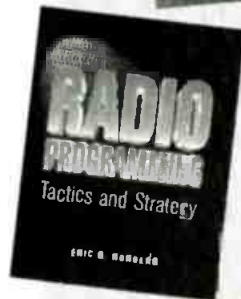
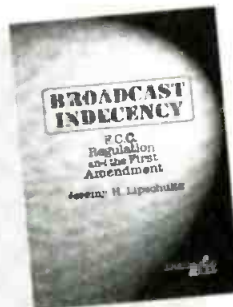
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FO108

(Roger R. Ingram, president); owns WCMG-FM Marion, S.C.
Facilities: WKJA-FM: 101.1 mhz, 31 kw, ant. 613 ft.; WKOQ-FM: 98.7 mhz, 100 kw, ant. 1,015 ft.

Formats: Both oldies
Broker: Snowden Associates

KKJG(FM) San Luis Obispo, Calif.

Price: \$1.5 million
Buyer: American General Media, Towson, Md. (co-owners/siblings Anthony S. Brandon, L. Rogers Brandon); owns KZOZ-FM San Luis Obispo and KKAL(AM) Arroyo Grande, Calif.; WYDE(AM) Birmingham-WRAX-FM Trussville, Ala.; and KKCL-FM Lorenzo/Lubbock and KWFS-FM Wichita Falls, Tex.; is buying KWBR(FM) Pismo Beach/Arroyo Grande, Calif.; is selling KQOL(FM) Boulder City/Las Vegas, Nev., and KTMN(FM) Los Alamos/Albuquerque and KNYN(FM) Santa Fe/Albuquerque, N.M. Brandons also own KGEO(AM)-KGFM-FM Bakersfield and KDDB-FM Paso Robles, Calif.; 50% of KCID-FM Caldwell/Boise, Idaho. Anthony Brandon owns 67% of KERN-AM-FM Bakersfield; wwwg(AM) Rochester, N.Y., and KWFS(AM) Wichita Falls, Tex.; has interest in wwlg(AM) Baltimore and wasa(AM) Havre de Grace, Md.
Seller: Westcoast Broadcasting, San Luis Obispo (Larry Woods, principal); owns KJUG-AM-FM Tulare, Calif.; is buying kzzc-FM Tipton, Calif.
Facilities: 98.1 mhz, 3.6 kw, ant. 1,624 ft.

Format: Country

WDXD(FM) Holly Hill/Daytona Beach, Fla.

Price: \$1.1 million cash
Buyer: Black Cow Broadcasting Inc.,
Seller: Terzynski Radio LLC
Facilities: 103.3 mhz, 3 kw, ant. 328 ft.

Format: Country

Broker: Media Services Group Inc.

WLRZ(FM) Peru and WAIV(FM) Spring Valley, Ill.

Price: \$700,000
Buyer: Mendota Broadcasting Inc., Mendota, Ill. (Cole C. Studstill, president/33.3% owner); owns WGLC-AM-FM Mendota. Studstill owns 33.3% pf wxko-FM Pana, Ill.; 23.2% of wxrs-AM-FM Swainsboro, Ga.
Seller: Valley Plus Broadcasting Inc., Peru (Rudolph J. Lewis, Paul M. Dunn, Richard J. Parker, owners); no other broadcast interests
Facilities: WLRZ: 100.9 mhz, 1.15 kw, ant. 518 ft.; WAIV: 103.3 mhz, 2.5 kw, ant. 118 ft.

Formats: WLRZ: classic rock; WAIV: talk

KBJJ(FM) Marshall, Minn.

Price: \$450,000 cash
Buyer: Minnesota Valley Broadcasting Co., Mankato, Minn. (Donald Linder, president/46.1% owner); owns KMHL(AM)-KKCK(FM) Marshall, KTOE(AM) Mankato, KDOG(FM) North Mankato, KXAX(FM) and KXAC(FM) St. James, KARL(FM) Tracy and KITN(FM) Worthington, all Minn. Linder has interests in KKSJ(FM) Eddyville and KRKN(AM) Eldon, Iowa, and KARP(FM) Glencoe and KWOM(AM) Watertown, Minn.
Seller: Paradis Broadcasting of Marshall Inc., Marshall (Melvin Paradis, president/owner). Mel Paradis owns 60% of KXRA-AM-FM Alexandria, Minn.; is president of Community Airwaves Corp. [see KHNR(AM) and KGU(AM) Honolulu item below]

Facilities: 107.5 mhz, 25 kw, ant. 213 ft.

Format: AC

Broker: Johnson Communication Properties

15.7% of KQMB(FM) Midvale, Utah

Price: \$330,400
Buyer: Thomas F. and William R. Crismon and Steven Tollstrup, Salt Lake City
Seller: Walter P. Faber Jr., Springdale, Utah (before sale, 56% owner; after sale, 40.3% owner)

Facilities: 102.7 mhz, 44 kw, ant. 2,765 ft.

Format: Hot AC

WDLJ(FM) Indianola, Miss.

Price: \$325,000
Buyer: TeleSouth Communications Inc., Jackson, Miss. (Stephen C. Davenport, president/50% owner); owns WKXG(AM)-WYMX(FM) Greenwood, Miss. Davenport is acquiring interest in and option to buy wxfj(FM) Flora, Miss.
Seller: Son Rise Broadcasting Inc., Indianola (Andy Arant, president); no other broadcast interests

Facilities: 96.9 mhz, 12.5 kw, ant. 469 ft.

Format: Christian country

WLVG(FM) Center Moriches, N.Y.

Price: \$200,000
Buyer: Suffolk Radio Partners LLC, Pound Ridge, N.Y. (Gary J. Starr, 80% managing member). Starr is selling wgsM(FM) Huntington, WMJC(FM) Smithtown and WRHD(AM)-WRCN-FM Riverhead/Westhampton Beach, N.Y.; has applied to build FM in Calverton-Roanoke, N.Y.
Seller: Radio Center Moriches LP, Englewood, N.J. (Marc M. Weissman, general partner); no other broadcast interests

Facilities: 107.1 mhz, 3 kw, ant. 298 ft.
Format: Religion

Facilities: 96.1 mhz

KSJY(FM) Lafayette, La.

Price: \$175,000
Buyer: American Family Association Inc., Tupelo, Miss. (Donald E. Wildmon, president/8.3% owner)
Seller: Lafayette Educational Broadcasting Foundation Inc., Broussard, La. (Francis Martin, president); no other broadcast interests
Facilities: 90.9 mhz, 6 kw, ant. 476 ft.
Format: Religion

KKJT(FM) Joshua Tree, Calif.

Price: \$106,234
Buyer: Three D Radio Inc., Twentynine Palms, Calif. (J. Duane Hoover, president/owner); owns KOYN(AM)-KDHI(FM) Twentynine Palms
Seller: Desert Willow Broadcasters, Joshua Tree (Gene Headley, Greg Carpenter, principals); no other broadcast interests

Facilities: 92.1 mhz, 6 kw, ant. 328 ft.
Format: AC

Broker: Larissa Alexandria

KCDL-FM Cordell, Okla.

Price: \$102,000
Buyer: George Chambers, Tulsa, Okla.; has interest in KHJM(FM) Taft/Muskogee, Okla.
Seller: Donald and Sonja Wrightsman, no other broadcast interests
Facilities: 99.3 mhz, 3 kw, ant. 200 ft.
Format: Country
Broker: R.E. Meador & Associates

Remaining 55% of KZXR(FM) Prosser, Wash.

Price: \$100,000
Buyer: Michael N. Funk, Prosser
Seller: O. Eldon Bogart, Prosser
Facilities: 101.7 mhz, 3.5 kw, ant. 865 ft.
Format: AC

KKOL(FM) Hampton, Ark.

Price: \$100,000
Buyer: PS Broadcasting, Freeport, Ill. (Carl C. Plaster, Jim Seamans, each partner/35% owner)
Seller: Southern Arkansas Radio Co., El Dorado, Ark. (Wayne and Kathy Brewies, tenants); no other broadcast interests
Facilities: 107.1 mhz, 3 kw, ant. 298 ft.
Format: Religion

RADIO: AM

KHNR(AM) and KGU(AM) Honolulu

Price: \$1.47 million (\$895,000 for KHNR; \$575,000 for KGU)
Buyer: Chagal Hawaii LLC, El Segundo, Calif. (Jack L. Siegal, manager/49% owner); is buying KULA(AM) Honolulu. Siegal owns 40% of Cha-

continues on page 89



While the Internet is a prime news and information source, the Web has now emerged as an entirely new entertainment medium. Already, the Net is loaded with websites highlighting movies, sports, music videos, animation and fun and games for kids.

On June 2, *Broadcasting & Cable* looks into Entertainment on the Internet. Our report will spotlight top showbusiness and leisure sites and examine related profit potential. We'll look at new technologies targeted to expand the Web's entertainment scene, and we'll report on the efforts to move the Web from the computer screen to the TV screen.

If you're looking to ride the crest of this entertainment webtide, you'll want to be part of this issue. With bonus distribution at Promax in Chicago, this issue gives your message access to 35,000 key players in television, cable, radio and multimedia and new technology — and event attendees. To make a big splash on the industry scene, call your sales representative to reserve your ad space today.

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Jacor buys Premiere networks

Acquisition of Premiere, along with deal for EFM, makes it programing heavyweight

Radio

By Donna Petrozzello

Less than three weeks after announcing its \$50 million purchase of EFM Media Management, Jacor Communications agreed to purchase Premiere Radio Networks for \$185 million.

Terms of the deal call for Jacor to pay \$18 per share of Premiere stock, in a cash and stock transaction. In return, Jacor assumes some \$20 million in working capital and cash from Premiere, making Jacor's net cost \$165 million, say Premiere officials.

Premiere controls one of the industry's largest portfolios of syndicated radio programing and station services. Founded 10 years ago in Los Angeles, the company distributes 52 radio programs and service packages

in a variety of formats to 6,300 affiliates nationwide. Its long-form programing includes talk shows hosted by Leeza Gibbons, Michael Reagan and Jim Rome.

The company distributes 52 radio programs and service packages in a variety of formats to 6,300 affiliates.

In recent months, Premiere purchased Cutler Productions, a syndication group focused on comedy features, and After Midnight, a country radio programing syndicator. Pre-

miere also owns Mediabase, a research company that tracks station playlists, and Broadcast Results Group, a production music library company.

In a deal forged last fall, Premiere acquired 5% of AudioNet stock and represents its national advertising sales. Premiere also owns Philadelphia Music Works, a radio jingle production company.

Jacor CEO Randy Michaels says, "The acquisition of EFM along with Premiere propels Jacor to the forefront of programing content." With the purchase of EFM, Jacor controls the syndication of Rush Limbaugh's and Dr. Dean Edell's shows.

Premiere President/CEO Steve Lehman and existing Premiere management will continue their roles as Premiere is folded into a division of Jacor. The deal is expected to close this summer. ■

R I D I N G G A I N

Spanish spoken here

San Francisco-based sports talk radio broadcaster Sports Byline last week launched *Deportes Byline Americas*, a national radio sports show entirely in Spanish.

Deportes will feature interviews with Spanish-speaking sports personalities, including Jose Canseco, Oscar De La Hoya and Chi Chi Rodriguez. The program, airing Monday through Friday, 10 p.m. to 1 a.m. ET, is hosted by leading sports broadcasters Danny Gonzalez and Orlando Alzugaray Jr.

Gonzalez delivers play-by-play coverage of the Houston Rockets and the Houston Astros in Spanish. Alzugaray hosts a local sports program in Spanish for WINZ(AM) Miami.



Danny Gonzalez

Metro expands Capitol coverage

Metro Networks has acquired the Washington News Network, an independent TV news operation based on Capitol Hill in Washington. WNN provides customized video news feeds, primarily covering news from the Hill and the White House, to 85 TV affiliates.

Metro will offer WNN's services, which will include customized stories, to exist-

ing Metro TV affiliates. Combined with WNN affiliates, the Metro TV networks comprise more than 150 stations in 50 markets. WNN will also offer Metro's radio news division with customized actualities, soundbites and full interviews from Washington.

NAB gives Crystals

Ten stations were recognized for their efforts to improve the quality of life in their communities with

National Association of Broadcasters' Crystal Awards in Las Vegas last week. The winners: KBHP(FM) Bemidji, Minn.; KKBT(FM) Los Angeles; KMAS(AM) Shelton, Wash.; KMBZ(AM) Kansas City, Kan.; KWOA(AM) Worthington, Minn.; WJLS-FM Beckley, W.Va.; WKLY(FM) Rochester, N.Y.; WLTE(FM) Minneapolis; WMMX(FM) Dayton, Ohio; and WSM(AM) Nashville.

Radio mergers total \$13.4 billion

A report by Veronis Suhler & Associates finds that \$13.4 billion changed hands in radio mergers in 1996, up from \$1.5 billion in 1995. The average value of transactions between publicly traded radio groups last year was \$97 million, Veronis reported.

Some 143 radio mergers or acquisitions took place last year, compared with 75 similar deals in 1995 and only six such deals in 1991. By contrast, 48 mergers or acquisitions took place among TV groups in 1996, Veronis reported.—DP

Cable

April 14, 1997

What's your vision for Liberty?

My vision essentially is to continue the things we've been doing. Liberty's objective has always been to maximize the value of our stock. I wouldn't expect any dramatic changes. Obviously, Peter and I have different styles.

There's been a good deal said about discussions between Liberty and Fox Sports, Liberty's interest in Fox Sports perhaps going back to News Corp. Can you discuss the status of those discussions?

No. I would characterize them as discussions as distinct from negotiations. There have been discussions and there may be more discussions. People have asked why we would want to [sell], and it comes back to our basic philosophy, which is that every day we come in here and look at our collection of assets and say, "Is there something we can be doing to either make them more valuable or convert them into some other sort of asset?" If somebody comes to us and is interested in paying what we think is a full price reflective of the value of our assets, we have to give consideration to that.

If Liberty sold the sports programming interests to News Corp. and spun off Time Warner assets, Liberty would become a smaller company. Is that in Liberty's future?

I reject your initial premise. The only way we get smaller is if we sell an asset for cash and distribute the cash to our shareholders. That is far and away the least likely outcome in any conver-



LIBERTY'S Deal Maker

Robert "Dob" Bennett, 39, may not have the high-profile media exposure of his predecessor, Liberty Media Corp. President/CEO Peter Barton, but he's widely acknowledged as Barton's peer in the deal-making arena.

In the seven years he's been at Liberty as CFO and Barton's sidekick, Bennett has proved his business acumen. With Barton's recent departure and Bennett's elevation to president/CEO of Liberty, one of the cable industry's biggest and most active programming entities, Bennett will be in the spotlight.

Among the key issues that had been facing Liberty were its own spin-off from TCI and the spin-off of its 9% interest in Time Warner. Those issues were made moot last week, at least temporarily. In the light of a likely unfavorable ruling from the IRS, TCI decided to hold on to those interests, at least for now.

In the following interview with *BROADCASTING & CABLE's* Denver bureau chief Price Colman, Bennett discusses Liberty's present and future.

sation with anyone. A more likely outcome is that we would trade one asset for a different asset. If we sold something for cash, which is highly unlikely, we'd reinvest the cash in something—invest in another business, acquire another business or buy back our stock. If we sold something for cash and bought back some of our stock, we would be smaller—but I think our shareholders would be wealthier, which is our overriding objective.

[Sports] is important programming to have, and it has been a wonderful investment for us. I'm not saying it's not going to continue to be a wonderful investment. But if we see an opportunity to realize the future value of that investment and convert it to something else, it's something we have to look at.

But we are not walking around with a for-sale sign on our sports businesses.

There has also been some discussion about the sale of International Family Entertainment.

I can't say very much about it. It has been speculated and I think reported that IFE is interested in associating itself with a strategic partner that can provide some of the things it feels it needs, namely access to content. There have been conversations with News Corp. and others about some sort of relationship.

There are programers who have said in essence that a digital tier is a purgatory for programing. How does that work for Liberty?

Where you stand depends on where you sit. If you are a fully distributed cable network, distributed to 60 million or 70 million homes, and a cable operator says, "Look, what I'd really like to do is take you out of 94 percent penetrated and put you into this [digital tier] that we hope will be 25 percent to 30 percent penetrated across our systems in a couple of years" that's a pretty short conversation. But to look at it solely as a negative is not right. If you have a small service, a young service, it may be your only hope for distribution. Likewise, if you're a company like Discovery or Encore that says "here's an opportunity for me, without jeopardizing my core business, to offer five new services to the market with very low incremental cost," it's a tremendous economic opportunity.

The flip side is that it's something of



“Would I watch a 24-hour sports news network from ESPN?

Yes.

Would I like getting scores and highlights all the time?

Yes.

Would I call my cable operator to get ESPNEWS?

Yes.

Would I dance the Macarena to get ESPNEWS ?

Never.”

-Tom Miller, C-TEC Cable Customer



The 24-hour sports news network from ESPN.
Visit our website at espnetsportszone.com

an economic imperative. If you're one of the fully distributed networks and your advertising business model is based on a certain share of eyeballs and you have a sudden proliferation of channels, it's reasonable to assume your share of those eyeballs will be reduced. It's really just the grocery store model. As shelf space expands, people who occupy the shelves need to quickly create more products to absorb their proportional share of the shelf space. Here's a sudden opportunity for lots of incremental revenue for little incremental cost. To program pretty much anything costs \$20 million to \$25 million a year. You've got to have at least 20 million subs to support a traditional programming service. Digital is not going to have 20 million subs. So you'd better come up with a model that works at 1 million or 2 million subs, because otherwise you'll go broke.

Sports has been a real strength of DBS providers. That has to have been good for those who have held the rights to that programming. If Liberty does some sort of deal with News Corp. for the Fox Sports stuff, it appears there is the potential to lose a pretty significant revenue stream as a result.

DBS in terms of its importance to the business is not necessarily any more important to the regional sports business

than it is to any of the other businesses. To the satellite business, having the regional sports is important. It's critical.

In addition to discussions about Liberty and Fox Sports, there has been talk of Liberty doing something with Cablevision. With NBC's investment in Rainbow, is there still an opportunity there for Liberty?

We are partners with Cablevision in Chicago, San Francisco and Philadelphia as well as in Prime Network and NewSport, and we have long worked diligently with our counterparts at Cablevision to try to find a way to rationalize our respective regional sports businesses. So far we have not been successful, but it's an effort that continues. In this case, what I mean is possibly putting them under a common management team. The three that I mentioned are managed by Cablevision, and the rest are managed by Fox Sports. Short of that, having a formal affiliation relationship with those businesses at the Fox Sports level, providing their national programming to those entities, would be a worthy objective. Also in New York, with their MSG business.

Where would you like Liberty to be a year from now?

I would like to think that all of our busi-

nesses have successfully accomplished what they set out to accomplish this year: Discovery's successful launch of Animal Planet as well as development of some of their international businesses. Continued growth at Encore. Wider distribution outside of TCI for Starz. Completion of the turnaround for HSN. Beginning of the implementation of various strategies for the Silver King stations, greatly assisted by the recent must-carry ruling. The regional sports businesses—we converted to the Fox Sports brand late last year—sort of reinforce and establish themselves in the market, particularly the advertising market, which means establishing them with the consumers; developing their national programming concept with the Fox Sports News, national network programming that we're providing to our regionals and others.

At the operating level, those are some of the highlights of what each of the businesses is doing. If they all achieve those objectives, Liberty will have grown tremendously in value. In addition, we are sitting on \$300 million cash, and we have access to quite a bit more. Hopefully, we will have been successful in finding lucrative places to invest that money, and the company will be much more valuable than it is today. ■

TCI comes to terms with Disney, ESPN

Deal may set tone for other network-operator negotiations

By Price Colman

TCI Communications consummated crucial carriage deals last week, signing multiyear contracts with Disney Channel and ESPNEWS and extending contracts with ESPN and ESPN2.

Although the participants declined to disclose terms of the deals, all acknowledged that the agreements permit TCI to determine how the nets are tiered. As a result, system operators will have a certain autonomy in determining on which tier a net is placed. New TCI president Leo Hindery has stressed putting local programming decisions in the hands of local system managers. For TCI, that's a departure from years past, when not only carriage contracts but also tier placements were typically negotiated at the corporate level.



Although Hearst Corp. owns 20% of ESPN, the Walt Disney Co. is essentially the corporate parent of all the nets, either directly—The Disney Channel—or through its ownership of ABC for the ESPN services. TCI also negotiated carriage deals for an unspecified number of ABC and Hearst O&O broadcast stations.

The deals mark a milestone for TCI. ESPN is widely perceived as one of the most expensive programming services, and negotiating an equitable carriage agreement was a major hurdle for TCI.

While networks and operators alike keep a tight lid on carriage fees, sources said ESPN was looking at hiking its existing fee—reportedly about 60 cents per month per subscriber—to about 90 cents. By working out what to all appearances is a mutually beneficial agreement, TCIC and Disney may have

Watching a sit-com won't make you funny.



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So unchain your brain about programming as usual,
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*Beta research, November '96



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set the tone for negotiations with other parties. Still to come for TCI: carriage agreements with numerous Time Warner, Viacom, Fox and NBC cable nets.

"It's a good, strong starting point," said Chuck Kersch of Neidiger Tucker Bruner, a Denver financial services firm.

Likewise, it's an important step for The Disney Channel, which typically has been offered as a premium service on TCI systems. With the increased flexibility to offer the channel on an expanded basic tier, which it has done recently in some systems, TCI may be able to quell some of the criticism over rate increases. For The Disney Chan-

nel, greater exposure can translate into more viewers, which is attractive to advertisers.

"This agreement with TCIC will further increase our exposure to a far larger potential audience," said Anne Sweeney, president, The Disney Channel and executive vice president, Disney/ABC Cable Networks.

All parties characterized the deals as a plus.

"We are extremely happy with these agreements, and our customers should be too," said Hindery, who's also president of TCIC.

"We're thrilled that we were able to get a major distribution commitment [for ESPNEWS]," said Ronni Faust,

spokeswoman for ESPN.

TCIC's plans for an aggressive roll-out of its ALL TV digital cable service and ESPN's desire to gain carriage for its start-up ESPNEWS may well have given TCIC greater leverage than it's had in the past.

"TCI, I think, is selling them on the fact that they're going to roll out digital widely, rapidly," said Mark Riely of Media Group Research. "Therefore, a commitment to roll out [ESPNEWS] on digital is not a hollow promise."

