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NICK DAVATZES
OF
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How To Be
Classy and
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TOP OF THE WEEK / 6
BROADCASTING / 35
CABLE / 55
TECHNOLOGY / 75

Bandwidth Gave Cable Operators the Pole Position.



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Fast Track

Must Reading from

**Broadcasting
& Cable**

March 10, 1997

TOP OF THE WEEK / 6

ABC News enters Arledge-Westin era ABC News gets a new leadership team as **Roone Arledge** becomes ABC News chairman and ABC Networks President **David Westin** succeeds Arledge as president of ABC News. / **6**



In its first release of off-network sitcoms into syndication, **The WB** sold rights to 'The Wayans Brothers' (above) and 'Parent'Hood.' / **17**

NBC, Liberty say no CNNfn/Court TV merger Ted Turner's desire to merge CNNfn and Court TV was apparently behind the recent decision to buy out Court TV founder **Steve Brill**. But Turner's partners, NBC and Liberty, aren't buying his plan, insiders say. / **7**

Paxson in search of a network Bud Paxson says he's taking his 47 stations mainstream and is looking to link with a programmer to create a seventh U.S. broadcast network. / **10**

Gore taps FCC official for key telecom slot The White House announced last week that FCC International Bureau Chief **Donald Gips** will replace **Greg Simon** as Gore's chief domestic policy adviser. / **16**

FCC sets April 1 for DARS auction Satellite radio proponents will finally have a chance to end their five-year quest for the FCC's OK to beam dozens of audio channels to mobile antennas. The commission plans to auction two satellite radio slots to four pending applicants on April 1. / **20**

BROADCASTING / 35

Syndication broom follows February sweeps

The close of the February sweeps began syndication's annual spring cleaning. Talkers **Rolonda** and **Gordon Elliott** are on the way out, while a late-night talk/variety strip hosted by basketball legend **Magic Johnson** is apparently on the way in. / **35**



NBC's success with team-style prime time programing nudged ABC and Fox to take similar approaches earlier this year. NBC now maintains two programing teams headed by David Nevins and Karey Burke (at left) distinguished by the production companies with which they deal, not by development and current programing. / **36**

Country zooms past news, talk and AC to No. 1 spot Country radio continues as the nation's top radio format, beating out news, talk and various contemporary music mixes. A survey of audience preferences reports that more than 43 million people 18 and older listen to country radio each week. / **53**

COVER STORY

Making History at A&E

In an interview with BROADCASTING & CABLE, **Nickolas Davatzes** explains how he has kept A&E on track while launching a spin-off, The History Channel; why TCI's **John Malone** won't get a price cutback from him, and how the network will justify future rate increases. / **55** Cover photo by **Tom Sobolik/Black Star**



CABLE / 55

Hindery takes over Clouston posts

New Tele-Communications Inc. President **Leo J. Hindery Jr.** took over as TCI Communications president and CEO as **Brendan Clouston** moved into the chief financial officer role. / **62**

Turner won't get SMART

At least one major CAB board member, **Turner Broadcasting System**, wants nothing to do with the development of **SMART**, a new ratings service which has been funded primarily by ABC, CBS and NBC. / **62**



CLASSIC SPORTS NETWORK

Classic Sports Network says it will file a complaint with the FCC against Cablevision Systems Corp. and is considering litigation over what it considers Cablevision's predatory bargaining tactics. / **63**

Telemedia Week

Experts chart courses to Internet profits

Development of the Internet proceeds without any reliable business models, leaving content providers to concentrate on established notions like brand appeal, and newer concepts like repackaging. / **72**