Hindery has said he intends to offer ALL TV to as many as 10 million TCIC homes by the end of this year and to as many as 20 million or more by fall 1998. ■

Showtime fights for screen time

HBO remains dominant, but rival is moving in right direction

By Joe Schlosser

Three years ago, when Jerry Offsay took over as president of programming at Showtime Networks, he wasted little time unveiling a plan to boost the flagging fortunes of the premium channel.

At the time of Offsay's arrival, HBO was all but crushing Showtime in the premium market with its mix of original pictures, award-winning series and a handful of sports programs. Today HBO still dominates, but with a slew of original films and series of its own, Showtime has begun to nibble into HBO's pie.

Showtime's market share rose from 27.9% in 1995 to 28.4% in 1996, according to data compiled by Paul Kagan and Associates. In the meantime, HBO lost ground, dropping from 72.1% to 71.6%. Analysts at Kagan say it may dip below 70% by year's end.

Showtime's overall revenue and cash flow were up last year as well. Revenue increased 12.5%, to \$699.7 million, up from \$622.1 million in 1995. Cash flow improved 18.9%, from \$75.8 million to \$90.1 million.

HBO currently has 21.9 million premium subs, while Showtime counts 9.5 million, says Kagan. Both networks have spawned sister premium channels. HBO has Cinemax, HBO2 and HBO3; Showtime has The Movie Channel and Flix under its umbrella Showtime Networks Inc.



The cast rehearses for Showtime's '12 Angry Men,' scheduled to debut in December. The original production will star Jack Lemmon, George C. Scott, Tony Danza, Edward James Olmos and Ossie Davis.

"What we saw was that the ratings of our theatrical movies were declining every year," Offsay says. "We were getting customer feedback saying we were running the same thing over and over again, that we needed some variety."

"And, most important, we were being told by our consumers that there was nothing available on our channels that they couldn't see some other place first."

Offsay says Showtime's problems



HBO's original production 'In the Gloaming,' stars Glenn Close and Robert Sean Leonard, both pictured, as well as Whoopi Goldberg, Bridget Fonda and David Strathairn. It debuted Sunday, April 12. The production marked the directorial debut Christopher Reeve.

stemmed from a combination of overplayed movies, competition from HBO and the entry of pay-per-view networks into the market. HBO had already showed the way in original productions and series; an occasional top theatrical release was no longer good enough to keep subscribers content.

Offsay realized it was time for Showtime to prove its value to the consumer.

"The aim is to do something different in the marketplace," he says. "But if you

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see someone else who is doing good work and HBO is doing very good work, you can't help but admire it.

"We want our programming to be better and more diversified than [HBO's]. We want to learn from what they have been doing and go one step further."

Offsay says such a realization became clear after Showtime premiered

the hit film "Four Weddings and a Funeral" shortly after his arrival. The film received a "thimbleful of ink," he says. But when Showtime introduced an original special a few months later, it got a lot of coverage.

"It showed up everywhere. People wrote about it, others talked about it," he says. "The network got free promotion.

Starz! hopes to pick up what others leave off

Rejected scripts will get another chance at growing network

By Joe Schlosser

While most of the attention in the premium cable channel business goes to HBO and Showtime, lesser known Starz! is getting into the act, literally.

Starz! now claims more than 5 million premium subscribers and has movie release arrangements with Universal Pictures,

Hollywood and Touchstone, Disney and Miramax. Several hit films, including "The Nutty Professor," "Phenomenon," "The Rock" and "The English Patient," are heading to Starz!, not HBO or Showtime.

Now Starz! is set to roll out an original film every three months and is discussing plans to produce a few original series. Encore Entertainment President Steve Bell says five-year-old Starz! is going after unusual and rejected scripts, not the more traditional ones HBO and Showtime are producing.

"We are competing against established giants like HBO and Showtime who have been around for 20 years," Bell says. "We are looking for an opportunity with original pictures to gain recognition and critical acceptance. We want people to know us better."

Bell says the two films now in production are prime examples of the network's direction. *A Call to*



'Escape from Atlantis'

Remember starring Joe Montegna, and *The Ripper* were both scripts that were rejected by the larger networks and film studios.

"We want material that is unusual," Bell says. "If a script has been kicked around, we'll take a look at it just for that reason alone."

Bell says Starz! began producing original films nearly two years ago and plans to increase production to eight original films a year by 1999. The network has already produced two suspense films, a family picture and a handful of science-fiction films.

"We've decided to chart our own course into areas where others might find the content a little specialized, a little soft or maybe not the kinds of things they need to do to get the ratings," he says.

New network BET Starz! is slated to produce four original films and four original documentaries this year, Bell says. ■

It was incredible."

Showtime will have 20 original films in 1997. Some of those will come from a recently announced slate of nearly 30 pictures featuring some top Hollywood talent which will air during the next 18 months. The cast and production teams for Showtime originals include Barbra Streisand, Sela Ward, Elizabeth Perkins, Gregory Hines, F. Murray Abraham, Peter Falk, Jack Lemmon and George C. Scott. The network will have a total of seven original series, 22 episodes each, starting this fall. Co-owned network The Movie Channel will have 12 original motion pictures.

Jeff Flathers, an analyst with Paul Kagan and Associates, says Showtime has showed it is willing to "pay to play."

"If Showtime is willing to continue to open its pocketbook like it has already, it is going to start paying off in the long run," Flathers says. "What you may see is the continual erosion of HBO's revenue share."

Offsay says Showtime is not spending "Hollywood" rates to attract the big names, though.

"We are absolutely awed by the willingness of the talent to squeeze in a movie for us between their high-paying features," he says. "Actors are willing to work for us for 10 cents on the dollar—or less—of what they would normally get for doing a film."

Offsay says many actors and first-rate producers are working for Showtime for \$100,000 or less. As Hollywood continues to produce such films as "Twister" and "Dumb and Dumber," he says, top actors are searching for high-quality scripts, no matter the location.

But the competition—and some analysts—think that Showtime is getting more involved with original pictures and series for another reason. Showtime, which is owned by Viacom, has exclusive theatrical movie contracts with MGM, Phoenix, Paramount, TriStar, Castle Rock and Polygram. But compared with the deals HBO has with Time Warner, Showtime could be getting the short end of the stick when it comes to top box-office films.

"HBO has Time Warner behind it—one of the top two media empires in the world," Flathers says. "HBO gets pictures from Castle Rock, New Line and Warner Brothers funneled to it. It gives HBO a real advantage.

"Don't get me wrong. Viacom has a



*Nielsen Media Research, PNF, 4/31/96 VPVH All Basic Cable Networks, 4-Sun 4-11P. Qualifications available upon request. **Comedy Central/J. Walter Thompson Responsiveness Study 1996. Study conducted among following networks: A&E, C&N, Comedy Central, Discovery, ESPN & TV, TNT, USA. For details, call David McFarland at 212-767-8770.

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whole host of movies behind it as well. In terms of size, though, they just can't keep up with Time Warner."

HBO U.S. Networks President John Billock says Showtime has been practically forced into its present position, citing the network's loss of its licensing agreement with Disney studios. In the fall Disney will enter into a release agreement with Starz!

"With the loss of Disney, they are down to just a few studio deals," says Billock. "With what they have left, going in the original picture direction seems like the right thing to do."

Annually, HBO produces about half the number of original pictures that Showtime does. HBO officials say they are now making nine original pictures a year and plan to make a maximum of 15 per year soon.

"HBO treats its made-fors [original pictures] like the studios treat their theatricals," says Chris Albrecht, HBO's president of original programming. "There is a campaign designed to promote every one of them. In all cases HBO likes to think of their originals as theatricals."

Network officials would not comment on how much the network spends on marketing and promotion. But Billock says HBO's advertising and marketing budget is larger than Showtime's entire programming budget.

"I would say they make very little impact with their original programming," Albrecht says. "I don't quite understand what their movie philosophy is. They make an enormous number of original movies with very little money."

Offsay would not say how much Showtime spends on promotion or programming per year, but admits that the network spends far less than HBO in promotion.

"It's all a question of financial goals and financial resources," he says. "We have chosen to put our money into the programming. The commercials and advertising are very nice, but I'd rather have three original movies a month."

As for original series, HBO clearly dominates the category, with anywhere from eight to 14 airing in a given month. It has created an animated series division, which will produce two shows in the fall; it has award-winning weekly series like *The Larry Sanders Show*, and it has regular special events like stand-up comedy and concerts. HBO officials say budgets for the various series are equal to if not bigger than those of the major broadcast networks. ■

50

PEOPLE'S CHOICE Top Cable Shows

Following are the top 50 basic cable programs for the week of March 31-April 6, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 97 million TV households.

Program	Network	Time (ET)	HHs. (000)	Rating		Cable Share
				Cable	U.S.	
1. Rugrats	NICK	Tue 7:30p	2,921	4.2	3.0	6.9
2. Rugrats	NICK	Mon 7:30p	2,882	4.1	3.0	6.5
3. Rugrats	NICK	Fri 7:30p	2,687	3.8	2.8	7.3
4. Rugrats	NICK	Sat 7:30p	2,607	3.7	2.7	7.2
4. Rugrats	NICK	Thu 7:30p	2,604	3.7	2.7	6.4
4. Hey Arnold	NICK	Mon 8:00p	2,600	3.7	2.7	5.4
7. Rugrats	NICK	Wed 7:30p	2,527	3.6	2.6	6.2
7. Movie: "City Slickers II"	TBS	Sun 9:00p	2,595	3.6	2.7	5.8
9. WCW Wrestling	TNT	Mon 9:00p	2,478	3.5	2.6	5.1
10. Rugrats	NICK	Sat 8:30a	2,374	3.4	2.4	12.2
10. Blues Clues	NICK	Tue 12:30p	2,372	3.4	2.4	10.4
10. WCW Wrestling	TNT	Mon 7:55p	2,366	3.4	2.4	5.1
13. Tiny Toon Adventures	NICK	Sat 9:00a	2,287	3.3	2.4	11.1
13. Hey Arnold	NICK	Wed 8:00p	2,282	3.3	2.4	5.2
13. Doug	NICK	Tue 7:00p	2,296	3.3	2.4	5.8
13. Doug	NICK	Mon 7:00p	2,331	3.3	2.4	5.6
13. MLB/Yankees @ Mariners	ESPN	Tue 8:00p	2,324	3.3	2.4	5.2
18. Kenan & Kel	NICK	Sat 8:00p	2,244	3.2	2.3	5.9
19. Doug	NICK	Fri 7:00p	2,198	3.1	2.3	6.4
19. Secret World of Alex Mack	NICK	Tue 8:00p	2,170	3.1	2.2	4.8
19. M. Sendaks Little Bear	NICK	Tue 12:00p	2,179	3.1	2.2	10.0
19. Blues Clues	NICK	Mon 12:30p	2,169	3.1	2.2	9.2
19. Movie: "Deadly Matrimony, Part 2"	LIFE	Sun 6:00p	2,135	3.1	2.2	5.9
19. Movie: "In the Shadow of Evil"	LIFE	Mon 9:00p	2,098	3.1	2.2	4.6
25. All That	NICK	Sat 8:30p	2,079	3.0	2.1	5.3
25. Kablam	NICK	Fri 8:00p	2,118	3.0	2.2	5.5
25. Secret World of Alex Mack	NICK	Thu 8:00p	2,079	3.0	2.1	4.7
25. Doug	NICK	Thu 7:00p	2,088	3.0	2.2	5.5
25. Doug	NICK	Wed 7:00p	2,070	3.0	2.1	5.5
25. Rugrats	NICK	Tue 9:00a	2,073	3.0	2.1	10.9
31. Hey Arnold	NICK	Sun 11:00a	2,027	2.9	2.1	9.0
31. Doug	NICK	Sat 7:00p	2,058	2.9	2.1	6.0
31. Tiny Toon Adventures	NICK	Sat 9:30a	2,023	2.9	2.1	9.7
31. Rupert	NICK	Tue 10:00a	2,032	2.9	2.1	11.0
31. Busy World of Richard Scarry	NICK	Tue 9:30a	2,047	2.9	2.1	11.2
31. Happy Days	NICK	Mon 8:30p	2,020	2.9	2.1	4.1
31. Tiny Toon Adventures	NICK	Mon 6:30p	1,992	2.9	2.1	5.1
38. Rugrats	NICK	Sun 10:00a	1,965	2.8	2.0	8.8
38. Rugrats	NICK	Fri 9:00a	1,935	2.8	2.0	11.1
38. Gullah Gullah Island	NICK	Tue 11:30a	1,964	2.8	2.0	9.8
38. Muppet Babies	NICK	Tue 10:30a	1,924	2.8	2.0	10.3
38. Busy World of Richard Scarry	NICK	Mon 9:30a	1,958	2.8	2.0	10.1
38. Rugrats	NICK	Mon 9:00a	1,971	2.8	2.0	10.5
44. WWF Wrestling	USA	Mon 7:57p	1,911	2.7	2.0	3.9
44. Hey Arnold	NICK	Sun 10:30a	1,905	2.7	2.0	8.5
44. Clarissa Explains It All	NICK	Mon 6:00p	1,907	2.7	2.0	5.1
44. Rocko's Modern Life	NICK	Mon 5:30p	1,922	2.7	2.0	5.8
44. M. Sendaks Little Bear	NICK	Mon 12:00p	1,857	2.7	1.9	8.2
44. Rupert	NICK	Mon 10:00a	1,906	2.7	2.0	9.8
44. Movie: "Deadly Matrimony, Part I"	LIFE	Sun 4:00p	1,858	2.7	1.9	6.3

Sources: Nielsen Media Research, Turner Research

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Lifetime jumps into the game

Rising interest in women's sports prompts new division

By Joe Schlosser

Lifetime wants to capitalize on the increasing interest in women's sports by creating a new division—Lifetime Sports.

The network, which bills itself as "Television for Women," plans to air live weekly telecasts of WNBA games in addition to a variety of sports specials centered around women. Lifetime officials say they intend to add other women's sports, both professional and amateur, including soccer and Olympic sports.

"Not only are we capitalizing on the interest in women's sports, but I think it is somewhat of a self-fulfilling prophecy," says Lifetime President Doug McCormick. "This was the natural progression. We are TV for women, and we're here to blaze some new trails."

McCormick says Lifetime's regular viewers may be turned off at first, but he believes that, over time, the programming will catch on.

"Our viewers are going to have to choose whether to watch our sports programming or change the channel," he says. "To be frank, we might have to suffer some short-term hits in ratings."

Then again, McCormick says Lifetime is not geared toward ratings, but to "filling the gap" in women's pro-

graming.

On June 27, the network will begin airing games from the newly created women's professional basketball league, the WNBA. It will carry a game each Friday night during the regular season and provide additional coverage during the play-offs. Lifetime joins NBC and ESPN in broadcasting the WNBA, which is a venture of the National Basketball Association. McCormick thinks the higher numbers for last month's NCAA Women's Basketball Tournament demonstrate growing interest in the sport.

The June 27 game will be Lifetime's first live sporting event. Lifetime is currently in discussions with some of basketball's top female announcers and former players for its broadcast crews.

McCormick says programming costs are keeping Lifetime from profession-



Launching Lifetime Sports were: Linda Lindquist, publisher of 'Yachting' magazine; Lynette Woodard, WNBA Cleveland Rockers player; Val Ackerman, president of the Women's National Basketball Association; Doug McCormick, president and CEO of Lifetime Television; Indy Car driver Lyn St. James, and drag car racer Shirley Muldowney.

al tennis and golf, but officials from both sports have approached the network regarding early-round tournament coverage.

"It's a little out of our league for now," McCormick says. "We are not here to compete with existing sports venues; we are really here to shine new light on new sports or sports that have not traditionally been covered."

McCormick also says a weekly half-hour show devoted to women's sports, similar to that of ESPN's *SportsCenter*, may be in the works. If Lifetime can find the right venue and advertisers for such a show, he says, it will happen. "Again, that is something that is not available out there," McCormick says. "So we are looking into it."

In addition to its WNBA coverage, Lifetime is producing four *Breaking Through* specials to be hosted by actress and "A League of Their Own" star Geena Davis. The first installment, *Breaking Through: Women Behind the Wheel*, will air May 22—the night before the Indianapolis 500—and will explore the obstacles faced by female drivers.

Asked if Lifetime could ever become entirely devoted to women's sports or spin off a sports network, McCormick says: "In the next few years, if we were to get stronger and stronger, that could happen. I never say no to anything." ■

Abby Terkuhle back at MTV

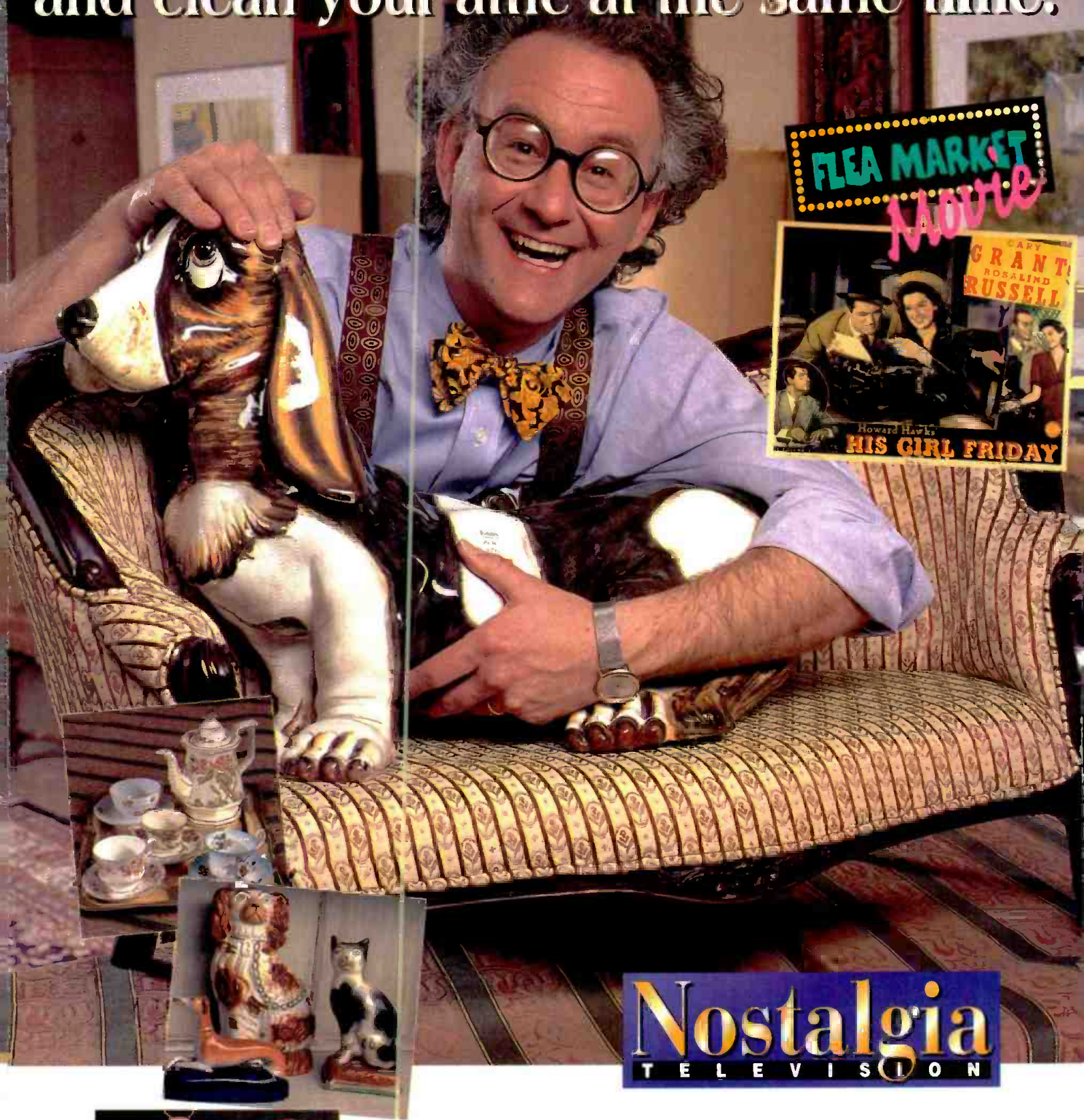
MTV has tapped one of its veteran creative executives to head the network's new animation division.

As president of MTV Animation, Abby Terkuhle will oversee development and production of animated series for the network, in addition to his regular duties as MTV's executive vice president and creative director. Terkuhle has been a top executive with MTV since 1986.

MTV parent Viacom signaled its intent to invest heavily in adult-oriented animated series last September with a pledge to spend \$420 million on animation production over the next few years. Terkuhle is credited with shepherding the music video channel's expansion into the animation field with such offbeat series as *Beavis & Butt-head* and *Aeon Flux*. —CL



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PacBell Digital TV on track

Pacific Bell's wireless cable service in Southern California is set for a spring launch, according to Susan Petoletti, PacBell spokeswoman. Speculation that the rollout of Pacific Bell Digital TV service would be delayed several months was prompted by news of the dissolution of Tele-TV, originally formed as the programming arm of PacBell and other Baby Bells with wireless cable plans. PacBell has yet to announce a launch date or details about programming and pricing, but Petoletti says the rollout schedule has not been affected by the demise of Tele-TV's partnership of PacBell, Nynex and Bell Atlantic.

Tune-in time

The cable television industry last week featured "Tune In to Kids and Family Week," which emphasized children's and family programming and included participation by 80 cable nets. The effort, which ended April 13, included yesterday's airing on 20 channels of *The American Family and Television: A National Town Hall Meeting*, hosted by journalist Linda Ellerbee and featuring Ted Turner, Time Warner vice chairman; Leslie Moonves, president of entertainment, CBS Entertainment; FCC Chairman Reed Hundt, and Marcy Carsey, principal of Carsey-Werner Co. The April 5 *TV Guide* featured a 24-page special section that included highlights of prime time family programming on cable for the week, editorial features and a section on critical viewing and Cable in the Classroom.

Box booster

Digital cable will allow cable operators to compete well with DBS and other competitors. General Instrument CEO Richard Friedland said at a Washington Metro Cable Club luncheon last week. General Instrument sells digital cable equipment and cable modems to the cable industry. "Consumers have an insatiable appetite for content," he said. Friedland, whose company this summer will split into three compa-



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USA Networks Chairman Kay Koplovitz and actress Kathy Baker were in Washington last week for a reception and screening of USA's original production, 'Not in this Town', about a woman (played by Baker) who fights back against the hate groups in her Montana town. The production is part of the cable network's Erase the Hate public service campaign. Shown above with Koplovitz are (l-r) Representative Rick Hill (R-Mont.), Senator Max Baucus (D-Mont.) and Senator Conrad Burns (R-Mont.) who, according to the network, have agreed to sponsor a bill declaring April 30 Erase the Hate Day.

nies, said 500 channels is no pipe dream and that even 1,000 channels is possible because of new compression technology. "Whatever capacity is available, someone will fill it with something people want." More than any other factor, customers' willingness to pay for services will determine the speed of digital rollout, Friedland says.

Basic increase

Basic cable network households increased 8.4% in first quarter 1997, growing to 19.08 million from 17.6 million during the same quarter last year, according to the Cabletelevision Advertising Bureau. That gives cable an average 19.7% rating in all U.S. television homes, up from 18.4% during the same period last year. Basic cable's share was up 9.8%, to 32.6%, in fourth quarter 1996 from 29.7% last year.

Surf's up

The cable Internet service @Home will use General Instrument's Surfboard modems. Comcast will be the first @Home investor to roll out the

service, in Philadelphia. Comcast initially ordered 5,000 Surfboard modems and plans to order as many as 50,000.

Speaking their language

International Channel, a joint venture of Liberty Media and JJS Communications (John Sie, principal), has reached a long-term affiliation agreement with the National Cable Television Cooperative (NCTC) to offer multiple-language programming to independent cable television firms. NCTC represents independent cable operators with more than 7.5 million subscribers in the U.S.

FX lineup

Former Minnesota Vikings wide receiver Cris Carter and former Detroit Lions head coach Wayne Fontes will announce World League football games for FX this year. FX has also added to its lineup former New York Giants and Jets punter Dave Jennings, former Buffalo Bills and Indianapolis Colts linebacker Ray Bentley and former NFL quarterback Matt Robinson, who also is the radio

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voice of the Jacksonville Jaguars. World League Weekend kicked off April 12 at 1 p.m. ET.

Down under in Borneo

Outdoor Life Network explores the caves of Borneo in *Adventure Quest: Borneo—Subterranean Explorers*. The program will air May 14 at 8 p.m. ET/PT. The show was produced by five members of the National Geographic Society who are photographing the expedition for the magazine.

Spicing up infomercials

Spice Entertainment is teaming with Williams Worldwide Television to create infomercials for Spice. Two subsidiaries, Spice Direct and Williams Infomercial Network, will deliver infomercial programming via Telstar 4 satellite.

Tyson fight delayed

Showtime will have to wait awhile for its next big Tyson payday. The much ballyhooed heavyweight championship rematch between Evander Holyfield and Mike Tyson was post-

poned last week because of a cut over Tyson's left eye, which Tyson's plastic surgeon feared would become severe after many blows to face. The fight was rescheduled for Saturday, June 28, but will remain at the MGM Grand in Las Vegas. Pay-per-view profits should not be affected by the postponement, a Showtime spokesperson said. MGM Grand spokesman Bill Doak says rescheduling arena space was no problem and that the costs incurred are "not material." Tyson sustained the injury after being head-butted while sparring one month ago.

Chatting at MSNBC

MSNBC's Web site has launched News Bulletin Board, a place for readers to discuss top news stories of the day. Subject categories include politics, international affairs, business, technology, opinion, commerce and sports.

HBO's add

HBO has added tennis professional Zina Garrison Jackson to its team of broad-



casters for the upcoming Wimbledon coverage. Garrison Jackson will interview players before and after matches.

Rogers, Shaw @Home in Canada

Canadian cable companies Rogers Cablesystems and Shaw Communications have invested in @Home Network to create the WAVE@Home Internet service in Canada. WAVE is Rogers' existing Internet service and @Home is a joint effort of MSOs TCI, Comcast and Cox. The companies will focus on customized, local content. The service will reach approximately 5 million households, which is more than half the Canadian cable TV market.

UK broadcasters on studio spending spree

UK terrestrial broadcaster Channel 5 has clinched a studio output deal with Warner Bros. for U.S.-released feature films in 1997 and 1998. Sources say Channel 5 paid an estimated \$140 million for the deal, which includes 190 titles from Warner's library, including "Batman," "Driving Miss Daisy" and "Lethal Weapon 2." Rival ITV, which also bid for the Warner films, has reached a similar deal for the rights to Universal's first-run theatrical movies released in 1996-97. The multimillion-pound deal covers 32 titles and a back catalogue of films. In attaining the rights ITV unseated the BBC, which had had a similar deal with Universal for the past eight years.

Dutch treat for Universal

Dutch cable operator A2000 says a pay-per-view output deal with U.S. studio Universal is "almost ready." A2000, owned 50% by US West, launched its PPV service, MovieHouse, last month and has PPV deals with Warner Bros., MGM and 20th Century Fox. MovieHouse made up of six channels, shows 30 movies a month for an average Df17.95 (\$4.20) per film.

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Technology

MS/Intel/Compaq looking for digital 'receivers'

Triumvirate plans to engage all content providers on DTV standards

By Richard Tedesco

The Microsoft/Intel/Compaq DTV show is ready to make the rounds of satellite broadcasters and cable networks.

That was the word from Craig Mundie, senior vice president of Microsoft's consumer platforms division. He indicated that if broadcasters are unresponsive to the trio's call to discuss DTV technical transmission standards, the three PC companies will simply carry the message further.

Having dropped the ball in the broadcasters' court, the three won't wait long for a return volley. "It's not at all clear to us that if the terrestrial broadcasters decide they don't like this [discussion], satellite broadcasters and cable people

won't be interested," Mundie says.

"It's going to be interesting to see how people move. People are already beginning to move today, even without digital source material, into these advanced services. And we think that there's going to be impetus for all broadcasters to do this."

The Big Three PC team expects to start taking its message to DBS and cable programmers this week, according to Mundie. "It's not like this is somehow reserved for terrestrial broadcast," he says. "In fact, you can see a lot of the principles here really are designed to...allow extension



beyond what may be reasonable with the U.S. broadcasting environment."

Major broadcast networks were briefed in advance on the Microsoft/Intel/Compaq presentation at NAB. An executive from NBC, Microsoft's MSNBC partner, would say only that discussions about the progressive scan proposal were

"ongoing."

Microsoft is launching a satellite-delivered Internet service with DIRECTV this summer. And it already has software developed for the "intelligent" electronic program guide that Mundie promoted at NAB. That software will be incorporated into Memphis, the latest iteration of Windows due this year.

The Microsoft/Intel/Compaq proposal calls for phasing in DTV in three stages, starting with a configuration of 480 vertical lines by 704 horizontal lines, aspect ratios of 4:3 or 16:9 and picture rate of 60P. That would graduate to 720 lines by 1280 lines, with 16:9 and 24P, by 2000. The final phase would be 1920 lines by 1080 lines.

Picture quality wasn't the primary consideration of the proposal. Mundie suggested that one interactive aspect of DTV might be to offer viewers alternative camera angles for sports events, produced at low bit rates and less than optimum resolution.

That low-bit-rate strategy indicates an obvious application for Internet connectivity, which fits into the overall picture, Mundie says. He emphasizes that the initiative will proceed. "We're just going to continue with the implementation of this plan. We expect this world is ultimately going to be very competitive."

If the DTV standard is endorsed at Comdex this year, Intel estimates that 20 million-40 million PCs could be equipped to accommodate the standard by 2003.

Datacast drives toward launch

Datacast is set to start field trials of its data broadcast service by early fall, in preparation for a launch at year's end.

The service has been up and running on KNTV(TV) San Jose, Calif., a Granite Broadcasting station, and may stay up on KLAS-TV Las Vegas, one of two stations used for a demonstration there during NAB. By August or September, Datacast expects to have 1,000 receivers for deployment in field tests in several markets, according to John Abel, Datacast president. Stations owned by all three broadcast partners in the venture will probably participate. Along with Granite's San Jose station, Chris Craft's Los Angeles station, KCOP-TV, and either LIN's Dallas station, KXAS-TV, or a LIN or Granite station in Austin, Tex., will carry the signals.

A limited launch late this year is intended to become a broad rollout next year, with as many as 15 stations providing service by the second quarter, says Abel, who has been pleased with the technical tests. "It's working great. It's more reliable than NTSC. It's very rugged," he says.

The demo at NAB displayed a Web page-type page frame with a central window for stored material, video or text. One upper corner showed material from the local station, while a banner ran across the top. Datacast transmits material in the vestigial sideband in the broadcast signal at 500 kbps for download to PCs during downtime. Stand-alone receiving boxes will sell for \$150. Receiver cards for PCs will cost \$100.

Granite, Chris Craft and LIN represent 38 stations. Datacast needs 100 stations to get under way.—RT

Online Video

NetShow, VDOLive gain clients

By Richard Tedesco

Microsoft's NetShow and VDOnet's VDOLive are both drawing significant support for their online streaming technologies in an increasingly crowded field.

National Public Radio will use Microsoft's NetShow server to create *Radio Expeditions*, a series of illustrated audio excursions online, with National Geographic providing visuals. VDOnet's VDOLive will bring comic and pop icon Judy Tenuta to the Internet in June in a nightly talk show produced by the Alternate Entertainment Network.

Both developments exemplify the momentum in entertainment on the Net spurred by streaming. VDOnet has also signed a distribution deal with Compaq Computer, which will offer VDOLive with its own high-end servers to clients interested in creating online content.

Microsoft is planning a spring events series online to promote NetShow,



starting with *Jean-Michel Cousteau: Live in Fiji* over MSN on April 22, as well as a series about UFOs called *Project: Wildfire*. "We're using the events to let users know there are cool things going on on the Web, as well as building awareness for NetShow," says Shannon Perdue, product manager for

NetShow.

AudioNet, which is currently putting C-SPAN coverage online using the NetShow 2.0 beta software, will also do some live events with it in the next few months. JazzFM, London NewsDirect and WebCast Ltd., Net services originating in the UK, also use Netshow software.

NetShow needs the exposure to play catch-up with Progressive Networks, Vivo and VDOnet, all of which have well-established streaming products.

VDOnet counts PBS, MTV and CBS in its current client group. Taggeschau, a daily hour-long newscast from Germany, also uses VDOLive. VDOnet's next offering will be two-way video capability to enable game shows and other interactive vehicles online.

Both VDOLive and NetShow boast an optimum rate of 30 frames per second.

Websites

MTV revamps for Webheads

By Richard Tedesco

MTV got into the Inter-cast act last week, just as it has created a significant online commercial tie to N2K.

Music video viewers can now catch two hours of MTV each day on weekends via PC, along with 24 hours of MTV2 daily. PC content accompanying the video on the screen will provide background information about groups as their music videos are shown and will enable users to buy CDs. "For us, it's the first step in convergence," says Matt Farber, senior vice president of programming and business, MTV, who says the content should appeal to M2's slightly older demographic group.

MTV follows NBC and CNN in launching content for Inter-cast, which last week

added Lifetime TV. The Weather Channel and Home & Garden TV to the list of TV programmers participating. Interested programmers can get content development tools from Intel Corp., which plans to solicit MSOs for the Inter-cast venture.

PC users must purchase \$125 video cards for their machines to receive the Inter-cast signals, which come through the vertical blanking interval of the TV signal.

MTV has constructed an MTV CD Lounge with links to N2K's Music Boulevard sales site, where rock and pop music are marketed under the MTV and VH1 brands. MTV offers editorial content, while N2K handles the business end.

MTV Online's recently rebuilt Website has expanded

content and features hourly news updates. The redesign reorganizes the site into five "channels" for ready access to music, news, MTV on-air information, chat sessions and localized music information. A detachable promotion bar on MTV's home page allows users to "float" on screen to track fresh content while reading other pages.

The site's "Where's the Beat?" section offers information about specific music markets. PC users can get the rundown on concerts and clubs in a given geographic area, as well as local station playlists—connections long sought by MTV.

The new MTV site also features an interactive music magazine, *MetaMusic*, which includes stories and artist databases. The site's

Biorhythms section will soon become a distinct area with expanded background about individual artists and links to their sites. Beavis and Butt-head games also appear.

But music remains the focus. "Our mission is to be interactive entertainment around music," says Matt Farber.

Video clips from *MTV Unplugged* and the top 20 countdown are still available. Live concerts eventually will be on tap as well, when modems and improved online streaming are in place. Although MTV has used Macromedia's Shockwave technology, it isn't committing to any technology just yet. "We're in discussions right now. There isn't a clear winner yet," Farber says.

Technology

April 14, 1997

Special Report: Digital Ad Insertion

CABLE'S TRUMP CARD

Digital Ad Insertion

Technology, which allows customized ads by zones, gives cable leg up over TV stations

By Joan Van Tassel,
special correspondent

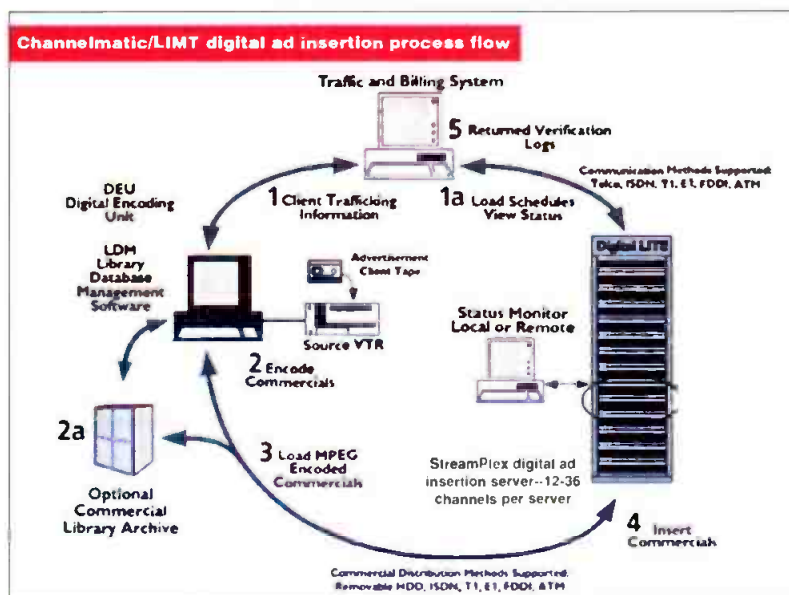
For companies that produce digital advertising-insertion systems, 1996 was the best of years and the worst of years.

A market shakeout left the client-rich leaders with more clients than ever; it sank companies that were unable or unwilling to outfit cable operators with complex integrated packages in the face of high development costs and intense competition for a finite market.

The business has been hot since 1994, when the cable industry began lighting up interconnects in major markets, driven by the gap between cable viewership and cable advertising revenue. Cable companies saw that they were losing out on a rich revenue stream because they couldn't provide fast, high-quality service to local advertisers.

To meet the demand, leader SeaChange maintained a sizzling pace, cornering a solid 60%-70% of overall sales. The company has 150 systems in operation around the world. In January, SeaChange signed up the Interconnect of the Twin Cities, serving nearly 450,000 Minneapolis/St. Paul metropolitan cable households.

Now that so many major markets have installed the systems, the company is building on its expertise, looking



Left: A schematic shows the ad insertion process for Channelmatic's digital-ad insertion equipment.

Below Left: SeaChange Technology's Video Server 100, which brings targeted commercials to geographic zones.



would be the primary means of distributing commercials, but we correctly anticipated that terrestrial-based networks would prevail. Second, our background was in digital technology, and we looked at the problem from a different perspective than the analog TV people. It meant that our products worked well from the beginning."

The second largest vendor of digital ad-insertion systems is Channelmatic, recently sold by IndeNet Inc. to LIMIT AB of Sweden. Its clients include the Detroit interconnect; Time Warner Cable in the Milwaukee interconnect; Cablevision (systems owned by Bill Daniels in northern San Diego County and Palm Springs, Calif.); TCI (Greenville/Spartanburg, S.C.); Booth Communications (Birmingham, Mich.); Century Cable (Owensboro, Ky.); C-TEC Cable (Somerville, N.J.),

to expand into such new markets as satellite-based digital ad insertion and larger-scale video-server applications for video-on-demand and near-video-on-demand systems.

Ed Delaney, SeaChange vice president for sales and marketing, attributes the company's commanding position to two factors. "Most of our competitors thought that satellite delivery

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Special Report: Digital Ad Insertion

and many international cable operators.

Unlike their competitors, the two market leaders focus on software. SeaChange constructs a hardware platform from off-the-shelf, industry-standard components; Channelmatic calls upon Sony for large-scale encoders, servers and storage equipment.

The two leaders have gone head-to-head in several big battles, including a publicized fray to supply the 1.5 million cable household giant, the Chicago Cable Interconnect. The initial November 1995 announcement cited

SeaChange as the probable vendor. But in March 1996 the Sony/Channelmatic alliance emerged as the winner. Insiders say that Sony and Channelmatic low-balled their bid to get the contract.

The software approach seems to be favored by most cable operators. Defunct companies Texscan and StarNet had developed proprietary digital ad-insertion systems and had implemented their products' most important features in hardware.

However, SkyConnect believes that hardware horsepower is key. Making a

decision to stay in the market, the company formed a partnership with Digital Equipment Corp., marrying its software and service to DEC's 64-bit Alpha Servers. "We thought that the market would consolidate. The total market is in the \$700 million to \$800 million range, and that won't support seven companies in perpetuity. Now that consolidation has occurred, our relationship with DEC allows us to look at all the new markets that are opening up," says Michael Pohl, CEO of SkyConnect.

Digital ad insertion: not just for the big guys

Major cable television markets and many geographically concentrated headends of large cable companies have interconnected their operations and installed digital ad-insertion systems. Now this technology is penetrating midsize cable systems, with smaller equipment packages and prices.

Initially, Mike Canizaro wasn't eager to recommend that his company spend \$250,000-\$500,000 to implement a fully operational system. He is advertising manager for Cablevision Business Services Inc., handling advertising, sales, traffic and commercial production for systems owned by Bill Daniels in northern San Diego County, Carlsbad, Delmar and Palm Springs, all California, which total 70,000 subscribers.

"As the business grew, and we started handling more ads, we were overwhelmed with the amount of work to keep an analog system functioning. Someone was always coming in at night and on weekends to service a tape machine or to replace a tape," Canizaro says. He followed the tests and installations of digital ad-insertion equipment for two years before deciding that it was a viable option.

First, he analyzed the financial aspect, considering the time it would take for the system to pay for itself. Then he looked at the competing products. About a year ago, he chose a Channelmatic system because of the company's experience and reputation in the industry, and also because of its location in nearby Alpine, Calif. Installation began in April.

Now, Canizaro is a digital ad-insertion system evangelist, repeating a testimonial he once heard: "Once you get it up and running, your worst day in the digital world will be better than your best day in analog."

However, there were some bad days in the three-week period that it took to get the system to up-and-running status. Channelmatic installed its equipment, but it was up to the headend crew to perform the daunting task of integrating it with the existing traffic and billing systems.

"We warned our advertisers that we were installing a new system and that they should expect a few glitches. We had to offer some make-goods and bonus commercials at the start. We didn't actually lose any advertisers, but we sure lost a lot of sleep," he says, recalling the many hours that passed before the systems could talk to each other.

After a year with the system, Canizaro has nothing but good things to say about digital ad insertion. Even when it breaks down, he says, it is usually easy to correct. He has kept detailed records to demonstrate the value of the conversion from analog to digital. The results:

1. Efficiency increased; the run-rate in analog was 95%-97%; with digital it is better than 99%.

2. Turnaround time to get a spot on the system declined from three days to one day, resulting in the addition of several new advertisers that placed local retail ads on the system.

3. Advertisers can keep multiple spots on the server, raising the number of archived spots from 100 to an infinite number.

4. Advertiser retention is improved because quality is higher and timing is more accurate.

5. Advertisers can run spots of different lengths, whereas it is difficult to program analog spots of any length other than :30.

6. The number of network ads increased from 14 to 17, which brought in Disneyland as a client for Nickelodeon.

7. Expendable cost of videotape of \$25,000 is saved and replaced by a fixed capital cost.

8. Maintenance costs are reduced to almost nothing.

9. Labor costs are cut by 25%-40% because editing, dubbing, troubleshooting, maintenance and repair tasks are largely eliminated.

Canizaro says, "You get to the point where it's irresponsible to wait, because you are losing so much money by not having digital ad-insertion capability." —JVT

"You get to the point where it's irresponsible to wait, because you are losing so much money by not having digital ad-insertion capability."

—Mike Canizaro

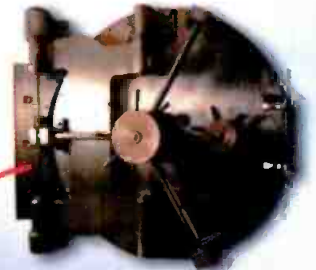
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Special Report: Digital Ad Insertion

The SkyConnect/Digital team's strategy seems to be working. They recently closed a series of deals, adding the Adelphia Cable interconnect in Buffalo, N.Y., a Time Warner system in Milwaukee and a TCI system in Reno to their roster. AdLink, the southern California interconnect, also uses the DEC hardware platform.

In addition to customers who are replacing analog ad-insertion systems with digital

technology, a larger than expected source of SkyConnect's business is coming from operators who are upgrading their digital equipment. According to Doug Zirkle, president of SkyConnect's ad-insertion division, the company predicted that the life of a system would be four to five years, but it is finding that operators are replacing gear within two to three years.

"The upgrades are associated with our ability to integrate and produce rich feature sets that are now demanded by the industry," Zirkle says.

The bottom line is enhanced both by greater income and by lower expenses, agree vendors and cable companies. The rewards that operators reap from



Michael Pohl, CEO of SkyConnect, which makes ad-insertion equipment, says many customers are upgrading digital equipment.

installing digital ad-insertion equipment stem from several features that the technology makes possible.

For example, the turnaround time to put a spot on a cable system shrinks from several days to less than a day. This reduction allows cable systems to respond to supermarkets and other retail businesses that want their spots to run as soon as possible. The greater reliability of digital equipment is

also important, reducing the failure rate from 4%-5% to 1% or less, which increases advertiser satisfaction and raises revenue.

Interconnects, which tie together different systems owned by the same operator or by different cable companies into a synchronized local ad-insertion program, also give advertisers a new flexibility. Zoning lets them send different commercials to different neighborhoods on the same channel at the same time, allowing them to customize their pitch to fit the demographic characteristics of audience segments within the same market. This capability gives interconnected cable operators an advantage over TV stations that

send the same signal to all households in their broadcast area.