TECHNOLOGY / 75

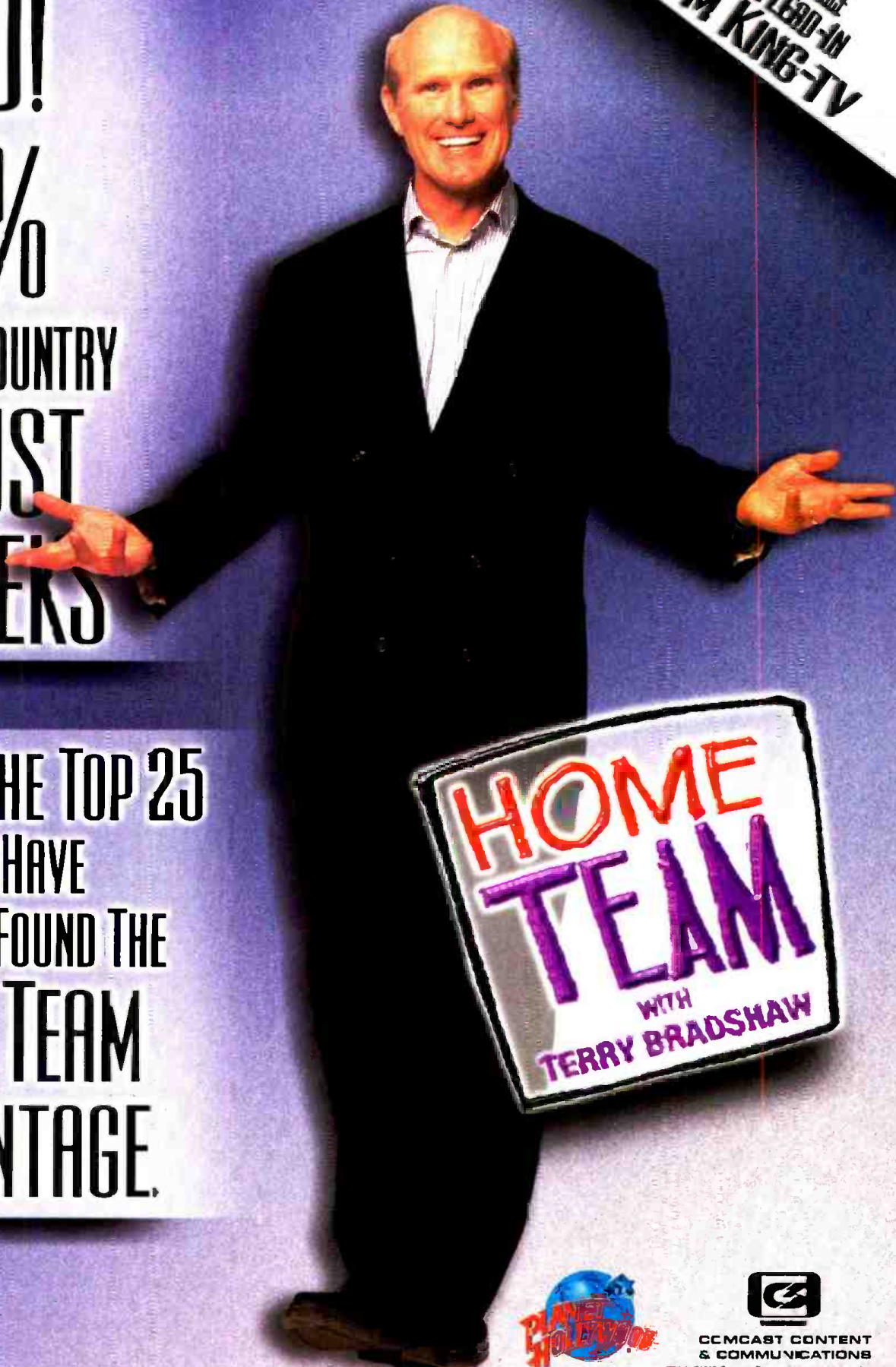
NAB technology show attracts cable NAB's convention may be for broadcasters, but the Las Vegas showcase will display innovations key to cable networks, whose practice of spinning off networks is propelling them toward new automation and compression technology. / **75**

Changing Hands.....48	Datebook104	In Brief108
Classified.....89	Editorials110	Network Ratings38
Closed Circuit18	Fates & Fortunes106	Washington Watch...24

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OF THE COUNTRY
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6 WEEKS

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MARKETS HAVE
ALREADY FOUND THE
HOME TEAM
ADVANTAGE.

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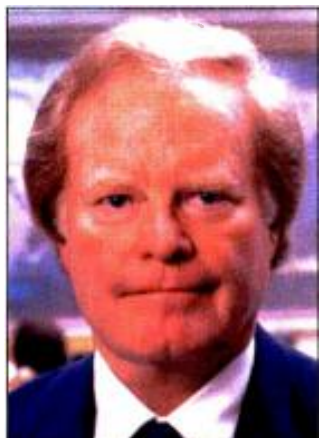


CCMCAST CONTENT
& COMMUNICATIONS

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New team on top at ABC News

Arledge still calling shots, says Westin, whose previous post as network chief will be restructured; news division reports to Iger; Friedman role in new order unclear



Roone Arledge



David Westin



Bob Iger



Paul Friedman

By Steve McClellan

NEW YORK

The Arledge-Westin era at ABC News has begun.

David Westin has been named president of ABC News, succeeding Roone Arledge, who steps up to the newly created post of chairman of the news division.

Westin's old job as head of the network will be restructured and eventually filled. Indeed, the role has changed since Westin has been in it. When Jamie Tarses was named president of entertainment, the entertainment unit began to report to company president Bob Iger rather than Westin. Now, with the changes in news, that unit will also report to Iger.

Westin's appointment surprised many inside and outside the news division, with insiders saying it was a closely kept secret until just a couple of days before the announcement.

The appointment was well received within the division. Westin is seen as smart and capable; in his previous role as head of the ABC network (and before that as corporate general counsel), he also was perceived as strongly supportive of the news division.

But sources say a large contingent within the division now feel uncertain of their future, given their close ties to Paul Friedman, executive vice president. ABC News, who until last week was widely assumed to be Arledge's successor.

Insiders suggest that the changes at the top had more to do with the working relationship that evolved between Arledge and Westin than any falling-out between Arledge and Friedman. But others note that Friedman has been involved in trying to right the course of both *Good Morning America* and *World News Tonight* and perhaps was being blamed,

tacitly or otherwise, for the fact that things weren't moving in the right direction fast enough.

In a press release, the company stated that Friedman "will work closely" with Arledge and Westin in running the division. But privately, insiders say Friedman will take some time to sort things out before making any commitments.



Arledge (l) with commentator Jim McKay in Innsbruck during the 1964 winter Olympics

The Wide World of Arledge

Roone Arledge's move to chairman of ABC News crowns a 37-year career with ABC.

In May 1960, he joined ABC to produce the network's college football telecasts. Taking note of the fierce competition among networks for major sports rights, Arledge decided to focus the camera on sports that Americans had only heard or read about. The result was ABC's *Wide World of Sports*, which debuted in the summer of 1961 and is still seen on the network. In 1965, under his direction, ABC televised a track-and-field meet via satellite from the USSR, the first time any event—news or sports—was seen in the U.S. from the Soviet Union.

Arledge excelled at making viewers feel like part of the event. In the 1960s he placed a camera on an obstacle in a steeplechase; he suspended cameras from cranes to cover golf tournaments.

In 1970 Arledge helped launch ABC's *Monday Night Football*, an NFL tradition and consistently a top-rated program on fall TV schedules. He headed ABC Sports from 1968 to 1986, and became president of ABC News in 1977, propelling the network's news to ratings dominance until its recent slide. In 1991, Arledge was inducted into BROADCASTING & CABLE's Hall of Fame, and in 1994 he was among *Sports Illustrated's* 40 individuals with the most influence on the sports world during the previous 40 years. Arledge ranked third, behind only Muhammad Ali and Michael Jordan.

—MK

Speculation last week was particularly intense about the executive producers at two shows: Kathryn Christensen at *ABC World News Tonight* and Marc Burstein at the ailing *Good Morning America*. Christensen is said to have alienated a number of producers and correspondents within the division, and Friedman has been her staunchest defender.

Burstein, sources say, appears simply to be caught up in events beyond his control. *GMA* is the one broadcast that both Arledge and Westin have said needs major fixing, although they weren't commenting on changes last week.

Industry observers debated whether Westin, shifting from head of the network to head of news, was promoted or demoted. People close to him say it's irrelevant—that Westin has a passion for the news business which he lacks for many of the corporate, administrative duties that come with the network group post.

In an interview, Westin sounded upbeat and eager to start his new role as number two at news. "Roone's in charge," he stressed. "We'll both be involved in the strategic and day-to-day [activities], and we have pledged to one

another that we will operate in tandem. "Anything of any importance that one of us is involved in the other will know fully about," he said. "If we do this correctly, the people in the news division will feel they're talking to both of us if they talk to one of us."

As to the future, the priority is "growth for ABC News," says Westin. "We need to look at the ABC Television Network, but also at other entities owned or invested in by Disney and ABC," such as cable, online and syndication. "We're news providers for the entire company." ■

NBC, Liberty say no to CNNfn/Court TV merger

Turner's plan may have devalued legal network

By Steve McClellan
NEW YORK

Is Court TV merging with CNNfn? Only in Ted Turner's dreams, is the word from executives at NBC and Liberty Media, both of which, along with Time Warner, own one-third of the court channel.

Turner's desire to merge those networks was apparently the reason he nixed a proposal from Court TV founder Steven Brill to buy back Time Warner's share in the network as well as its 70% stake in American Lawyer Media, the company that oversees the group of legal publications and online services Brill developed before launching Court TV.