The digital picture is superior as well. Jerry Berger, manager of video-server technology for Sony, calls the company's encoding algorithm a significant market advantage for its system. "Picture quality is going to be the most important factor in the future, especially in light of the FCC's decision to go ahead with digital television. It means that cable and broadcast will compete over the quality of their picture...and we've raised the bar for everyone."

The surviving digital ad-insertion companies agree that there is probably a strong market ahead. Internationally oriented SeaChange and Channelmatic stand to gain a substantial number of customers around the world as cable new-builds continue to proliferate in many countries.

The technology itself also is evolving to meet the needs of satellite broadcasters and over-the-air television stations. However, cable operators will receive the greatest benefits from digital ad-insertion technology for years to come because of the quality and custom-tailoring options provided by interconnects and zoning.

Although other delivery systems may take advantage of the reliability and the lower maintenance and labor requirements of digital technology, only cable operators will be able to offer flexible zoning options to advertisers. ■

Large cable systems spot opportunity

By Joan Van Tassel,
special correspondent

Greg Hall is a pioneer. As director of technical operations for TCI Media Services, he has supervised more than 60 digital advertising-insertion system installations throughout the country.

Hall is reluctant to say he holds the record, because Time Warner, Cox and Continental also have put the technology in many of their systems. But any way you look at it, it's a heck of a lot of installations.

His last big job was in Seattle, one of the last major markets to be interconnected. In Seattle, he put in SeaChange equipment. In Santa Cruz,

Calif., he installed recently a SkyConnect/DEC system for the first time, and says he was impressed. "They did a great job, and I plan to commit more business to them," he says. Hall praises those vendors and also speaks highly of Channelmatic, another ad-insertion-system company that has sold to TCI.

TCI began placing digital ad-insertion systems in its headends in 1994 and 1995. By Jan. 1, 1996, the company had outfitted 22% of its systems with the ad-insertion systems. By Jan. 1, 1997, that number had increased to 60%.

TCI expects to have 80% penetration by 1998. Now that Hall has participated in so many installations, he can see the big picture of the process,

as well as its parts.

Typically, the job takes 30-90 days, depending on how many headends are involved. No matter how many participating headends there will be in the finished system, the work must be done one headend at a time.

The first task is to install the central encoding station and a master video library where the spots are digitized and encoded, but you light up one headend at a time, he says.

At the headend, the first task is to wire the facility and make room for the new racks, even though they will replace some analog racks. The manufacturer usually joins the process at this point, and engineers and technicians from both organizations set up the new

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Special Report: Digital Ad Insertion

hardware. Then the equipment must interface with legacy hardware—and sometimes software, such as maintenance, traffic, verification and billing programs. Finally, there's testing, tweaking, retesting and re-tweaking, until the system is up and running smoothly and reliably.

The results, Hall says, are worth the money and time spent to acquire and install the systems. There are some savings. VCR maintenance declines and videotape expenditures cease. But more important, income rises.

"There is a definite incremental cash-flow impact derived primarily by our ability to add more networks in which we can insert ads. On the average, we've gone from 14 to as many as 24 networks," Hall says. He likes other advantages offered by the technology. Video quality is enhanced, and doesn't degrade over time. The integrity and reliability of the system as a whole are improved. And turnaround is much faster because there is no editing or dubbing; he notes that the time it takes to get commercials on the systems declines from about a week to a

day or less.

TCI's next project will be to integrate its traffic and billing systems with the digital ad-insertion systems. Hall believes that it will streamline the verification and billing process for TCI and its customers.

For Hall, digital ad-insertion technology has proved to be a great benefit to the company's advertisers as well as to TCI. It's fun to have a wonderful new technology, but it must have a tangible benefit for the customer. In the end, he concludes, it all comes down to money. ■

Cutting Edge

By Glen Dickson

Tape House Digital, New York, handled visual effects for "The Next Thing," a 30-second Grey Advertising spot for Panasonic's DVD technology. THD visual-effects designer/artist Cari Chadwick and director of visual effects Michel Suissa used Discreet Logic's Inferno and Flame to create graphic sequences for the spot, which illustrate DVD's capabilities by focusing on a DVD viewer's face. Some scenes contain up to 30 composite layers. "The key challenge was to blend the various live-action and graphic elements into a cohesive look," Chadwick says.

Pinnacle Systems, Mountain View, Calif., is purchasing the Deko titling systems product line and technology, including the TypeDeko character generator from Digital Graphix of Bloomfield, Conn. Pinnacle expects to pay Digital Graphix \$5 million in cash, and assume liabilities of approximately \$1 million, and will position the Deko line along with its

existing Windows NT-based graphics systems. "Traditional video equipment, proprietary hardware boxes dedicated to a single function, is fast becoming obsolete," says Pinnacle President-CEO Mark Sanders. "Today, broadcasters need the flexibility and dependability of tools based on standard computer platforms and operating systems to maintain state-of-the-art operation."

New York City editorial house **First Edition** has installed a Quantel Editbox online nonlinear editor. The Quantel system, located in



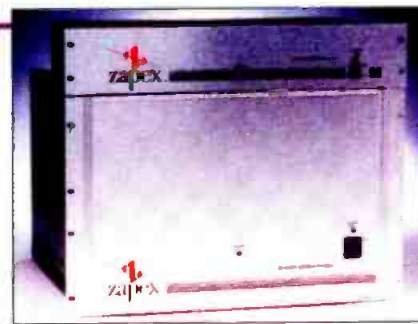
First Edition, New York posted this Popeye's spot on its new Quantel Editbox.

the company's new 5,000-square-foot creative design division, is primarily being used for the post production of short-form television

commercials. "Traditional linear-based customers are loving the Editbox approach, as it enables very quick edit decisions and adds more potential for both planned and unplanned last-minute revisions," says First Edition executive producer Harry Stoiber. "They also have been delighted with the quality of the results."

KERO-TV, the ABC affiliate in Bakersfield, Calif., has installed a 64x64 UTAH-300 analog video/stereo audio router from Utah Scientific. The station's new router features a telephone interface option, which allows the router to be

controlled remotely from a touch-tone phone, which gives newsroom producers the ability to select and view SNG feeds from their desktops. "Prior to the installation of the UTAH-300 routing system, producers in the newsroom had to request a switch from the control room every time they wanted to view a different satellite feed," says Tom Black, technical supervisor at KERO-TV. "Now, produc-



Zapex Technologies' MPEG-2 compression engine

ers simply select the feed they want by punching in a code by phone, and the UTAH-300 transfers the desired feed to their monitor. This eliminates the need for infrequently used control panels in the newsroom."

Zapex Technologies has introduced an MPEG-2 video compression engine aimed at digital satellite services, broadcasters and DVD producers. The product, called the ZX-2000G, is based on Zapex's own MPEG-2 compression algorithms and digital-signal processing hardware technology. "We've created a dedicated video input board," says Zapex vice president of marketing, John Chun. "The whole idea is that we didn't want to be confined by a PC bus, or using a CPU on the side." Chun says the ZX-2000G will be sold to original equipment manufacturers (OEM) with pricing in the "six-figure range."

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In today's world, you have serious questions, and you need serious answers. That's why Philips Broadcast Television Systems Company has been answering your broadcast questions for years. And have we got an answer for you. Introducing the Media Pool Archive System. A complete integrated solution for storing, retrieving, tracking, and most of all playing video to air. The Media Pool Archive System provides you complete integration of the Media Pool video server with a StorageTek® robotic library.

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Cableday launches an exciting new era in ultra-fast-track industry reporting. Every Monday through Friday, **Cableday's** multiple-page editions are *faxed* directly to top-level professionals, including influential decisionmakers at cable networks.

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Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED MANAGEMENT

Assistant Station Manager WMSV-FM - Mississippi State University's noncommercial radio station is seeking an Assistant Station Manager to provide leadership in training student volunteers, scheduling air shifts, supervising the music library, maintaining the station's automation system, and in developing new program ideas for the audiences served by the station, and occasional production duties as assigned. WMSV is a 24 hour per day alternative, jazz, blues, and acoustical format station with a heavy emphasis on public affairs programming. The station serves a 17 county area in Mississippi and Alabama at a rating of 14kw. The station targets young adults from 18 to 35 with timely news, music, and information programming. Minimum requirements: Bachelor's degree in broadcasting, or closely related area, with emphasis in news or production, plus two-years-experience in radio production. Technical knowledge of computer controlled station automation systems will be very helpful. This position is a full-time professional position with full benefits and retirement system. The salary range is \$18-\$22,000. Applications accepted until May 14, 1997 or until the position is filled. Interested applicants should send resume, demo cassette, and three references to Mr. David Hutto, Director, WMSV, PO Box 6101, Mississippi State, MS 39762. MSU is an AA/EOE.

Proven Sales Leader! Visionary regional group, NAB Crystal Award winner, seeking top-ranked sales managers and team builders for its expanding operations in rated Western Virginia markets. Excellent compensation and career development plan. If you can build a winning team, we will support you! Forward achievements and references, in confidence, to Gary Hearl, The Cumberland Group, Box 1480, Richlands, VA 24641.

HELP WANTED SALES

Progressive small market radio station seeking experienced salesperson-sales manager. Must have a proven track record, be energetic and community minded. Excellent opportunity for the right person. Send resume to General Manager, KAGH, Crosssett, Arkansas 71635 or call 501-364-2182. Confidentiality assured. EOE.

HELP WANTED TECHNICAL

Position Available. Radio - Technician - Engineer. Maintain state-of-the-art computerized equipment for FM station, we have a CP to build a second station, 12 translators, satellite uplink system to be installed. Salary and benefits. Christian station in small town - good place to raise a family. Send resume to Don Hughes, KJIL, P.O. Box 991, Meade, KS 67864, 316-873-2991. Fax: 316-873-2755. www.kjil.com EOE.

Radio Chief Engineer: Paxson Broadcasting - 5 years experience required. Knowledge of directional arrays, transmitter, studio equipment, computer systems, audio processing, telephone systems. Fax resume: Roy Pressman 305-999-6100.

HELP WANTED ANNOUNCER

Announcer interested in working in small market. Congenial working conditions, must have news writing experience. Send resume and tape to WTTT, 185 South Washington Street, Tiffin, OH 44883. EOE.

HELP WANTED MISCELLANEOUS

New Radio and Television Network scheduled for launch second quarter 1997. Programming format is mostly talk with a very positive, inspirational theme. Want individual with multiple skills including: affiliate relations, sales, traffic, and on-air experience. Applicant must have positive attitude and be extremely motivated. Send resume and salary requirements to: Mark Haag, c/o TVI, PO Box 169, Southview Mall, Bluefield, WV 24701.

SITUATIONS WANTED MANAGEMENT

General Manager. Outstanding track-record in station development. Two near-total turnarounds completed fast. Programming/Sales savvy. RAB certified. Currently employed seeking new challenge. 1-888-445-2110.

General Manager - Bottom line focused. Sales/programming/technical expertise. You can afford me. Will relocate. Ed. 1-800-827-2483.

Problems with ASCAP, BMI, SESAC? Fees too high, annual financial reports, audit claims? Call Bob Warner today! 609-395-7110. Fax 609-395-7112.

PROGRAMMING SERVICES

Beautiful music is back! with "Music Like No Other." Expect the best! For demo: 1401 New Herman Road, Shelbyville, TN 37160.

TELEVISION

HELP WANTED MANAGEMENT

ABC18/28 (Butte/Bozeman 192), Montana's newest television station, seeks LSM, Station Manager. Station offers quality production, digital master control, no local news, and a staff who works well together and knows the communities. If you have a proven track record in local sales/sales management and want to put your management skills to good use, send resume to: Penny Adkins, CTN, Inc., 118 6th Street South, Great Falls, MT 59405. EOE.

Business Manager: WHAS11 is looking for a business manager with 3-5 years experience in broadcasting. Responsibilities include preparing budgets, financial statements, reporting variances, business analysis, and supervision of staff. College degree with strong analytical, time management and communication skills are necessary. Computer literate with Excel experience. EEO M/F/D/V. Send resume and cover letter to: Cindy Vaughan, HR Manager, HR#710, WHAS11, 520 West Chestnut Street, Louisville, KY 40202.

Traffic Manager: WPTV, the NBC affiliate, is seeking a sharp, experienced Traffic Manager, responsible for managing the station's traffic functions, reporting directly to GSM. Minimum of 3 years experience in a broadcast traffic department. BIAS and personal computer experience required. Must be able to train and develop personnel. Excellent verbal, telephone and written communication skills are crucial. Send resume to Donna Lane, GSM, 622 North Flagler Dr., West Palm Beach, Florida 33401. No phone calls! An Equal Opportunity Employer.

General Manager Posting: Group Operator is seeking an experienced General Manager. Must have proven record in successful station management, and experience in sales (both national and local). Experience with a winning news operation vital. Big three network relationship a strong plus. Excellent people skills, a strong work ethic, team building and strong leadership qualities are a must. Please respond to Box 01108.

Television Station Manager, KQED TV, San Francisco seeks an experienced executive manager to direct KQED television programming, on-air fundraising, productions, acquisitions, and to oversee tv operations and engineering activities. Requires minimum five years executive level television broadcasting experience. Excellent human/labor relations, public speaking, negotiation and community relations skills. Experience working with a diverse, multi-cultural market preferred. Apply/send resume to: KQED, Inc. Human Resources, 2601 Mariposa St., San Francisco, CA 94110-1400 or fax to 415-553-2380. AA/EOE.

HELP WANTED SALES

Account Executive. #1 station in beautiful Charleston, SC looking for team player with solid experience in broadcast sales, good oral and written presentation skills, computer proficient and new accounts development. Candidates should send resumes to: WCSC-TV, P.O. Box 186, Charleston, SC 29402. EOE.

Account Executive: Experienced and ready to sell UPN at one of the top affiliates in the country? Come to work for a great company in an exciting market. Rush your resume to Local Sales Manager, UPN 20/WDCA, PO Box 9662, Washington, DC 20016. Fax#: 301-654-5209. A Paramount Station. Equal Opportunity Employer.

Broadcast Sales: Spanish language network based out of Miami seeks an Account Executive with 3+ years experience in broadcast industry. Proficiency in computer skills helpful. Bilingual a plus. Responsible for Atlanta territory; SE contacts desired. Only self-starters need apply. Base plus commission EOE. Send resume to Box 01115.

KFDA TV Amarillo, Texas, a Southwest CBS affiliate is looking for a General Sales Manager who will ensure the achievement of company goals and objectives. A minimum of three years television sales experience required, and agency and local sales experience is desirable. Send resume to Mike Lee, General Manager, KFDA NewsChannel 10, P.O. Box 10, Amarillo, TX 79105-0010. Equal Opportunity Employer. Fax

Local Sales Manager: Immediate opening in 35th market for bright, aggressive, motivated and detail-oriented manager. This person will direct the efforts of a local sales staff which sells two stations - an ABC affiliate and an independent. We need a creative individual able to maximize revenue using innovative approaches to developing revenue-generating projects that go beyond the numbers. Minimum two years LSM experience required. Send resume to Ellen Vaillancourt, GSM, WLOS/TV, 288 Macon Avenue, Asheville, NC 28804. WLOS/TV is a Sinclair Communications station and an Equal Opportunity Employer.

Local Sales Manager wanted for Washington, DC's only 24-hour cable news source. The right person will lead a team of eight. Ideal candidate will have 2+ years of local sport cable or radio sales management experience. Competitive salary/benefits plus bonus. EOE. Please send cover letter/resume to HR, NEWSCHANNEL 8, 7600 D Boston Boulevard, Springfield, VA 22153 or fax to 703-912-5599.

National Sales Manager. Central Texas WB affiliate is looking for a National Sales Manager with 3-5 years broadcast sales experience. Individual should have independent or cable experience and a proficiency in negotiating, servicing accounts, inventory management and revenue forecasting/reporting. Send resume to Box 01109 EOE.

National Sales Manager. WBBM-TV Chicago, CBS O&O is seeking an NSM to handle national sales. Candidate must possess thorough understanding of ratings, research, pricing and inventory management. Ability to develop strong relationships in national markets. Prior NSM experience and/or national sales office management will be helpful. Send letter of introduction and resume to Susan McEldoon, WBBM-TV, 630 North McClurg Court, Chicago, IL 60611. It is the policy of CBS to afford Equal Opportunity to all, to discriminate against none, to take affirmative action to promote equal employment and advancement opportunity regardless of race, color, national origin, religion, sex, age, sexual orientation, disability, veteran's status, marital status, or height or weight.

HELP WANTED TECHNICAL

**WE PLACE
CHIEF ENGINEERS**
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Pittston, PA 18640. USA
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E-Mail: keyjobs@keystone.microserve.com

Maintenance Engineer: KSAZ-TV, Phoenix has an opening for a broadcast maintenance engineer who can install and maintain production switchers, digital video effects, videotape recorders (BETA and 1"), studio cameras, character generators, graphics equipment and ENG/SNG units. Five years' broadcast equipment maintenance experience required, and DCC General Radiotelephone License and/or SBE certification. EOE. Excellent pay and benefits. Rush resume to John Dolive, VP Broadcast Operations and Engineering, KSAZ-TV, 511 W. Adams St., Phoenix, AZ 85003 or fax to 602-262-0177.

Broadcast Maintenance Technician. Experienced repairing broadcast color cameras, 3/4" U-MATIC, HI-8 and SP-BETA VTRS and camcorders and other studio and field equipment. DOS/WINDOWS and Macintosh PC experience. Proven ability trouble-shooting analog, digital and RF circuits a must. Verbal and written proficiency in English required. 2 years technical school and 2 years work experience after graduation. Apply in person with resume Mon-Thur 8am, first-come first-served to: University of Miami, Human Resources, 1507 Levante Ave., Coral Gable, FL 33124-1410. Fax: 305-284-2854. An Equal Opportunity/Affirmative Action Employer.

Director, Engineering: Four Media Company Asia, a major production, post production, and network origination service provider, is seeking an experienced Director of Engineering to be based in Singapore. This individual will be responsible for defining timelines, costs, and required resources for project execution. Will manage project schedules and budgets. Will liaise with equipment vendors and contractors for projects; uplink providers and clients for day-to-day operations. Projects may include network launches, new production and post production facilities, and technology assessment. Fax or send your cover letter and resume to: Dennis Ang, Manager Operations, Four Media Company Asia Pte Ltd., 30 Choon Guan Street #04-00, Singapore 079809. Fax 65-4202732.

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

Engineer. Roscor Corporation, a world leader in communication systems engineering and integration, has unique opportunities for engineers with a solid background in television systems, transmission systems and satellite communications systems design. Opportunities require applicants to travel and/or live abroad. A minimum of 5 years experience and engineering degree are required. Send resume to Roscor Corp., 1601 Feehanville Drive, Mt. Prospect, IL 60056, or fax them to 847-803-8089, to the attention of V. Schwantje.

Can you shoot and edit multiple stories a day using betacam equipment? We are looking for several highly motivated shooter/editors to join our growing staff of professionals based in Washington, D.C. Each day you will shoot and edit stories of international interest. Send resume and reel to Mobile Vide, 1620 Eye Street, NW. Suite 100, Washington, DC 20006.

Maintenance Technician-WFSB, a Post-Newsweek station, is seeking candidates for maintenance tech to maintain/set up and repair broadcast equipment used for studio and remote broadcasts. Knowledge of transmitter operations a plus. Must have excellent troubleshooting skills and be an excellent communicator. Send resume to Michael Hayes, Eng. Mgr., 3 Constitution Plaza, Hartford, CT 06103-1821. EOE.

San Diego's public broadcast station, KPBS, seeks a TV studio maintenance engineer for new state-of-the art production and broadcast technical plant currently under construction. Candidate should be service-oriented, self-starter, skilled and experienced in all aspects of television engineering including installation and maintenance of studio equipment, both analog and digital. High degree of computer literacy and proficiency in microprocessor and digital communications technologies is desired. Two years of maintenance experience in broadcast or high end production environment required. Salary commensurate with experience, knowledge and skills. Salary range: \$2840 - \$3757 per month. Applications and full position description are available. San Diego State University, Personnel Services, 3rd Floor Administration Building, 5500 Campanile Drive, San Diego, CA 92182-1625. Specify job: KPBS - Equipment Technician II. Recruitment closes on Friday, May 30, 1997. SDU is an Equal Opportunity Employer and does not discriminate against persons on the basis of race, religion, national origin, sexual orientation, gender, marital status, age or disability.

Television Broadcast Maintenance Technician: WZZM-TV is seeking a television maintenance technician. Must have previous experience in the maintenance, troubleshooting and repair of broadcast television and/or related equipment, and possess good computer and mechanical skills. Candidate must be willing to work flexible hours. FCC General Class License or SBE certificate important, experience with transmitters and remote production a plus. WZZM-TV is owned by Gannet, Inc. and is an Equal Opportunity Employer. Please send resume to: Attn: Bob Kornstadt, WZZM-TV, 645 - 3 Mile Road, NW, Grand Rapids, MI 49544. No phone calls please.

Studio Maintenance Engineer: Beautiful facility, state-of-the-art equipment. Respectable salary. Nice Weather. Hands-on broadcast/video tape experience required. WCBI-TV, Jerrell Kautz, C.E., Box 271, Columbus, MS 39701. Email: jkautz@wcbi.com Fax: 601-329-1004.

Video Graphics Coordinator, Mississippi State University Television Center - A top flight video production facility seeks creative, energetic 3-D animator and designer to lead its video graphics area. The TV Center at MSU is a nationally recognized production unit involved in distance learning, television production instruction programming, live ETV-programs, sports programming, and institutional advancement video production. This hands-on position will serve as a member of a progressive production team to design and animate video segments for broadcast and non-broadcast video programs for MSU. The coordinator will also supervise a staff of student artists, and teach some courses in video animation and graphics for the Department of Art's Electronic Visualization program. Experience with Alias/Wavefront essential - also a working knowledge of Aurora Liberty (or either high-end paint program), Photoshop, Illustrator, and After Effects is very important. This is a full-time professional position that comes with full benefits and retirement program. Salary ranger: From \$25,000 to \$32,000 depending on qualifications and experience. Minimum Requirements: two years experience in video animation with a BFA degree in animation or video graphics; MFA in animation preferred. Interested applicants send resume and three references to: David Hutto, Director, PO Box 6101, Mississippi State, MS 39762. Applications accepted through May 18, 1997, or until position is filled. MSU is an AA/EOE.

Master Control: CNN Master control responsibilities are to include: switching and rolling commercial and programming, loading program and commercial files, managing break content, timing taped programming, and overseeing outgoing signal for content and quality. Applicants will be expected to learn new technologies as they are implemented in the department. Duties may expand to include camera robotics, pre/post production, and other responsibilities as assigned. Applicants are required to have one (1) year live news master control or three (3) years general master control broadcast experience. Must have the ability to learn new technology quickly and thoroughly. A self starter who is highly motivated, organized, and able to react well under pressure. Should be able to trouble shoot problems and find solutions instantly. Must be able to manage this position with integrity, a positive attitude, a strong work ethic, and a team player. Knowledge and interest in world and national news required. Location of position is in Atlanta, Georgia. No phone calls please. Please send resume and cover letter to: Paula Wagner, News Production Supervisor, CNN International, 3rd Floor South Tower, CNN Center, Atlanta, GA 30348.

General Assignment Reporter: If you have the ability to enterprise stories - produce high energy live shots and come to work everyday with new ideas. I'd like to see your work. WLFL-TV is the FOX affiliate in dynamic Raleigh/Durham, NC, and did I mention we just won three RTNDAC awards for news excellence. Non returnable tape, any format, resume, etc. to Kevin Kelly, News Director, WLFL-TV, 3012 Highwoods Blvd., Raleigh, NC 27604. EOE.

KATV, the ABC affiliate in Little Rock, is looking for a general assignment reporter with the possibility to fill in anchor. We need an aggressive reporter with a good attitude to join the number one station in the market. At least one year of on-air experience is required. Please send your non returnable tape and resume to Bob Steel, News Director, Box 77, Little Rock, Arkansas 72203. No phone calls please. EOE.

KULR 8 Television, the NBC affiliate in Billings, MT is seeking a News/Public Affairs Director. The candidate ideally will have a degree in Journalism from an accredited institute of higher learning, at least five years of work experience in the field, possess good written and verbal skills, have an affinity for people and the ability to work with others, have the will to win, administrative experience as a News Director/Assistant News Director/Assignment Manager or Executive Producer, and have a sincere desire to live and work in a great, small market television station. KULR 8 observes EEO and all related programs. Send correspondence only to: General Manager, KULR 8 Television, P.O. Box 80810, Billings, MT 59108.

News Director, KDLT-TV, the NBC affiliate in Sioux Falls, SD, seeks news professional to lead news staff to a new level. Prefer candidates with journalism degree and 2-5 years new management experience. Will consider News Producers looking for their News Directors stripe. Send resume to: Gary R. Bolton, General Manager, KDLT-TV, 3600 S. Westport Avenue, Sioux Falls, SD 57106. EOE/MF.

News Director, ABC affiliate in the growing market of Bowling Green, Kentucky, needs energetic, hands-on news manager with good organizational skills. Will consider applicants from assistant news directors wanting to move up. Great opportunity to join a 22 station group. Benedek Broadcasting, and live in the beautiful Blue Grass State. Please send resume immediately to: General Manager, WBKO, Box 13000, Bowling Green, KY 42102. EOE.

News Operation, Upstart News Operation: Here's your chance to get in on the ground level floor of a new and exciting TV news venture. Southeast affiliate starting news department and looking to fill the following positions: Producer - Associate Producers - Assignment Manager - Assignment Editor - Reporters - Anchor/Reporters - Sports Anchor - Videotape Editor. Candidates must have at least 2 years television news experience in a top 100 market. Rush non-returnable videotape, resume, references and salary requirements to Box 01114. Women and minorities are encouraged to apply. EOE.

News Photographer. Must have videography and editing skills, plus creativity and enthusiasm. Also must be familiar with broadcast satellite and microwave equipment. Requires at least one year of experience in commercial TV news. Send tape and resume to Chief Photographer, WTVC, 410 W. 6th Street, Chattanooga, TN 37402. Call 1-800-950-1119 for more information. Equal Opportunity Employer.

News Photographer: WCIV-TV, News Channel 4 needs an experienced photographer. Must be able to shoot and edit high quality television news, sports and specials video. Demonstrated successful storytelling skills. Knowledge of betacam, 3/4" and live ENG equipment. Must be capable of lifting up to 70lbs. Valid drivers license and clean driving record required. College degree in communications or equivalent. Send non-returnable tape and resume to Ron Lee, Chief Photographer, WCIV-TV, PO Box 22165, Charleston, SC 29413-2165. No phone calls accepted. EOE, M/F.

News Reporter: Cover news stories as assigned, develop and maintain beats as assigned, live reporting as required. Newstar computer experience and college degree preferred, at least 2 years broadcast reporting experience required, live experience required, photography and editing experience helpful but not required. Resume, cover letter and non-returnable tape: Pahl Shipley, News Director, KOAT-TV 3801 Carlisle Blvd. NE, Albuquerque, NM 87107. No phone calls, please! <Drug free workplace> *KOAT-TV is an Equal Opportunity Employer*.

Newswriter in Seattle: Want to work in America's #1 city? KING 5 TV, a Belo station, is searching for a talented overnight writer with producing experience. We are number one in the Pacific Northwest and like to promote internally. If you have strong writing skills and can fill-in produce, send 2 copies of your resume to: KING 5 TV, Attn: HR Dept., #97R22, 333 Dexter Avenue N., Seattle, WA 98109. EOE - M/F/D/V.

Photographer/Editor, VHF #1 market news operation is currently recruiting for a full-time staff Photographer/Editor. You must be creative and have solid live truck knowledge with a minimum of five years experience in a top 10 market. If you're ready to move up and compete in the country's top market, send your resume and non-returnable tape to Reply to Box 01112 EOE. MFHV.

Photographer: N.P.P.A. oriented team player wanted to join award winning staff. Minimum 2 years experience in day to day deadline E.N.G. Frequent travel in the nation's largest geographical market. Individual Beta gear. Good medical/dental and 401k plans. Send non-returnable Beta SP or 3/4" tape to: Barry Johnson, Chief Photographer, KTUU-TV, 701 E. Tudor Road, Suite 220, Anchorage, AK 99503-7488. EOE.

Photojournalist - 2 positions open, 3 years experience required. Live truck operation a must. NPPA Workshop preferred. Send tape and resume to Jeff Raker, News Operations Manager, KLAS-TV Channel 8, 3228 Channel 8 Drive, Las Vegas, NV 89109. EOE.

Reporter Anchor - NBC2 in Charleston, SC needs an anchor who can also report. Broadcast degree or equivalent required. Please send resume, references, and VHS tape to: Reporter/Anchor Search, WCBD-TV, 210 W. Coleman Blvd., Mt. Pleasant, SC 29464. EOE, M/F. Final applicants drug screened.

TV News Producer, KWTW is seeking newscast producer with BA and 2 years TV news producing or related experience. Good news judgement and writing skills a plus. Send resume and non-returnable tape to Billye Gavitt, KWTW, PO Box 14159, OK City, OK 73113. EOE, M-F.

HELP WANTED NEWS

KFOR-TV

OKLAHOMA'S NEWS CHANNEL

PO Box 14068
Oklahoma City, OK 73114
Attn: Kay Ashley

NEWS PRODUCER

Good quick and have to be #1? That's the person we need. If you bleed news, call us now, great place to live and work. Rush resume and tape.

ASSIGNMENT EDITOR

We need a do-it-all managing editor with strong management skills. This person must be able to generate stories and aggressively react to breaking news. 3 years experience on assignment desk required. Those who tolerate mediocrity need not apply. Send resume and news philosophy.

EOE.

Anchor/Reporter - WFSB, a Post-Newsweek Station, has a full-time opening for a weekend anchor/reporter. Excellent writing, communications and on-air presentation skills a must. Minimum 2 year TV news anchor/reporter experience. Send resume and tape to Steve Sabato, News Director, 3 Constitution Plaza, Hartford, CT 06103-1821. EOE.

Consumer Reporter: NBC2 in Charleston, SC needs someone who can investigate consumer issues. Candidate must be willing to keep digging until they get to the bottom of the situation. Broadcast degree or equivalent required. Send resume, references, and VHS tape to: Consumer Reporter Search, WCBD-TV, 210 W. Coleman Blvd., Mt. Pleasant, SC 29464. EOE, M/F. Final applicants drug screened.

KLAS is looking for an experienced investigative reporter to join our award winning I-Team. Send tape to Mike Workman, Asst. News Director, KLAS-TV, 3228 Channel 8 Drive, Las Vegas, NV 89109. No phone calls. EOE.

Television News Producer: Creative, organized individual needed to produce weekend newscasts. Please send resume and sample tape (VHS preferred) to Carol Carreau, Assistant News Director, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230. No phone calls please. WTVR-TV is an Equal Opportunity Employer M/F. Pre-Employment Drug Testing Required.

Weather Anchor/News Reporter. NBC2 in beautiful, historic Charleston, SC is still looking for someone to anchor weathercasts and report general assignments. Some experience anchoring weather and reporting preferred. Resume, references and non-returnable VHS tape to Weather Search, WCBF-TV, 210 W. Coleman Boulevard, Mt. Pleasant, SC 29464. Drug test mandatory. EOE. M/F. No telephone calls.

Weather Anchor. Immediate opening for experienced weather anchor. Meteorologist preferred, but not required. Ideal candidate will be an excellent forecaster and communicator. Absolutely no beginners. Send non-returnable tapes, resume, and references to Rick A. Moll, News Director, WANE-TV, 2915 West State Boulevard, Fort Wayne, IN 46808. No calls please. EOE. M/F.

Weather Anchor - Reporter - NBC2 in Charleston, SC needs a morning weather anchor who can also report. Broadcast degree or equivalent required. Please send resume, reference, and VHS tape to: Weather Search, WCBF-TV, 210 W. Coleman Blvd., Mt. Pleasant, SC 29464. EOE, M/F. Final applicants drug screened.

HELP WANTED PROMOTION

Promotion Manager for WFXG-TV. Communications or marketing degree and experience desired. Must be creative with excellent communication skills. Duties include developing and implementing all media advertising and on-air audience promotion. Video production skills, graphics art talent, and web site authoring skills are a big plus! Send resume to Promotion Manager, 3933 Washington Road, August, GA 30907 or apply in person at same address. EOE.

Senior Promotions Manager. Spanish-language television network seeks manager with expertise in sales promotions. Candidate should have 5-10 years experience with excellent writing skills, both strategic and executional insight as well as strong creative marketing skills. Knowledge of broadcast industry and Spanish a plus. Position based in NYC. Send resume to Box 01111 EOE.

HELP WANTED RESEARCH

Research Director. Immediate full-time position in a top 20 market located in California. Looking for Research Director with at least 2-3 years experience who "thinks like a salesperson." Solid benefits, positive working environment. Computer savvy, Scarborough and TV Scan experience a must. Reply to Box 01113 EOE.

Research Analyst: Top Television Group has an immediate opening for a research analyst in Fresno, CA. We require two years of research experience at a local station, syndicator, or network. Working knowledge of Nielsen, Scarborough, Simmons and computer literacy; Excel, Word, and PowerPoint a must. Hard work with opportunity for advancement; bilingual a plus. Send resume to: Personnel Department, 3239 W. Ashlan Ave., Fresno, CA 93722. No phone calls. EOE.

Research & Marketing Director: WDSU-TV, the NBC affiliate in New Orleans, is seeking a marketing professional with sterling credentials to fill the position of Research and Marketing Director. The individual would work with Sales, News and Promotion in preparing solid positioning campaigns. Candidates should have a specific knowledge of all aspects of the broadcast selling process. NSI meter research skills are a must. Expertise in TV Works, Aldus PageMaker, WordPerfect 6.1, Power point, Excel and Media Center software is essential. A marketing background is also imperative in order to recommend implementation strategies. Four year college degree is desired, but is not mandatory with adequate experience. A minimum of two years experience in media sales, agency account services work, client marketing services, brand management or comparable experience is required. WDSU-TV, a Pulitzer Broadcasting station, is an Equal Opportunity Employer. Women and minorities are encouraged to apply. Drug testing and physical required upon hiring. Send resume with references to: Frank Ratermann, General Sales Manager, WDSU-TV, 846 Howard Avenue., New Orleans, LA 70113, or call 504-679-0600. Deadline: 4/25/97

HELP WANTED FINANCIAL & ACCOUNTING

Controller: KHOU-TV, A.H. Belo, Inc. a CBS affiliate in Houston, Texas seeks applicants for an immediate opening for the position of Controller. Position is responsible for all station financial functions. Qualified applicants must possess a degree in accounting; CPA/MBA preferred. Minimum 5-8 years management experience in broadcasting or related field. Send resume to: Linda de Prado, KHOU-TV, P.O. Box 11, Houston, Texas 77001-0011. EOE.

HELP WANTED PRODUCTION

WSB-TV Atlanta needs a Local Programming Producer/Writer. This is a great opportunity for someone who wants to tell compelling stories in long form documentaries and specials. If you have a head for local news, are willing to work hard and have produced and written issue-oriented pieces or documentaries longer than 5-minutes for local commercial TV, we want to see your tape. By April 18, send resume and tape (with only pieces or docs longer than 5 minutes), VHS preferred, to Mark Engel, Director of Local Programming, WSB-TV, 1601 West Peachtree Street, Atlanta, GA 30309. EOE. No phone calls please

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

Newscast Director: KMVT, a drug-free workplace, is seeking a take-charge person to direct our local newscasts. Bachelor degree in communications required and experience desired. Applicant will also perform master control and limited production duties. Must handle deadline pressures and supervise operations crew. Send resume/tape to Jon Stoltz, KMVT, 1100 Blue Lakes Blvd., Twin Falls, Idaho 83301. EOE.

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infinit), Still Store Operators, Tape Operators (Beta), Maintenance (plant systems experience - distribution and patching), Lighting Director Engineer. Employment would commence spring/summer 1997. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Traffic Manager: Manage staff in production of daily broadcast log. Understand and apply FCC rules. Maintain and deliver revenue and inventory reports. Advise sales management of current availabilities and trends making recommendations which impact sport pricing. Proficiency in inventory management is a must. Minimum 5 years broadcast traffic experience with strong supervisory skills. Degree in communications and BIAS Traffic System with Salesline experience preferred. Send resume to John Majkrzak, KBHK-TV, 650 California St., SF 94108. EOE.

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence spring/summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 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.

Senior Producer: WESH-TV, Pulitzer Broadcasting's NBC station located in Orlando, Florida (22nd market) is seeking a Senior Producer to oversee the daily production of live, local afternoon program. Qualified candidates will have 5+ years of progressive experience as a television news producer. Creativity and versatility skills a must. Solid leadership and organizational abilities and excellent interpersonal and written/verbal communication skills required. Familiarity with Central Florida community preferred. College degree preferred. Send resume and non-returnable tape to Kelley Lesperance, WESH-TV, PO Box 547697, Orlando, FL 32854. No phone calls! An Equal Opportunity Employer.

Television Director. WNED-TV in Buffalo, New York is seeking a director for its national and local productions. The successful candidate will be responsible for directing the *Mark Russell Comedy Specials* as well as other productions. Must have several years experience directing in-studio and on-location multiple camera productions and be able to work well with talent and other professionals. Leadership skills are essential as well as mastery over CG's, DVE's and Still Stores. Able to do own switching. Other duties such as editing and producing may be assigned. Resumes to: Executive Producer, Dept. BR, WNED-TV, Horizons Plaza, PO Box 1263, Buffalo, NY 14240. A/A, M/F.

HELP WANTED PROGRAMMING

Program Manager: WGAL 8, NBC, Lancaster, PA, a Pulitzer Broadcasting Company station, is looking for a program manager to join our top-rated team to lead our local programming efforts. The person must have extensive television production experience, possess excellent organizational and interpersonal skills and proven leadership abilities. The program manager oversees the production of a daily 30-minute talk show, numerous local specials and administers the community ascertainment and music licensing processes as well as manages and administers the daily programming functions and is expected to represent the station to numerous local community organizations. Send resume and non-returnable tape to Paul Quinn, General Manager, 1300 Columbia Avenue, Lancaster, PA 17604-7127. No phone calls please. WGAL 8 is an Equal Opportunity Employer, M/F/H.

CREATIVE SERVICES

Director of Broadcast Design: WATE-TV6 is looking for a top notch, creative director of broadcast design. Candidate will be responsible for all on-air graphics, print and special project design. Candidate should have a keen sense of production, good organizational skills, work well with people and be able to meet daily deadlines. Mac and graphics computer skills a must. Candidate should have a minimum of two years television experience in broadcast design. Send tapes and resumes to: WATE-TV6, Attn: Personnel, 1306 N. Broadway, Knoxville, TN 37917. No phone calls, please. EOE.

Paintbox Artist: Looking for someone with an eye for design to work on Quantel Paintbox & Harriet. We need a talented and hard-working individual to create exciting news graphics and station promotion. If you don't mind working evenings or weekends, are looking for a great opportunity to grow your skills, and would enjoy all that Colorado offers, send your best work and resume to Kathy Thaden, 7 NEWS, 123 Speer Blvd., Denver, CO 80203. Equal Opportunity/Affirmative Action Employer.

SITUATIONS WANTED NEWS

T.V. Sports or General Assignment Reporter. Will go anywhere. 1 year editing sports highlights for Washington, DC, area cable station. Hands-on education and internships. Broadcast journalism graduate. This catch-22 thing is getting old. One shot is all I need! Tape, resume, and references available. Contact: Peter M. Adeson, 7620 Willow Point Drive, Falls Church, VA 22042. 703-698-1196.

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CABLE

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Will manage all engineering, maintenance and technical operations for The Home Shopping Network and America's Store channels.

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We offer an excellent compensation package including comprehensive benefits and a company wide discount.

Please send resume in confidence to:

**The Home Shopping Network, Inc.,
Executive Staffing Department/B&C
2nd Floor - Corporate Tower,
2501 118th Avenue North,
St. Petersburg, FL 33716
Fax: 813-556-6928
EOE/MF**

**CHIEF ENGINEER
CATV**

Time Warner Cable of Monroe, LA is seeking an individual to oversee and manage the technical operations of its cable TV system. This person will be responsible for upgrading and maintaining the quality of the cable plant and its technical service. Candidates must have a high school education with an Associate or B.S. in Electronic Technology or Electronic Engineering preferred. Must possess a proven track record of management success.

PRODUCTION COORDINATOR

Time Warner Cable in Monroe, LA is seeking an individual to oversee all TV production activities for its Local Channel. This person must be able to serve as a director/technical director/producer/manager. Must be able to perform single camera EFP and direct multi-camera studio productions. Will perform all aspects of cuts-only, A, X, and A/B editing. Set design and construction will also be required.

An excellent salary and benefits package are offered. Qualified applicants should mail or fax their resume and salary requirements to



**TIME WARNER
CABLE**

**Personnel
Time Warner Cable
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Fax: 318-396-3556**

EOE
M/F/H/V

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Uplink Engineer. TCI's Broadcast Satellite Uplink Center is growing from 275 uplinked services to 400. We need technicians to construct and operate this state of the art facility. Several positions available with responsibilities and compensation dependent on qualifications. Experience with digital video, computer based control systems, RF and broadcast operations desired. DBE, SCTE certification preferred. Drug and background check will be required for employment. Send resume with salary requirements to: TCI National Digital Television Center, Attn: Office 105, 4100 E. Dry Creek Rd., Littleton, CO 80122, or fax to 303-486-3891. EOE.

Shift Manager, Master Control: C-SPAN is seeking a hands-on technical manager responsible for on-air operations. As leader of a 6 person technical crew, responsibilities include staff management, training, scheduling, quality control of on-air product and operations of MC equipment. Candidates should have an interest and knowledge of politics. Must be a team player and possess excellent communication skills. 5 years work experience plus 1 year of supervisory experience required. Shift includes every other weekend and nights. Send resumes to: C-SPAN, Human Resources Department, 400 North Capitol St. N.W., Suite 650, Washington, DC 20001.

HELP WANTED MANAGEMENT

Director, Pricing & Planning. Responsible for developing systems to support information needs of ad sales, finance and senior management. Manage inventory analysis for advertising sales department. Track pricing indexed to budgets, inventory, sponsorships, infotees, specials, direct response, infomercials and website traffic. Manage sales planners and interact with ad sales, research and traffic in updating planning, rating and viewing data. New position. Self starter, flexible with excellent interpersonal communications skills. Candidate must have 8 years business experience including 4 years in media, strong analytical and financial skills. Send resume with salary history to Television Food Network, Human Resources/DPP, 1177 Avenue of the Americas, 31st Floor, New York, NY 10036.

**SITUATIONS WANTED
PUBLIC RELATIONS**

Public Relations/Marketing Professional: 4 years cable/public relations experience. (215,000 subscribers system) managerial experience. New York market radio experience. B.S. Marketing - Syracuse University. M.A. Corporate Communications - Seton Hall University. Catherine Flynn 201-641-3189.

Assistant Professor/Broadcast Journalism. Tenure-track. Ph.D. in mass communication or closely related field and broadcast experience required. Excellent teaching facilities in new building include video/radio production suites, Macintosh/PC labs, full local network connection, television studio, affiliate of CNN NewsSource, for student news program broadcast on city cable; student radio station. Send application, vita, official transcripts of all college degrees, three recommendations to David Muschell, Box 44, Georgia College & State University, Milledgeville, Georgia 31061. Deadline: May 15 or until position filled; beginning September 1, 1997. An Equal Opportunity/Affirmative Action/American Disabilities Act Institution. Women, African-Americans, and other minorities are encouraged to apply.

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HELP WANTED INSTRUCTION

VIDEO TECHNOLOGIES COORDINATOR



Rider University invites candidates for technical support position with main responsibilities for coordinating and supervising the instructional technology of the Rider University TV Studio, Communications Department. Responsible for equipment installation, studio supervision/scheduling and operation, routine maintenance of various production equipment, and production support. Also, equipment support and development, staff training, production work for other campus programs. Position will report directly to the Chairperson of the Communications Department. Experience with electronic media required. Experience in a variety of production/post-production equipment, including Media 100 & PowerMacs, preferred. Bachelor's degree required. Master's in telecommunications, or related area preferred.

Send resume, cover letter, and salary requirements to: **Dr. Howard Schwartz, Chair, Communications Department, Rider University, 2083 Lawrenceville Road, Lawrenceville, NJ 08648-3099.**

Review of applications will begin on April 21, 1997, and continue until position is filled. Rider University is an affirmative action/equal opportunity employer and genuinely seeks a diverse applicant pool. Visit Rider on the Internet: <http://www.rider.edu>.