Instead, Time Warner is buying Brill's stake in American Lawyer Media, which it will spin off while retaining its stake in Court TV, and Brill is departing the company and the network. In making that decision, sources say, Time Warner has not only devalued the combined worth of the television and print properties but has blown an opportunity to divest itself of a non-strategic asset and reduce debt by several hundred million dollars.

Sources say that Turner has had his CNN affiliate sales staff talking up the idea of a merger of the two services since the Brill announcement was made three weeks ago. Meanwhile, the Court TV staff is "horrified," insiders say.

But NBC and Liberty Media executives have told the Time Warner powers-

that-be that they have no intention of consenting to a Court TV/CNNfn merger.

Turner's reasons for wanting the merger may be justified from the Time Warner point of view. Court TV has nearly 30 million subs, but it has an average viewership of only tens of thousands across the entire country. CNNfn, with just 7.4 million subscribers, would get a needed distribution boost in a merger with the court channel, where business news would air during the day and court coverage would air at night.

But why would NBC allow Time Warner to create what amounts to a direct competitor to CNBC? The short answer: it won't, according to NBC Cable President Tom Rogers.

"There is no right that Time Warner has to transform the Court TV genre without our consent. But beyond that, and the fact that we think Steve Brill did a fantastic job with the channel, I have no comment," Rogers says.

Meanwhile, other sources at Liberty and NBC say that Time Warner is the managing partner of Court TV and as such has a fiduciary obligation to make business decisions that are in the best

long-term interests of the channel.

Indeed, sources say that a good case could be made that Time Warner has already violated its fiduciary trust by dismissing Brill and his offer to buy back the company he founded—if the motivation for doing so was primarily to further the interests of CNNfn.

Brill's plan called for the launch of a series of regional court channels, which would have been supported heavily by American Lawyer Media's established print publications, dramatically reducing overhead costs for the regional networks.

Before Time Warner's decision not to sell, Court TV reps had been talking with cable operators about its own expansion plans and had been getting a pretty good reception, sources say. "Brill had a plan to take the channel to the next level, from basically break-even to making money," one insider says. "But it can't be done without the publications, which Time Warner is going to sell. And both the

channel and the publications are worth a lot less separately than together."

Most people at Time Warner, including company chairman Gerald Levin, saw the wisdom in Brill's plan and wanted to sell the whole thing back to him. According to one company insider: "The problem is, there is nobody [at Time Warner]—including Levin—who will stand up to Ted. And he's basically sitting here now and saying, 'yeah, I know we have a problem; leave me alone.'" ■



Time Warner has no right "to transfer the Court TV genre without our consent."

—NBC's Tom Rogers



9.4
Oprah

6.2
Rosie

5.8
General
Hospital

5.7
Young
& Rest

5.7
All My
Children

5.6
Price Is
Is Right 2

5.2
Today
Show

5.1
Sally,
Jessy
Raphael

4.8
One Life
To Live

4.7
Price is
Right

4.7
Good
Morning
America

4.6
Regis &
Kathie
Lee

4.6
Maury
Povich

From Sunup To Sundown No One Shines Brighter Than OPRAH

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PAXSON: Stations in search of a network

Company wants to move from infomercials to spot ads

By Steve McClellan

NEW YORK

Bud Paxson, long associated with long-form advertising and paid programming, says he's going mainstream. With 47 stations (including pending acquisitions) covering more than 60% of the U.S. under his control, Paxson wants to link with a programmer to create a seventh U.S. broadcast network.

Talks with major programmers are ongoing, Paxson says, although he declines to identify any of the parties because it's too early in the process. But other sources say that among those Paxson has talked to are Seagram-owned Universal, Sony-owned Columbia TriStar and DreamWorks SKG.

With over-the-air distribution in more than 60% of the country, "we are now well past the point of critical mass," says Paxson, adding that the company plans to acquire stations up to the legal limit (for UHF's) of 70% coverage of the country.

"The old way of doing business was to create a network and go in search of affiliates," says Paxson. "We've just done it backward. We have the affiliates, and now we are in search of a network."

Just what kind of a network is Paxson looking to venture with? "That's a good question," he says, and one that he won't answer now. "But most of the conversations we are having center on a niche concept, instead of trying to create another UPN or WB or Fox."

Among the niches being considered, says one source, is a children's network. Paxson wouldn't comment on specific niches, but he says the talks have focused on a network that would air seven days a week—from the start—in prime time.