Radio Station Manager, university student FM. Bachelor's degree and college radio background required. Experience in managing student-run radio and professional radio employment preferred. Full time, 12 month contract, no classroom teaching responsibility, benefits. \$20-23,000. Send resume and statement of station management objectives by May 15 to Dr. Paul Prince, KSDB, Kansas State University, 105 Kedzie Hall, Manhattan, KS 66506-1501. Contract begins June 1. An equal opportunity employer.

Graduate Assistantship leading to M.A. in journalism and communications. Full tuition and \$4,500 stipend for research or media assistant in print or broadcasting two-year program. Renewable 9-month contract. Application deadline May 1, 1997. Successful applicant will be notified by June 1. Contact Dr. David M. Jones, Dept. of Journalism and Communications, Point Park College, 201 Wood Street, Pittsburgh, PA 15222. EEO/AA.

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

Wanted to Buy Equipment: Used Vinten Fulmar Pedestals. Buyer will recondition and pay shipping. Contact Tom Edwards, National Digital Television Center, 4100 E. Dry Creek Road, Littleton, CO 80122. Phone: 303-486-3953, Fax: 303-486-3891

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AM-FM Station for Sale - Central Minnesota location. Single station market. Great growth potential. \$575,000. Inquire only if qualified. Call 320-763-2708.

Rocky Mountain FM, Class A. pending C-3 upgrade. Growth area. close to major ski resort. lots of potential. \$240,000/terms to qualified buyers. Call 716-853-5034.

TV station in Kron, Ohio for sale. \$500,000 or best offer. Call Jim Kelly 203-431-3366.

FOR SALE PRODUCTION TRUCK

Complete Remote Multi-Camera Production Truck. 1989 Ford 350 Econoline. 15-ft. high cube box with roll-up rear door and walk-through doorway. Only 16,000 miles. Ready to do multi-camera production with Sony switcher. Ikegami ITC 735 cameras and Canon lenses. Chyron Scribe CG. color monitors. tape decks. audio mixers. DA's. Intercom systems. headsets, cellphones. IFB and much more. Write, call, or e-mail to complete list. This truck cost well over \$100,000 but due to new satellite live truck, we will let this one go for only \$55,000. Contact M.D. Smith or Tom Stinnett at WAAY TV, 1000 Monta Sano Blvd. Huntsville, Alabama 35801, (205) 533-3131 or md@waaytv.com or stinnett@waaytv.com for complete list.

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 Fasulo at (212) 337-7073 or Sandra Frey at (212)337-6941 .

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

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

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

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No 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: \$2.10 per word, \$42 weekly minimum. Situations Wanted: 1.15¢ per word, \$21 weekly minimum. Optional formats: Bold Type: \$2.45 per word, Screened Background: \$2.60, Expanded Type: \$3.20 Bold, Screened, Expanded Type: \$3.65 per word. All other classifications: \$2.10 per word, \$42 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, 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: \$187 per inch. Situations Wanted: \$93.50 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: \$30 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials; such are returned to sender. Do not use 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

For the Record

<http://www.broadcastingcable.com>

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

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.I.P.—debtor in possession; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m.—meters; mhz—megahertz; mi—miles; TL—transmitter location; w—watts. One meter equals 3.28 feet.

NEW STATIONS

Filed

Ralston, Neb. (BPED-970313MF)—Educational Media Foundation for FM at 88.1 mhz, 6 kw, ant. 75 m., 5800 N. 72nd St., Omaha. Foundation has applied to build FM in Pine Grove, Ore. (see item, below). *March 13*

Grants, N.M. (BPED-970313MB)—Family Stations Inc. (Harold Camping, president, 4135 Northgate Blvd., Suite 1, Sacramento, Calif. 95834) for FM at 90.5 mhz, 1 kw, ant. 798 m., Mt. Taylor, 28 km NE of Grants. Family Stations owns WBFR(FM) Birmingham, Ala.; KPHF(FM) Phoenix; KFRB(FM) Bakersfield, KHAP(FM) Chico, KFNO(FM) Fresno, KEFR(FM) Le Grand, KFRN(AM) Long Beach, KEBR(AM) Rocklin-KEBR-FM North Highlands, KECR(AM) El Cajon/San Diego, KEAR(FM) San Francisco, KFTL(TV) Stockton and KPRA(FM) Ukiah, all Calif.; WCTF(AM) Vernon, Conn.; WJFR(FM) Jacksonville, WWFR(FM) Okeechobee and WFTI-FM St. Petersburg, all Fla.; WFRC(FM) Columbus, Ga.; WJCH(FM) Joliet, Ill.; KDFR(FM) Des Moines and KYFR(AM) Shenandoah, Iowa; WFSI(FM) Annapolis, Md.; WFME(FM) Newark and WKDN(FM) Camden, N.J.; WFBF(FM) Buffalo, WFRH(FM) Kingston, WFRS(FM) Smithtown and WFRW(FM) Webster, all N.Y.; WCUE(AM) Cuyahoga Falls, WOTL(FM) Toledo and WYTN(FM) Youngstown, all Ohio; KOFE(FM) Springfield, Ore.; WEFR(FM) Erie and WFRJ(FM) Johnstown, Pa.; WFCH(FM) Charleston, S.C.; KUFR(FM) Salt Lake City; KTXB(FM)

Beaumont, Tex.; KJVH(FM) Longview and KARR(AM) Kirkland, Wash., and WMWK(FM) Milwaukee. *March 13*

Aurora, N.C. (BPH-970311ME)—Aurora Broadcasting Inc. (Roger R. Ingram, president/55% owner, 178 Big Hammock Point Road, Sneads Ferry, N.C. 28460) for FM at 104.5 mhz, 6 kw, ant. 90 m., Hwy 1912, 1.9 km E of Aurora. Ingram has interest in Nautical Broadcasting Inc., which owns WKJA(FM) Belhaven and WKOQ(FM) Jacksonville, N.C.; is selling WCMG(FM) Latta, S.C.; has applied to build FM in Southern Shores, N.C. *March 11*

Pine Grove, Ore. (BPED-970318MA)—Educational Media Foundation (Richard Jenkins, president, 1425 N. Market Blvd., Suite 9, Sacramento, Calif. 95834) for non-commercial FM at 89.5 mhz, .47 kw, ant. 529 m., Mt. Hood near Timberline Lodge. Foundation owns KLVN(FM) Chowchilla, KLVG(FM) Garberville, KLVN(FM) Kingsburg, KLVCFM Magalia and KLVRFM Santa Rosa, all Calif., and KEZF(AM) Tigard, Ore.; is buying KROL(FM) Las Cruces, N.M.; has CP to build KLVN(FM) (formerly KJFA-FM) Grass Valley and KLVW(FM) Julian, Calif., and FM in Cherryville, Ore.; has applied to build FMs in Ukiah, Calif.; Ralston, Neb. (see item, above); Yukon, Okla.; Klamath Falls and Winchester, Ore., and West Odessa, Tex. *March 18*

Hebbronville, Tex. (BPH-970317MB)—La Nueva Cadena Radio Luz Inc. (Israel Tellez, president/33.3% owner, 2702 Pince St., Laredo, Tex. 78043) for FM at 101.7 mhz, 6 kw, ant. 100 m., near Hwy 1017, .5 km N of Old Hebbronville Cemetery. Tellez owns 33.3% of KTNR(FM) Kenedy, Tex.; has applied to build FM in Brackettville, Tex. *March 17*

Hebbronville, Tex. (number unreadable)—Gerald Benavides (1129 Comal, Corpus Christi, Tex. 78407) for FM at 101.7 mhz, 3 kw, ant. 92 m., E end, E. Beasley St. Benavides owns 25% of KBZO(AM) Lubbock, Tex.; has CP to build FM in Gregory, Tex. *March 19*

Nekoosa, Wis. (BPH-970313ME)—Lyle

Robert Evans (1296 Marian Lane, Green Bay, Wis. 54304) for FM at 105.5 mhz, 2 kw, ant. 100 m. Evans owns WEZR(FM) Brillion, Wis. *March 13*

Nekoosa, Wis. (BPH-970313MH)—Koosa Broadcasting (Todd Robinson, owner, 2321 Devonshire Rd., Ann Arbor, Mich. 48104) for FM at 105.5 mhz, 5.8 kw, ant. 100 m., 3.8 km E of intersection of Rtes. 54 and 80 near Dexterville, Wis. *March 13*

Nekoosa, Wis. (BPH-970313MK)—Bliss Communications Inc. (Sidney H. Bliss, president/owner, 1 S. Parker Drive, PO Box 5001, Janesville, Wis. 53547) for FM at 105.5 mhz, 6 kw, ant. 100 m., N side of SR 54, 4 km E of intersection with SR 80, 4 km E of Dexterville, Wis. *March 13*

Siren, Wis. (BPH-970313MF)—Marigen E. Anderson (1431 270th Ave., Luck, Wis. 54853) for FM at 105.7 mhz, 6 kw, ant. 100 m., NW quarter, Section 15, Township 39 N, Range 17 W. Anderson has applied to build FM in Barron, Wis. *March 19*

FACILITIES CHANGES

Dismissed

San Diego (BP-970218AF)—Quetzal Bilingual Communications Inc. for KURS(AM): change power, TL, ant. *March 26*

Returned

Anchorage (BPED-961023MH)—University of Alaska—Anchorage for KRUA(FM): change ERP, ant. *March 21*

Temple Terrace, Fla. (BMP-961108AB)—WTMP Radio Ltd. for WTMP(AM): change city of license, TL, ant. *March 26*

Argyle, N.Y. (BPED-960815MF)—North-east Gospel Broadcasting Inc. for WNGX(FM): change ERP. *March 20*

Oklahoma City (BPED-960925MA)—Oklahoma Christian College for KOCC(FM): change ERP. *March 21*

Granted

San Diego (BPCT-960701KH)—KSWB Inc. for KSWB-TV: change ant. *March 25*

Shafter, Calif. (BPED-961105ID)—High Adventure Ministries Inc. for KGZO(FM): change ERP. *March 14*

Greencastle, Ind. (BPED-961125ID)—DePauw University for WGRE(FM): change ant., TL, ERP. *March 27*

Cumberland, Md. (BPH-950130IE)—WTBO-WKGO Corp. LLC for WKG(FM): change ERP to 5.5 kw. *March 26*

Lebanon, Mo. (BMPED-960802IA)—Lebanon Educational Broadcasting Foundation for KTK(FM): change ant., TL. *March 26*

Bridgeton, N.J. (BMPED-970219IF)—NJ Public Broadcasting Authority for WNJB-FM: change ant., ERP. *March 21*

Albuquerque, N.M. (BPCT-960624KE)—KLUZ License Partnership GP for KLUZ-TV: change ant. to 1,256 m., ERP to 1,200 kw visual, TL to Landmark Sandia Crest, 24.1 km NE of Albuquerque. *March 18*

BY THE NUMBERS

BROADCAST STATIONS		Service		Total
Service	Total			
Commercial AM	4,906	Commercial VHF TV		559
Commercial FM	5,285	Commercial UHF TV		622
Educational FM	1,810	Educational VHF TV		123
Total Radio	12,001	Educational UHF TV		240
VHF LPTV	561	Total TV		1,544
UHF LPTV	1,211	CABLE		
Total LPTV	1,772	Total systems		11,660
FM translators & boosters	2,453	Total subscribers		62,231,730
VHF translators	2,263	Homes passed		91,750,000
UHF translators	2,562	Cable penetration*		65.3%
Total Translators	7,278	*Based on TV household universe of 95.9 million		

Sources: FCC, Nielsen, Paul Kagan Associates
GRAPHIC BY BROADCASTING & CABLE

Bath, N.Y. (BMP-961113AD)—Pembroke Pines Mass Media NA Corp. for WABH(AM): change ant. *March 21*

Lake Ronkonkoma, N.Y. (BPED-960624-MI)—Sachem Central School District Holbrook for WSHR(FM): change ERP, ant., TL. *March 21*

Harrisburg, Pa. (BPH-960821IC)—WCMB Broadcasting LP for wwkl(FM): change ERP, ant., TL. *March 21*

Pittsburgh (BMPCT-950629KP)—WPGH Licensee Inc. for wpgH-TV: change ERP to 5,000 kw visual. *March 18*

Mayaguez, P.R. (BP-961125AE)—WPRA Inc. for WPRA(AM): change TL, power. *March 26*

San Juan, P.R. (BPH-961106IB)—Cadena Estereotempo Inc. for wioA(FM): change ant., TL, ERP. *March 14*

Fort Worth (BMP-961031AD)—Stuart Gaines Broadcasting Corp. for ktNO(AM): change power, TL, ant. *March 21*

Snyder, Tex. (BMPH-961008IB)—Snyder Broadcasting Co. for KSNY-FM: change ant., TL, ERP. *March 27*

Bellingham, Wash. (BMPCT-960308KE)—World Television of Washington LLC for kbcv(tv): change TL to Mt. Constitution, ERP to 302 kw visual. ant. to 745 m. *March 27*

Bluefield, W.Va. (BMPCT-960531KE)—Living Faith Ministries Inc. for wLFB(tv): change ERP to 3,160 kw visual, ant. to 391 m., TL to 3 km S, 6 km SW of Bluefield. *March 21*

Eau Claire, Wis. (BPH-960828IB)—Phillips Broadcasting Co. Inc. for wBIZ-FM: change ERP, ant., TL. *March 6*

Filed/Accepted for filing

Anchorage (BPH-970207IA)—Pioneer Broadcasting Co. Inc. for KEAG(FM): change ERP, ant., TL. *March 26*

Arizona City, Ariz. (BPH-970312IA)—Brentlinger Broadcasting Inc. for KBZR(FM): change channel from A to C3. *April 1*

Bagdad, Ariz. (BMPH-970317IC)—21st Century Radio Ventures Inc. for KAKP-FM: change ERP, ant., main studio location, class. *April 1*

Pompano Beach, Fla. (BP-970314AH)—HMS Broadcasting Inc. for wwNN(AM): change TL. *March 27*

Albany, Ga. (BPH-970227IF)—Keys Communications Group-WJIZ Inc. for wJIZ-FM: change ant. *April 1*

Eureka, Ill. (BPH-970305IB)—WEEK License Inc. for WEEK-FM: change ERP. *March 25*

Geneseo, Ill. (BPH-970128IA)—Connoisseur Communications of Quad Cities LP for wGEN-FM: change TL. *April 1*

Sycamore, Ill. (BP-970324AA)—DeKalb County Broadcasters Inc. for wsOR(AM): change night TL, power, ant. *April 1*

Owensboro, Ky. (BPH-970317IA)—Tri-State Broadcasting Inc. for wBKR(FM): change ERP, ant., TL, class. *April 1*

Stamping Ground, Ky. (970310IC)—Scott County Broadcasting Inc. for wkYI(FM): change ant., TL, ant. ERP. *March 27*

Baltimore (BPH-970313IB)—Capitol Broadcasting Co. of Baltimore Inc. for woCT(FM): change ERP, ant. *April 1*

Glen Arbor, Mich. (BPH-970318IA)—David C. Schaberg for wTHM(FM): change ERP, ant. *April 1*

La Crescent, Minn. (970319IA)—White Eagle Broadcasting Inc. for kQEG(FM): change ant., TL, ERP. *March 31*

Redwood Falls, Minn. (970320IE)—CD Broadcasting Corp. of Redwood Falls for KLGR-FM: change ant., class., ERP. *March 31*

Union, Miss. (970320ID)—Broadcasters &

Publishers Inc. for wzks(FM): change ERP. *March 31*

Atlantic City (BPH-970313IA)—Radio-Vision Comm. II IP for wZZP(FM): change ERP, ant., TL. *April 1*

Albuquerque, N.M. (970313IE)—University of New Mexico Board of Regents for KUNM(FM): change ERP. *March 31*

Farmington, N.M. (970310IA)—Gulfstar Comm. N. Licensee Inc. for KDAG(FM): change class from C1 to C. *March 25*

Hudson Falls, N.Y. (BPH-970310ID)—Northway Broadcasting Inc. for whTR(FM): change ant., TL, ERP. *March 31*

Kinston, N.C. (BPED-970320IA)—Craven Community College for wkNS(FM): change ERP, ant. *March 27*

Cincinnati (BPH-970307IA)—Citicasters Co. for wwnk-FM: change ERP, ant., TL. *March 26*

Cincinnati (BPH-970307IB)—Jacor Broadcasting Corp. for woFX(FM): change ERP, ant., TL. *March 26*

Ardmore, Okla. (BMPH-970307IC)—KRIG Inc. for kACO(FM): change channel. *March 26*

Reedsport, Ore. (BPH-970305IC)—Fafara Partners for KRBZ(FM): change ERP, ant., TL. *March 26*

Seaside, Ore. (BPH-970314IA)—Dave's Broadcasting Co. for kcys(FM): change ERP, ant. *April 1*

Sioux Falls, S.D. (970320IF)—Midcontinent Radio of S.D. Inc. for KRRO(FM): change TL. *March 31*

Commerce, Tex. (970319IG)—Blue Bonnet Radio Inc. for KEMM(FM): change channel to C2. *April 1*

Gonzales, Tex. (BMPH-970317IB)—Gonzales Communications LP for KCTI-FM: change ERP, ant., TL, class. *April 1*

Changing Hands

continued from page 50

gal Communications Inc., which owns KREA(FM) Ontario and KFOX(FM) Redondo Beach, Calif.

Sellers: ■ KHNR: Community Airwaves Corp., Minneapolis (Christopher T. Dahl, CEO/55% owner); owns KNUI-AM-FM Kahalui and KNUQ-FM Paauilo, Hawaii; KQHT-FM Crookston, Minn., and KBHB(AM)-KRCS-FM Sturgis, S.D.; is buying KMVI-AM-FM Wailuku/Pukalani, Maui, Hawaii, and CP for FM at Bismarck, N.D.; is selling KLGR-AM-FM Redwood Falls, Minn.; KQHT(FM) Crookston, Minn./Grand Forks and KRZZ(AM)-KZPR(FM) and KIZZ(FM) Minot, N.D., and KKA(AM)-KQAA(FM) Aberdeen, S.D. ■ KGU: PSY Radio Partners LP, New York (PSY Radio Inc., general partner [I. Martin Pompadur, co-president]). Pompadur owns KORG(AM)-KEZY(FM) Ana-

heim, Calif.; wicc(AM) Bridgeport and WEBE-FM Westport, Conn.; WQAL(FM) Cleveland; WBRE-TV Wilkes-Barre, Pa., and WUNO(AM) San Juan-wFID(FM) Rio Piedras, P.R.; is selling wTWO(tv) Terre Haute, Ind., and KQTV(tv) St. Joseph, Mo. ■ Dahl is president/9.4% owner of Children's Broadcasting Corp., which owns KPLS-AM Orange, Calif.; KKYD-AM Denver; KCNW-AM Fairway, Kan.; KYCR-AM Golden Valley and wwTC-AM Minneapolis, Minn.; KTEK-AM Alvin and KAHZ-AM Dallas/Fort Worth, Tex., and WZER-AM Jackson, Wis.; is buying wAUR(AM) Sandwich/ Aurora/Chicago, Ill.; wCAR(AM) Livonia/Detroit, Mich.; wJDM(AM) Elizabeth, N.J., and wPWA(AM) Chester, Pa.

Facilities: KHNR: 650 khz, 10 kw; KGU: 760 khz, 10 kw

Formats: KHNR: news; KGU: talk/news

WCSS(AM) Amsterdam, N.Y.

Price: \$190,000

Buyer: Weber Communications of

Amsterdam Inc., Berwyn, Pa. (Kevin C. Cox Jr., chairman/59% owner); no other broadcast interests

Seller: GEM Associates Ltd., Oakton, Va. (J. Taylor Monfort, principal);

owns wBKK-FM Amsterdam

Facilities: 1490 khz, 1 kw

Format: Full-service/talk

Broker: Kozacko Media Services

WTMQ(AM) Columbus, Ga.

Price: \$34,500

Buyer: M&M Partners, Panama City, Fla. (James T. Milligan, general partner/99% owner); owns wVRK(FM)

Columbus and wPNX(AM)-wGSY(FM)

Phenix City, Ala./Columbus. Milligan

and wife Martha Blackmon-Milligan

jointly own 87.5% of Milblack Inc.,

which is selling wDRK(FM) Callaway

and wPFM(FM) Panama City, Fla.

Seller: Latino Community Broadcast-

ing Corp., Columbus

Facilities: 1270 khz, 5 kw

Format: Spanish

—Elizabeth A. Rathbun

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Freedom of the public

EDITOR: I break a long silence on industry matters to commend you on your March 3 editorial, "First Amendment 101." It was a splendid piece in the best tradition of Sol Taishoff or Ed James. Once again, you have stated for all to see that the electronic necessity of regulating the granting of broadcast licenses does not also give regulators the right to intrude into or regulate the content of broadcasting. And the First Amendment to the Constitution states that government does not belong in content. Period.

But once again, these are troubled times in broadcasting. Looking back over more than 50 years in the industry, troubled times were always with us because of the very subject of your editorial. As we pursued our ideal of service to the public, there were great moments of validity and splendor; sadly, there were also rare moments of inanity and downright ugliness. The free public judged us and rewarded us with their attention if we deserved it.

And that was the simple and beautiful equation in the flow of freedom—a free industry serving a free society—and the better we served, the more we achieved and prospered.

But the barbarians were always at the gates of freedom, this enclave that we had built with the public. They have the same traditional agenda, which ignores the fundamental danger that as they tinker with the freedom of broadcast media, they also damage the freedom of the public.

Your editorial wisely states that broadcasters should exercise greater responsibility for the programs they transmit. In this day of multibillion-dollar deals and ownership chaos, the licensees must realize that they have the further responsibility to be aware that freedom—not only theirs but the public's as well—is an essential part of that broadcast license. Yes, as we defend our own freedom, we also defend the public's freedom in the long run. Broadcasters are the keepers at the gates of freedom, and vigilance is still the price. And this, the freedom of the public, continues to be our ultimate responsibility.—*Willard E. Walbridge, corporate consultant, Houston*

Tribute to Gilbert

EDITOR: Dave Gilbert had more jobs in

broadcasting than just about anybody. When he died at the age of 48 on March 28 ("Fates & Fortunes," April 7), he had reported and anchored at 10 television stations with stops in New York, Detroit, Atlanta, Minneapolis, Grand Rapids, Oklahoma City, Bangor, Portland (Maine), Myrtle Beach/Florence and Sarasota.

What made Dave a giant in the broadcasting field is that he mentored scores of young reporters throughout his career. "Big Guy" was the affectionate name he called many of those protégés. I was one of them. When I first met Dave, he was the new high-profile talent at WXYZ-TV Detroit. Dave had arrived from a stint at WNBC New York, where "there were too many stars and I was a million miles from the anchor box." He had arrived in Detroit to make his mark as a weekend anchor. I was breaking scripts as a production assistant on WXYZ-TV's 5 o'clock news anchored by Detroit legend Bill Bonds. While few of the on-air people took time to talk with production assistants, Dave approached me and learned of my interest in becoming a reporter. He later looked at a tape I had put together. His comment was, "Buddy, you're terrible, but stick with me and you'll get good enough to get a job." I took his advice.

On my days off, I began riding in the news van with Dave and his crew. For a 22-year-old fresh out of school, this was exciting stuff. We covered fires, auto plant strikes and the murder of a Detroit strip club owner. Along the way, Dave shared stories of life in "the business" and convinced the crew to shoot stand-ups for my audition tape. While I mechanically recited words and stood as stiff as a tin woodsman, Dave acted like a football coach between takes. I watched and listened to Dave, and I got a first job in Joplin, Mo. Throughout my career, Dave and I stayed in close contact. We exchanged tapes regularly to give each other feedback. At one point he told me I had surpassed my teacher, but I knew this was an overstatement.

Despite Dave's commitment to bringing young broadcasters along, he was a controversial figure. He rejected "ivory tower" journalism as inappropriate to local TV news. Dave believed that his role was to entertain as much as it was to inform. In Detroit, he was known as "walkman" because of his tendency to walk in many stand-ups. In

New York, assignment editors knew him as a reporter who could turn a story into an event. To those who believed that his stories emphasized flash over meat, Dave countered that it was far easier to list facts than to present a story in a compelling way. He could do a live shot better than perhaps anyone else in television.

Dave Gilbert's most memorable contribution was his commitment to the joy of broadcasting. He loved a juicy story and he craved the medium of the unscripted live shot. Those who worked with Dave will remember his constant energy and willingness to help others succeed.—*Evan Rosen, Impact Video Communication, San Francisco*

Bring back beautiful

EDITOR: One of the most successful FM formats of the 1970s was beautiful music. It was an instrumental-based sound that featured the greatest popular music ever written, offered complementary vocals and generated huge quarter-hour audiences—in many cases, upward of seven hours a day!

As someone who was very close to that scene (as VP/creative director for Schulke Radio Productions), my instincts tell me that the first major FM station that switches back to beautiful music and is willing to provide the time and promo dollars will not have to say "show me the money"—or listeners—very loudly.

I know there are stations currently offering what is called easy listening. And a few syndication firms provide music for it. However, it is not traditional beautiful music, and it is not programmed with the special touch that was the secret of SRP's success.

A station or group that has the courage to color outside the lines of today's strict contemporary radio confines and doesn't give a damn if it's called a background-music station (as a matter of fact, I'd make that my image), will find a large disenfranchised audience out there. Radio might also be pleasantly surprised at the younger demos now available to this format—lounge is in!

A broadcaster might have been reluctant to risk it before, but now, with more group-owned stations per market, it makes sense to consider beautiful music as a legitimate alternative format.—*Phil Stout, Cross Country Communications, Glen Gardner, N.J.*

Datebook

THIS WEEK

- April 14-15**—**Kentucky Cable Telecommunications Association** annual convention. Hyatt Regency Hotel, Lexington, Ky. Contact: Randa Wright, (502) 864-5352.
- April 15-16**—Pennsylvania Cable Academy, presented by the **Pennsylvania Cable and Telecommunications Association**. Penn State Scanticon Conference Center Hotel, State College, Pa. Contact: Beth Boyer, (717) 234-2190.
- April 16**—"Digital Actors: Not Just Hype!" panel discussion presented by **New York Women in Film & Television**. The Lighthouse, New York City. Contact: (212) 679-0870.
- April 16**—**Federal Communications Bar Association Foundation** Public Policy Forum featuring keynote speaker Senator John McCain. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.
- April 16**—Benefit to honor the UCLA Film and Television Archives and Leonard Maltin, presented by **Satellite DIRECT** magazine. Eclipse Restaurant, West Hollywood, Calif. Contact: Audrey D'Onofrio, (703) 827-0511.
- April 17-18**—"Cable 101," management education series course presented by the Rocky Mountain chapter of **Women in Cable & Telecommunications**. TCI Bldg., Englewood, Colo. Contact: Kirsten Gee, (312) 634-2535.
- April 18**—**National Press Club** luncheon with featured speaker Barry Diller. National Press Building, Washington. Contact: (202) 662-7500.
- April 18-20**—**Associated Press Television-Radio Association of California-Nevada** 50th annual convention. Crowne Plaza Parc Fifty-Five Hotel, San Francisco. Contact: Rachel Ambrose, (213) 626-1200.

APRIL

- April 21-23**—Cable & Satellite '97, presented by **Reed Exhibition Companies**. Earls Court 2, London. Contact: Andrea Johnston, +44 (181) 910 7866.
- April 22**—Gracie Allen Awards dinner and gala, presented by **American Women in Radio and Television**. Waldorf Astoria Hotel, New York City. Contact: Mary McBride, (703) 506-3290.
- April 23**—18th annual Sports Emmy Awards, presented by the **National Academy of Television Arts and Sciences**. Marriott Marquis Hotel, New York City. Contact: David Beld, (212) 586-8424.
- April 27-30**—**Cable Television Public Affairs Association** Forum. Renaissance Mayflower, Washington. Contact: (202) 775-1081.
- April 28**—Fourth annual **T. Howard Foundation** fundraising dinner. Tavern on the Green Restaurant, New York City. Contact: (703) 549-6990.
- April 28-29**—"Exploring the Full Potential of Fibre & Co-ax in the Access Network," conference presented by the **Institute for International Research**. One Whitehall Place, London. Contact: +44 171 915 5055.
- April 29**—SkyFORUM VII, DTH conference presented by **Satellite Broadcasting and Communications Association**. Marriott Marquis Hotel, New York City. Contact: (800) 654-9276.
- April 29-May 1**—5th annual Direct Response Television West Expo & Conference, presented by **Advanstar Expositions**. Long Beach Convention Center. Long Beach, Calif. Contact: Liz Crawford, (714) 513-8463.
- April 30**—**Federal Communications Bar Association** luncheon featuring Reed Hundt. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.
- April 30-May 2**—The Radio Only Management Conference, presented by **Inside Radio Inc.** The Phoenician, Scottsdale, Ariz. Contact: Kyle Ruffin, (609) 424-6800.

MAY

- May 4-7**—**Claritas Inc.** 7th annual Precision Marketing Conference. Disney Yacht and Beach Club, Orlando, Fla. Contact: (703) 812-2700.
- May 8-9**—"The Power of Partnership," forum for

executives in the telephony, telecommunications, Internet and utilities industries presented by **Federal TransTel Inc.** Crowne Plaza Ravinia Hotel, Atlanta. Contact: (888) 959-5959.

May 8-11—ANIFX, **National Association of Television Program Executives** animation and special effects conference and exposition. Los Angeles Convention Center. Los Angeles. Contact: (310) 453-4440.

May 9-11—**Federal Communications Bar Association** annual seminar. Kingsmill Resort, Williamsburg, Va. Contact: Paula Friedman, (202) 736-8640.

May 11-14—**Canadian Cable Television Association** annual convention and Cablexpo. Metro Toronto Convention Center, Toronto. Contact: (613) 232-2631.

May 12—56th annual **Peabody Awards** luncheon. Waldorf-Astoria, New York City. Contact: Barry Sherman, (706) 542-3787.

May 15—Deadline for call for papers for the **IEEE Broadcast Technology Society** 47th annual Broadcast Symposium. Contact: Dr. Gerald Berman, (301) 881-4310.

May 17—**Geller Media International** 3rd annual Producer's Workshop. Radisson Empire Hotel, New York City. Contact: (212) 580-3385.

May 17—24th annual Daytime Emmy Awards in creative arts categories, presented by the **National Academy of Television Arts and Sciences**. Contact: Harry Eggart, (212) 586-8426.

May 20—**International Radio & Television Society Foundation** awards luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

May 21—24th annual Daytime Emmy Awards, presented by the **National Academy of Television Arts and Sciences**. Radio City Music Hall, New York City. Contact: Harry Eggart, (212) 586-8426.

May 21-24—37th annual **Broadcast Cable Financial Management Association** conference. Hyatt Regency Embarcadero, San Francisco. Contact: Mary Teister, (847) 296-0200.

May 22—**Federal Communications Bar Association** luncheon featuring Supreme Court Justice Antonin Scalia. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

May 26-28—**Brasil Link '97**, Brazilian pay-TV conference and exposition. Rio Centro, Rio de Janeiro. Contact: (281) 342-9826.

May 29—**Foundation for Accounting Education of the New York State Society of CPAs** 1997 Entertainment and Sports Conference. Holiday Inn Crowne Plaza, New York City. Contact: (800) 537-3635.

JUNE

June 2-5—**Electronic Industries Association/Consumer Electronics Manufacturers Association** international spring consumer electronics show. Georgia World Congress Center, Atlanta. Contact: Cynthia Upson, (703) 907-7674.

June 4-7—15th annual **National Association of Hispanic Journalists** convention. Westin Hotel, Seattle. Contact: (202) 662-7145.

June 4-7—Cable-Tec Expo '97, presented by the **Society of Cable Telecommunications Engineers**. Orange County Convention Center, Orlando, Fla. Contact: (610) 363-6888.

June 4-7—Promax and BDA '97 conference and exposition, presented by **Promax International** and **BDA International**. Navy Pier Convention Center, Chicago. Contact: (310) 788-7600.

June 4-7—Reunion of current and former employees and interns of **WHTM-TV/WTPA-TV/WCMB-TV** Harrisburg, Pa. Contact: Dan Rapak, (201) 267-2215.

June 5—**National Academy of Television Arts and Sciences** Trustees' Award presentation. New York Sheraton Hotel and Towers, New York City. Contact: Trudy Wilson, (212) 586-8424.

June 8—**New Jersey Broadcasters Association** 50th anniversary gala, dinner, dance and show. Trump Plaza, Atlantic City. Contact: Millicent McMillian, (888) 652-2366.

June 8-10—"Electronic Retailing: The Global Marketplace," **NIMA International** European Conference. Hotel Loews Monte-Carlo, Monaco. Con-

tact: (202) 289-6462.

June 8-14—18th annual **Banff Television Festival**. Banff Springs Hotel. Banff, Alberta, Canada. Contact: (403) 678-9260.

June 9-10—Joint convention and Mid-Atlantic States Expo of the **New Jersey Broadcasters Association** and the **Broadcasters Association of Maryland, Delaware and the District of Columbia**. Trump Plaza, Atlantic City. Contact: Phil Roberts, (888) 657-2346.

June 9-12—16th annual **Women in Cable & Telecommunications** national management conference. Palmer House Hilton, Chicago. Contact: Jim Flanagan, (312) 634-2343.

June 10-12—Fourth annual Global DBS Summit, presented by **Link Events/Globex** and **DBS Digest**. Hyatt Regency Tech Center, Denver. Contact: (303) 714-4616.

June 11—Radio Mercury Awards, presented by the **Radio Creative Fund**. Waldorf-Astoria, New York City. Contact: (212) 681-7207.

June 11-12—Fourth annual Iberica Link. Spanish and Portuguese pay-TV conference presented by **Link Events/Globex** and **Ipetel S.L.** Meliá Castilla Hotel, Madrid. Contact: 34 1 567 5077.

June 12-17—**20th Montreux International Television Symposium and Technical Exhibition**, Montreux Palace, Montreux, Switzerland. Contact: +44 21 963 32 20.

June 13—**Hollywood Radio & Television Society/IBA** newsmaker luncheon, featuring Ted Turner. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

June 13—**The Museum of Broadcast Communications** 10th Anniversary Salute to Television. Chicago Cultural Center, Chicago. Contact: (312) 629-6005.

June 13-15—ShowBiz Expo West '97, conference and trade show for the entertainment production industry presented by **Variety** and **Reed Exhibition Companies**. Los Angeles Convention Center, Los Angeles. Contact: (800) 840-5688.

June 17-19—Taipei Satellite & Cable '97, conference and exhibition presented by **Cable & Satellite Magazine**. Taipei International Convention Center, Taipei, Taiwan. Contact: +886-2-778-2442.

June 18-21—**Native American Journalists Association** 13th annual conference. Minneapolis Regal Hotel, Minneapolis. Contact: (612) 874-8833.

June 18-22—Talk Radio '97, educational conference, convention and exhibition presented by **The National Association of Radio Talk Show Hosts**. Century Plaza Hotel, Los Angeles. Contact: (617) 437-9757.

June 19—**Federal Communications Bar Association** luncheon featuring Rachele Chong. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

June 20-22—"Civic Journalism: Doing It Daily," workshop sponsored by the **Radio and Television News Directors Foundation** and the **Pew Center for Civic Journalism**. Tiburon Lodge & Conference Center, San Francisco. Contact: Melissa Monk, (202) 331-3200.

June 22-26—UTC Telecom '97, annual telecommunications conference and exhibition presented by **UTC**. Oregon Convention Center, Portland, Ore. Contact: (503) 655-1222.

June 23-25—**Wireless Cable Association** 10th annual convention and exposition. Anaheim Convention Center/Anaheim Marriott Hotel, Anaheim, Calif. Contact: (202) 452-7823.

June 29-July 1—**New York State Broadcasters Association** 36th annual executive conference. Sagamore Resort, Lake George, N.Y. Contact: Mary Anne Jacon, (518) 456-8888.

June 29-July 2—**Cable Telecommunications Association of Maryland, Delaware and the District of Columbia** annual conference. Sagamore Resort, Lake George, N.Y. Contact: Mary Anne Jacon, (518) 456-8888.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

@Home on the 'Net

It seems an unexpected change in direction from the frontlines of Internet architecture at NASA to a high-speed cable Internet access service. It certainly came as a surprise to Milo Medin.

Medin was perfectly happy at NASA when he got the phone call that eventually put him at the center of cable's move into the modem age. But Medin has spent a long time in the midst of the Internet.

"Actually, I started messing around with the Internet back in high school," Medin recalls. He used a 300 baud Novation acoustic-coupled Cat modem to make those first connections.

It wasn't long before he was able to log onto a computer at MIT that gave him an account, enabling him to move files and even send e-mail ("really pretty impressive"). And then he heard about something called the ARPANET and communicated with a box at Moffett Field in Mountain View, Calif., where he later worked. "It was really funny," Medin says, "because in the old days so few people had access. But if you logged into the MIT computer, you could do it."

While studying computer science at the University of California at Berkeley, Medin got a part-time job building computer systems for NASA's Ames Research Center.

Based on his experience with the ARPANET, "I felt strongly that we shouldn't have to use archaic architectures. The whole point about the ARPANET was that it proved you could have different computer systems interoperate." And he was pushing for the sort of protocol that defines the Internet today. "I was this rabid kid from Berkeley so I took no prisoners," he recalls.

Continuing to work at Ames after he received his bachelor's degree in computer science, until 1995 Medin oversaw an operation that expanded the reach of the Internet to 200 connected sites in 16 countries on six continents, including Antarctica. In three hops, he says, you could send a data packet from Sonderstrom, Greenland, via satellite to the U.S. and one more time via satellite, down to a U.S. station in the Antarctic. Unlike other federal agencies, it partnered with the National Defense Department and the National Science Foundation to extend what was then essentially a government/academic information network. "We were eclectic people," he says.

When John Doerr from Kleiner Perkins initially called about the @Home job, Medin thought he was from a law firm, and as he puts it, "talking to lawyers was way down on the bottom of



"One of the things that we really need to do is to make a new vision of people living their lives in a different way."

Milo Medin

Vice president, @Home Network, Mountain View, Calif.; born, Feb. 4, 1963, Fresno, Calif.; BS, computer science, University of California-Berkeley, 1985; software designer, Lawrence Livermore National Lab, Livermore, Calif., 1982-84; software engineer, NASA's Ames Research Center, Mountain View, 1984-95; current position since 1995; single.

the list" of his priorities.

Recent budget cuts at NASA, and Doerr's mention of a mutual friend who had pointed him to Medin, drew Medin into a breakfast meeting with Doerr and Will Hearst, the publishing heir who was a force behind the @Home venture.

After hearing them extol the 10 mbps data rates the cable modem could deliver, Medin dampened their mood by telling them the Internet wouldn't survive the scale of their million-user vision. "I'm one of the people who made the network work," he told them. "You're just pushing the bottleneck somewhere else. You've got a huge problem here." The network was willing to invest the \$800 million he estimated it would take to solve the problem.

It was still hard to make the decision to leave NASA. "I was very happy in the government," Medin says. "I was considered a nut, but I was a useful nut."

But Doerr told him that developing @Home could spark a profound change in the way people live. That was the argument that was persuasive, Medin says, along with the money involved. And, still far from knowing its ultimate impact, Medin is pleased with the move and is enjoying the development process. "We're in the process of deploying this infrastructure. And we're learning a lot about whether we're right about their infrastructure or not," he says.

So far, so good: the system appears to scale well, people are satisfied, and servers are getting faster with more CPU power at less cost. Medin says other networks aren't doing that, and the caching functions in place seem to be working very well. And far from taking all the credit, Medin cites Netscape Communications' Mark Andriesen's big assist in the development.

He's also far from naive about the future. "The marketplace will speak. The thing to do is to watch and see if the subs are satisfied," he says. "It's not just the speed," he adds. "It's that it's always connected."

There have been modem trials, he notes, where people didn't perceive differences from dial-up because of other bottlenecks. But he believes that '97 could prove to be a year when set-top appliances start streamlining. The multimedia cable network standard (MCNS) is under way and TCI is apparently back on course for modem deployments. "One of the things we really need to do is to make a new vision of people living their lives in a different way," says Medin, sounding like a man with a consistent vision. —RT

Fates & Fortunes

BROADCAST TV

R. Scott Steffey, senior writer/producer, WTIG(TV) Washington, joins WOIO(TV) Shaker Heights/Cleveland, Ohio, as marketing director/brand manager.

Appointments at KMOL-TV San Antonio, Tex.: **Missy Evenson**, account executive, United Television Sales, Dallas, joins as national sales manager; **Julia Young** named research director.



Barr

Emily Barr, president/GM, WTVD(TV) Durham, N.C., joins WLS-TV Chicago in same capacity.

Ken Ashley, promotion manager, WFSB(TV) Hartford, Conn., joins WGGB-TV Spring-

field, Mass., as director, marketing and commercial production.

Appointments at KTVU(TV) San Francisco/Oakland, Calif.: **Gregory Bilte**, national sales manager, named local sales manager; **Greg Liggins**, anchor/reporter, WBZ-TV Boston, joins as reporter.

Jim Berman, director, research, WBBM-TV Chicago, named director, programing and research.

Kim Dawson, weekend anchor/reporter, WKOW-TV Madison, Wis., joins KMOV(TV) St. Louis as reporter.

Dan Novak, program services manager, Cox Communications, San Diego, named station manager, Channel 4 San Diego (Cox's newest channel).

Bob Mitchell, director, affiliate marketing, Comedy Central, joins *Good Morning America*, ABC News, New York, as director, marketing/promotion.

David Boylan, VP/GM, WGHP-TV High Point, N.C., joins WTVT(TV) Tampa, Fla., in same capacity; **Karen Adams**, VP, programing and promotion, WGHP-TV, named VP/GM.

Neil Patterson, VP, non-editorial operations, ABC News, New York, named senior VP, finance and operations.

Robert Long, executive producer, World Report, KCAL(TV) Los Angeles, joins KNBC(TV) there as managing editor, *Channel 4 News*.

PROGRAMING



Zarchin

Jim Zarchin, news director, WCPO-TV Cincinnati, joins Cinetel Productions, Knoxville, Tenn., as executive VP/GM.

Mike Boring, national marketing manager, Chambers Production Corp.,

Eugene, Ore., named business manager.

Linda Ross, assistant controller, Turner Pictures Worldwide, joins Hamdon Entertainment, Studio City, Calif., as VP, finance.



Bracey

Appointments at Fox Broadcasting Co., Beverly Hills, Calif.: **Diane Klein**, executive director, sports finance, named VP; **Susan Bracey**, controller, named VP/controller; **Mike Darnell**, VP, specials, named

senior VP.

Paul Gasek, filmmaker, joins Unapix Entertainment's *ESPU* (Endangered Species Protection Unit), New York, as director/writer.

William Allmendinger joins Raycom Sports, Charlotte, N.C., as VP, programing and distribution.

Michael Oesterlin, programing and business analysis executive, NBC, joins 20th Century Fox International Television, Los Angeles, as director, special projects.

Marilyn Slominski, director, programing and acquisitions, Warner Bros. International Channels, joins MGM Telecommunications Group's new full-service marketing, promotion and research department, Los Angeles, as VP, marketing and research.

RADIO

Michael Doyle, general sales manager, WKIX(FM) Rochester, N.Y., joins Pilot Communications LLC, Syracuse, N.Y., as director, sales.

Appointments at ABC Radio Networks, New York



Teich



Garner



Whittington

Jan Teich, director, marketing, ABC Video Inc., New York, joins as director, promotions and merchandising; **Ron Garner**, director, market development, named

senior director, market development, advertising sales; **Andrea Whittington**, manager, special projects, Dallas, joins New York office as director, market development, advertising sales.



Nagler

Harvey Nagler, director, news and programing, WCBS(AM) New York, named GM, CBS News, radio.

Appointments at WBZ(AM) Boston: **Mark Winship**, director, sports marketing, Specialized Travel

Systems, joins as sports sales manager; **Paul Kelley**, national sales manager, named NSM, New York accounts and sports sales director; **Susan Remkiewicz** named national sales manager, outer offices except New York; **Doreen Wong** named local sales manager.

Appointments at WODS(FM) Boston: **Joanne Adduci**, general sales manager, named national sales manager; **Debra Harris O'Hearn**, local sales manager, and **Joe Keefe**, sports sales manager, WBZ Boston, join as general sales manager, and local sales manager, respectively.

Jon Schweitzer, VP/GM, KQRC-FM Leavenworth, Kan., joins WTMJ(AM) Mil-

waukee in same capacity: **Doug Sorenson**, program director, KQRC-FM, named operations manager, Journal Broadcast Group, Omaha, and director, rock programming.

CABLE

Bill Seward, sports anchor/reporter, KCBS-TV Los Angeles, joins ESPNEWS, Bristol, Conn., as anchor.



Troxel

Lon Troxel, president, commercial division, DMX Inc., Los Angeles, named COO.

Appointments at Home & Garden Television, Knoxville, Tenn.:

Burton Jablin, VP, programming, named senior VP;

Channing Dawson, VP, new media, named senior VP.

Susan Varra, director, accounting, Request Television, Denver, named VP, finance and accounting.

Arch L. Madsen, 1914-1997

Arch Madsen, 83, founder and president emeritus, Bonneville International, died after a long illness April 7 in Salt Lake City. Recipient of many honors and awards, Madsen was viewed as a "visionary and pioneer in broadcasting," according to Bruce Reese, president/CEO, Bonneville.

Madsen joined KSL-AM-FM Salt Lake City, in 1961. Three years later he formed Bonneville, serving as the company's president until his retirement in 1985. During his 20 years with Bonneville, Madsen helped to acquire properties including KIRO-AM-TV Seattle; KMBZ-AM-FM Kansas City; KBIG(FM) Los Angeles, and KOIT-AM-FM San Francisco. He also oversaw the formation of Bonneville Broadcast Consultants, Bonneville Media Communications and Bonneville Satellite Company; and the acquisition of Torbet Radio and Video West Productions, among others.

A member of many professional associations in the broadcasting industry, Madsen was appointed by Presidents Reagan and Bush to the Board of International Broadcasting.



Madsen

—DS

Julie Luehrman, director, marketing, Turner Broadcasting System, Atlanta, joins E! Entertainment Television, Los Angeles, as regional director, affiliate relations, Northwest.

Appointments at A&E Television Networks, New York: **Joy Fletcher**, director, affiliate sales, Southeast, and **Nick**

Febrizio, director, affiliate sales, Northeast, named VPs: **Gary Morgenstein**, director, public affairs and communications, named VP.

Susan Keith, regional director, affiliate sales and marketing, MTV Networks, Los Angeles, named VP.

Eric Clemenceau, VP, Turner International Advertising Sales Ltd., named senior VP/advertising sales director, TBS Europe Ltd., Paris.

Jack Kent Cooke, 1912-1997

Sports and business mogul Jack Kent Cooke, 84, died of a heart attack in Washington on April 6.

Best known in his later years as a real estate investor and owner of the Washington Redskins football team, Cooke was also the architect of a communications empire that began in the early 1940s with the purchase of a Quebec radio station—after four years as a station manager—and spread to cable systems and newspapers.

BROADCASTING profiled Cooke in 1945, calling the 32-year-old—already a millionaire—a man with "a golden touch." Cooke's holdings eventually reached hundreds of millions of dollars, and some estimates of his fortune exceeded \$1 billion.

By the late 1940s Cooke and fellow Canadian Roy Thomson controlled a chain of newspapers, magazines, radio stations, an ad agency and a motion picture production facility. In the 1950s Cooke's partnership with Lord Thomson ended, but his radio station, CKEY(AM), was Toronto's most successful.

Cooke got into the cable business in 1964 and eventually became the largest shareholder in Teleprompter, the largest cable company in the U.S. during the 1970s. He was a pioneer in closed-circuit telecasts as well, paying Muhammad Ali and Joe Frazier \$2.5 million each for their legendary first fight in 1971. *Forbes* reports that Cooke's cable interests brought him \$500 million when he sold them.

Even Cooke's first divorce, in 1976 after 42 years of marriage, had a broadcasting angle—the final decree was signed by Judge Joseph Wapner, later famous for his role on *The People's Court*. The much-married Cooke was in his fifth marriage at the time of his death.

Before he bought the Redskins, Cooke owned at various times the Los Angeles Lakers basketball team, the Los Angeles Kings hockey franchise and his own arena, the Fabulous Forum in Inglewood, Calif.

—DT



Cooke as pictured in his 1945 BROADCASTING profile.

DEATHS

Stephen Parker, 45, regional manager, Eyemark Media Sales, died of a heart attack April 7 in New York. Parker's career began in 1975 at ABC's affiliate relations department. He became VP, sales, for LBS Communications Inc., Chicago, before joining Group W Sales as Eastern division manager. Parker is survived by his wife, Patricia; and two daughters.

Roy Polevoy, 50, VP, creative services, International Family Entertainment, died of cancer March 29. Before joining IFE in 1996, Polevoy held vice presidential posts at ABC Entertainment in on-air promotion, programming and creative services. He also was director of research and sales development at WLS-TV Chicago and WXYZ-TV Detroit. At IFE, Polevoy oversaw creation and production of on-air promotion, print advertising and graphics. He is survived by a daughter, his mother and a sister.

—Compiled by Denise Smith
e-mail: d.smith@b&c.cahners.com

In Brief

Representative Joseph Kennedy (D-Mass.) last week unveiled a bill aimed at prompting broadcasters to develop an industry code on alcohol advertising. The legislation would give the industry one year to develop a code. If broadcasters did not respond, the FCC would have authority to impose a code. FCC Chairman Reed Hundt likes the idea: "I hope that broadcasters will support this proposal, which would allow them to take the lead in dealing with this important issue."

Former FCC chairman Newton Minow may have another shot at shoring up the vast wasteland. Sources say Minow is among those the Clinton administration is considering to head the planned advisory committee on broadcast public interest obligations in the digital age. Sources also say no decision has been made on the group's composition.

Clear Channel Communications has agreed to purchase WKSJ-AM-FM,

WDWG(FM), WRKH(FM), WMXC(FM) and WNSP(FM), all serving the Mobile, Ala., market, for \$24 million in cash from Capitol Broadcasting Co. Clear Channel also owns WPXI(TV), the NBC affiliate in the Mobile-Pensacola, Fla., market.

Representatives Steve Chabot (R-Ohio) and Charles Schumer (D-N.Y.) introduced **legislation that would permit individual federal judges to allow TV and radio coverage of federal court proceedings** on a case-by-case basis. Today, the use of TV cameras is prohibited in all federal criminal proceedings at both the trial and the appellate level.

Former staffers of FCC Commissioner James Quello are organizing a dinner to commemorate his 23rd anniversary at the FCC. The April 30 event—to be hosted by the three other FCC commissioners—will take place 23 years to the day after Quello's 1974 swearing-in. Organizers have booked capacity for 700 at Washington's Renais-

sance Mayflower Hotel. Tickets are \$100, with all sales going to cover the cost of the event.

Pricing of pay-per-view boxing created a bit of controversy at CTAM's annual Pay-Per-View and Interactive Conference in Atlanta last week. While some think a pay-per-round strategy is innovative, others say it devalues the event. "This has to be a customer-based decision," one source says. "Early knockouts are a problem for these fights. Creative packaging is worth the risk." Paul Kagan analyst Larry Gerbrandt told the conference that increased competition in the pay-per-view industry will slow its growth. Gerbrandt expects the PPV buy rate to increase from 19.6% of possible homes in 1996 to 86% of homes in 2006. That number would take PPV revenue for cable systems from \$500 million in 1996 to \$2.7 billion in 2006. CTAM says 657 cable industry executives attended the conference.

ABC affiliate WBMA-TV Birmingham, Ala., will not air the April 30 episode of *Ellen* in which the lead character will come out of the closet, a network source confirmed. The station is the first to refuse the hour-long episode. The network turned down two offers of gay-oriented spots during the show.

King World International has acquired foreign distribution rights to several upcoming syndicated weeklies from independent domestic distributors. At the MIP TV program market in Cannes this week, KWI will be shopping Kelly News &

Entertainment's new teen game shows *Click*, produced by Merv Griffin Entertainment, and *Peer Pressure*. Also added to KWI's program slate are Telco Productions' reality series *Emergency with Alex Paen*, *Animal Rescue* and *Mounties: True Stories of the Canadian Royal Mounted Police*.

Radio group Triathlon Broadcasting reported broadcast cash flow of \$1.7 million and net revenue of \$6.6 million, each on a pro forma basis, for fourth quarter 1996 (ended Dec. 31). That's a 64% increase in cash flow and 16% increase in revenue, also on a pro forma basis, compared with fourth quarter 1995. Triathlon owned four stations at the outset of 1996, but closed the year owning 31 stations in seven markets.

New York market radio combined national and local ad revenue increased an average 12.6%, to \$39.7 million, in March 1997 compared with March 1996, according to the New York Market Radio Broadcasters Association (NYMRAD) and a survey by independent accountants. Local revenue was up 13.9%, to \$33.1 million, and national revenue rose 7.4%, to \$6.6 million, for the month, NYMRAD reported. During the first three months of 1997, combined radio revenue totaled \$105.3 million, a 12.3% increase over first quarter 1996, NYMRAD reported.

A new live, one-hour program from Barbara Walters' production company is the lead contender to replace *Caryl & Marilyn: Real Friends* on ABC's daytime schedule.

Appointments at Nickelodeon Productions



Cohn



Kay



Johnson



Zubizarreta

Marjorie Cohn, VP, current programming, named VP/executive producer, New York; **Kevin Kay**, executive producer, Producers' Group and co-executive producer, *Kablam!*, named VP/executive producer, development, Los Angeles and New York; **Brown Johnson**, VP/executive producer, production and development, Nick Jr., named senior VP, New York; **Emily Zubizarreta**, senior director, advertising sales, MTV Networks Latin America, joins Nickelodeon Latin America, Miami, as VP, advertising sales.

A pilot for the new show, *The View from Here*, is set to shoot in two weeks. The show, sources say, is a mix of talk, celebrity interviews and guest experts on a host of subjects. It will feature four women (yet to be named) of different ages and backgrounds with opinions "on just about everything." Walters will moderate twice a week, with another moderator to be named later. Co-producing with Walters is Bill Geddie, who produces her prime time specials. If the show does become a series, it could debut as early as August.

Silver King Broadcasting's **Barry Diller will address a National Press Club luncheon in Washington on April 18.** He's expected to talk about campaign finance reform and political advertising, the future of broadcasting and plans for his own Home Shopping Network.

Time Warner Inc. was given the green light by a Brooklyn federal judge to proceed with its countersuit against News Corp.'s Fox News. Fox originally sued Time Warner on antitrust grounds last year for failing to put its upstart cable network Fox News Channel on Time Warner's New York City cable service. That case is proceeding in Brooklyn and is not scheduled to come to court until November. Time Warner followed Fox's suit with a countersuit claiming that Fox News had illegally lobbied

New York City officials to get its cable network on the operator's New York service. Last Thursday, Judge Jack Weinstein rejected Fox's request to dismiss the case on grounds that Fox News had legally lobbied the officials. "We expect to prevail on the merits when this goes forward. It is just one of several rulings that will come out before the case goes to court," says a spokesperson for News Corp. Ed Adler, a spokesman for Time Warner, says "all this does is give us a green light to go on with the countersuit, and we plan on doing so."

Satellite pioneer **Dr. Clay Whitehead is suing the Grand Duchy of Luxembourg and Societe Europeenne des Satellites (SES) for \$600 million plus damages.** Whitehead says the European state implemented his ideas for the SES/Astra satellite TV system and then ousted him from the venture. His lawsuit, filed in the U.S. District Court for the Eastern District of Virginia, also names SES Director Candace Johnson as a defendant. Whitehead says Johnson arranged the initial meeting with Luxembourg officials that eventually led to the satellite system's implementation in Europe.

Big Ticket TV signed an exclusive two-year deal with producers Sara Finney and Vida Spears to produce half-hour comedies. The two producers are co-creators and

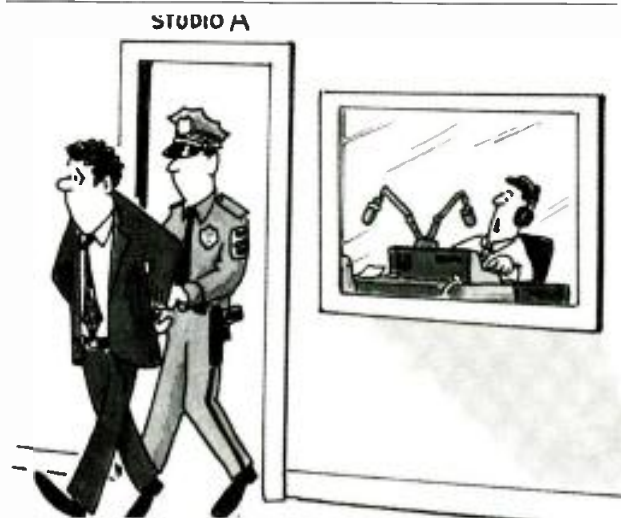
executive producers of Big Ticket's *Moehsa* on UPN.

Rogers Cablesystems and Shaw Communications are making an equity investment in @Home with the creation of Wave@Home. The two Canadian MSOs intend to make their version of the high-speed Internet access service available to 5 million TV households. They expect to reach 2 million homes with Wave@Home by the end of 1997.

Fox Sports West 2 is offering Southern California cable operators a deal to provide sports viewers with access to its 40 Dodgers games, says a spokesperson for the regional cable net. The News Corp./Liberty Media programming venture lowered its price per subscriber to lure operators, and then offered itself at no charge until the end of the year. FSW2 has exclusive basic cable regional

rights to the NBA Los Angeles Clippers and NHL Anaheim Mighty Ducks, both of which made it to the play-offs this year. Causing perhaps the most contention are FSW2's rights to 40 Dodgers games, which are seen only by FSW2's 450,000-500,000 subs. The TCI deal in the works would give the fledgling FSW2 network 375,000 new subs, but that deal is not yet solid, a source says.

USA Networks has acquired network premiere rights for "Casino," "The Substitute," "Wagons East" and "Barbed Wire." USA also purchased rights to 91 episodes of the NBC series *Saved by the Bell: The New Class*. Neal Hoffman, VP of programming, says USA still is seeking to buy theatrical releases for network premieres. USA also has purchased 75 original episodes of *USA High* from the same production company that made *Saved by the Bell*.



Drawn for BROADCASTING & CABLE by Jack Schmidt

"The IRS has suggested that we issue an immediate correction on that last bit of advice by our WJAS tax show advisor."

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Incorporating The Fifth Estate TELEVISION Broadcasting

Independence Day: The medium, not the movie

There's a scene in the movie "Michael" in which John Travolta, playing an angel, collides head-on with a bull. The bull ends up on his hindquarters—stunned—and Travolta ends up supine.

So too the coming together of the computer and broadcasting industries at the NAB convention in Las Vegas last week. The battleground was digital TV, a field in which computers are relatively new players. That doesn't keep them from having a point of view, however, nor are they shrinking violets in professing it. The concluding line in our exclusive interview with computer executives, in a special midweek NAB report, was: "The question is, do they [broadcasters] do anything with [this opportunity] or do they get run over?" Talk about chutzpah.

All the computer industry wants is for broadcasters to give up high-definition TV. Or at least hold off on sending out the very best pictures until compression technology improves. Specifically, they asked that broadcasters give up their interlace formats and adopt computers' progressive systems. Otherwise, any program transmitted in HDTV would produce only a blank screen on computers.

The quid pro quo, supposedly, was that the computer industry would begin producing 10 million devices a year with digital TV reception capability. And all those computer/TVs could receive multiplexed digital transmissions from stations electing that option.

We're all for more TV sets, even if people start calling them PCs. In fact, this page supported the compromise that made dual broadcast/computer formats possible. We think the day will come when computers will constitute a

new plateau for broadcasters—upward of 50 million sets that can receive niche and general programming.

But that day is not yet here, and won't be here before the earliest 18-month deadlines arrive for getting digital TV signals on the air. In our experience, programming always follows technology: first comes Marconi, then Samoff. Right now, we think it's more important for computers to move toward the television set than for TV to give up its uniqueness to make life easier on computers. Dick Wiley and company didn't spend eight and a half years developing the Grand Alliance to have it thrown over in week one by a bloodless coup.

As we read the tea leaves in Las Vegas, there are at least two elements of good news to consider. One, broadcasters are going to build out the digital infrastructure much faster than anyone dreamed. Two, the set manufacturers appear to be getting up a greater head of steam than anyone anticipated—spurred on, in the American way, by all that competition from Seattle and points west. If the NAB convention's enthusiasm is contagious, we may be further along by 2000 than anyone anticipated.

Our headline for last week's computer/TV story was "Convergence the Hard Way." Convergence the easy way is the grail. We favor broadcasters finding their own best transmission standards, and computers—if they want to play in the same league—coming into sync with their own reception flexibility.

We're talking about two of the country's leading-edge industries, populated by the country's finest and most inventive minds. We'd lock Bill Gates and Joe Flaherty in the same room and stand back.

This must be our guiding principle: that April 3, 1997, was Independence Day for broadcasting. It offered a future independent of any other medium, including cable. Now is no time to prematurely surrender that potential freedom. It's time to take a deep breath and hit for the fence.

Washington 1705 DeSales Street, N.W. Washington, DC 20036
Phone: 202-659-2340 Editorial Fax: 202-429-0651

Harry A. Jessell, executive editor
Mark K. Miller, managing editor
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Rick Higgs, systems manager
Denise P. Smith, **Kenneth R. Ray**, graphic artists
Winslow Tuttle, proofreader

New York 245 West 17th Street, 10011; 212-645-0067; Fax 212-337-7028
Stephen McClellan, bureau chief
Richard Tedesco, associate editor (Telemedia Week)
Donna Petrozello (radio), **Glen Dickson** (technology),
Joe Schlosser (cable), staff writers

Los Angeles 5700 Wilshire Blvd., Suite 120, 90036.
213-549-4100; Fax 213-937-4240
Cynthia Littleton, assistant editor
Lynette Rice, staff writer

Denver 28310 Pine Dr., Evergreen, CO 80439
303-670-4124; Fax 303-670-1082
Price Colman, bureau chief

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Circulation Inquiries

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Gary Rubin, national marketing director,
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Craig Hitchcock, account executive
Chuck Bolkom, account executive,
technology/cable sales.
Walnut Creek, CA 510-210-0814; Fax 510-210-0823
Kathleen Shuken, administrative assistant
Barbara Wise, director of creative services

Yukari Media (Asia): 81-6-956-1125;
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London Paramount House, 162-170 Wardour St., W1V3AT;
44-171-437-0493; Fax 44-171-437-0495
Meredith Amdur, **Lloyd Shepherd**, international editors
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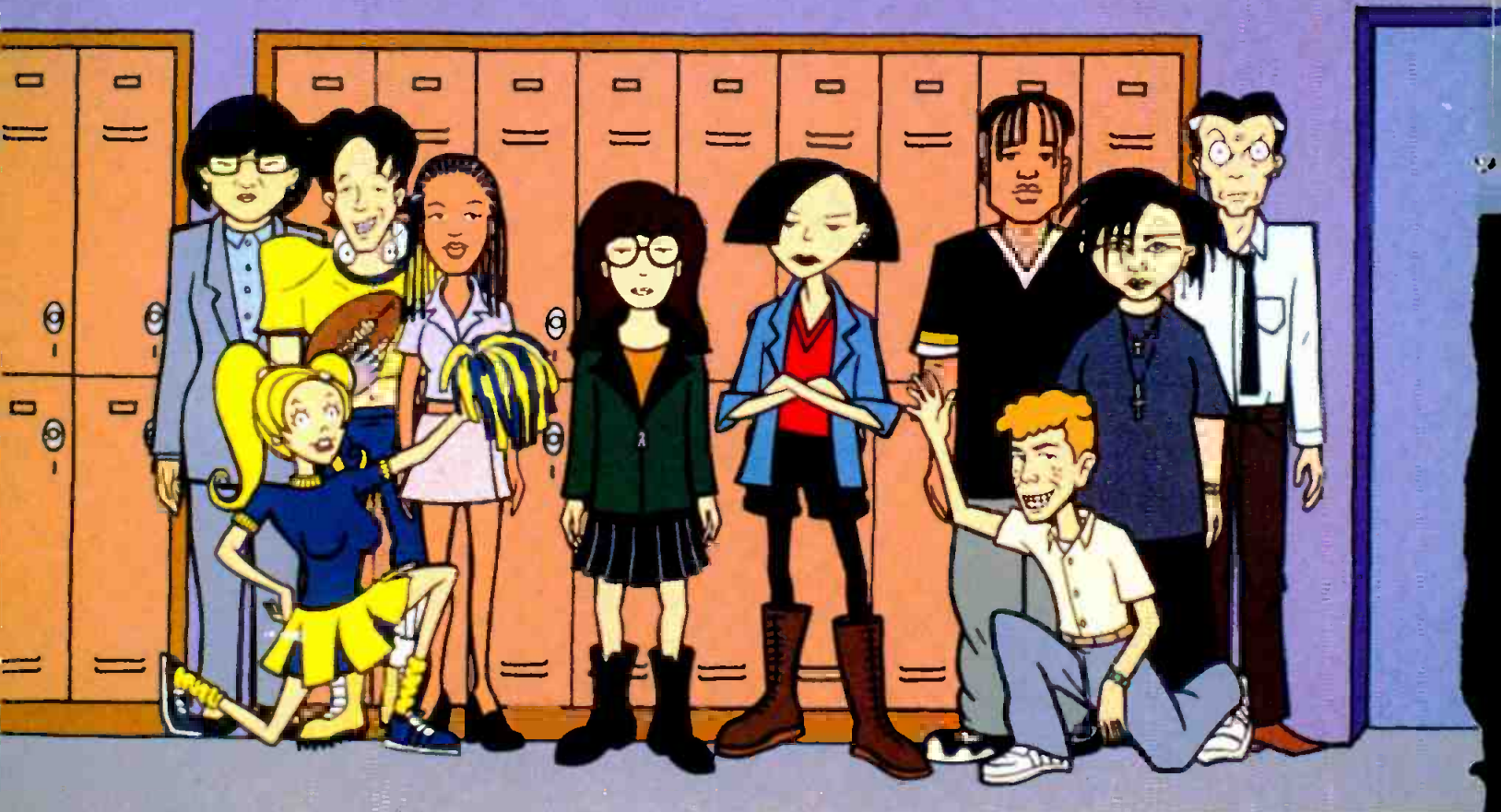
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