And the time frame for the new network? Paxson says that "more than likely" he'll have a deal in place by year's end.

The plan, he says, is not driven by what many consider the likelihood that the U.S. Supreme Court will throw out



"Even if [must carry] were to be upheld, we would want to move from the world of infomercials to the world of spot advertising."—Bud Paxson

the cable must-carry law, which requires cable systems to carry all local broadcast signals in their areas that request carriage.

Rather, says Paxson, the plan is driven by the nature of television economics. TV advertising totals about \$37 billion a year, of which \$2 billion is long-form infomercials (which constitute about 80% of Paxson's current business), and the remaining \$35 billion is conventional spot advertising.

Paxson acknowledges that if must carry goes, his stations may be dropped by certain cable operators and he could lose some negotiating leverage with potential partners on a network. Cable operators reached last week didn't disagree.

"I'll yank him off the minute must carry goes away," said one cable operator of a Paxson station on his system. "I already have two cable home shopping channels and 15 new channels that want to get on the system. Some want to pay for the privilege." Of course, Paxson has said he'd be willing to pay to remain on cable if need be.

According to Drew Marcus, broadcast analyst with Wall Street firm Alex. Brown, Paxson's stations and their InTV infomercial programming are on cable systems covering 18.5 million homes. "Paxson has developed a valuable distribution network, and clearly it could be used for more than infomer-

On the UHF bandwagon

Bud Paxson isn't the only entrepreneur in broadcasting who thinks there's a lot of untapped potential on the UHF band.

Barry Diller's Silver King Broadcasting has steadily been adding executive staff over the past few months as the company gears up for a great experiment in localism. Starting next spring, some of Silver King's 11 major-market stations will undergo a complete transformation from Home Shopping Network programming to locally produced news, sports and entertainment fare.

Miami is expected to be the first Silver King outlet to take the plunge by March or April 1998. The company is scouting several sites for a state-of-the-art TV studio designed to handle the local production and raise the profile of channel 69 in the market.

Silver King, whose key staffers are veterans of the Diller era at Fox, is understood to be developing variety shows and other programming concepts targeted to the fast-growing bilingual Hispanic audience. Silver King is also pursuing joint programming ventures with local newspapers and other community publications.

Unlike Paxson, Silver King's focus is on tailoring programming to reflect the local landscape in each market. However, the stations may be marketed under the umbrella brand name of CityVision.

—CL

cial programing," says Marcus.

The must-carry issue has dampened Wall Street's enthusiasm for Paxson stock, which has sunk about 10 points in the past year, to \$8-\$9 per share. But analysts say Paxson Communications offers more upside than downside because of the over-the-air spectrum it has collected.

"He has a tremendous collection of assets," says Gruntal & Co.'s Rita Zanella. "It's a work in progress, but he's spending millions to upgrade the

stations and is creating a good distribution infrastructure."

Says Paxson on the must-carry issue: "Even if it were to be upheld, we would want to move from the world of infomercials to the world of spot advertising. Just given the economics, your future is going to be stronger as a general programmer of some kind" than being in the infomercial business full time. "I know my properties are worth more in the spot advertising world." ■

Cablevision to buy majority of MSG

MSO plans to finance deal by charging viewers for some games

By Joe Schlosser

NEW YORK

Get out your checkbooks. New York sports fans, Cablevision Systems has committed \$500 million to increase its stake in Madison Square Garden Properties, and it expects local TV viewers to help foot the bill.

Cablevision reached an agreement late last week with ITT that will allow the nation's sixth-largest MSO to increase its holdings in MSG from 50% to 88.5%. ITT has a put option to require Cablevision to purchase the remaining 11.5% for \$150 million by June 1, 1999. Cablevision also has a call option to purchase ITT's remaining interest should ITT choose not to exercise its put option. All told, Cablevision will have paid \$1.53 billion for the properties.

To help fund the purchase, Cablevision says it will make viewers pay for certain games on a per-game basis and will offer premium packages in which viewers may purchase the entire season for one price. Cablevision Chairman Charles Dolan hinted that the MSO may add even more to its New York-area holdings by purchasing some or all of the ITT- and Dow Jones-owned WBIS+.

"Our intent is to carry the games on WBIS+," Dolan says. "There are going to be changes. Is there a price for some of the games? Sure. I can't promise a free lunch."

Dolan says he is not sure when Cable-

vision will make games available on pay per view, adding that he "doesn't really anticipate any complaints from viewers." New York viewers now can watch the majority of professional New York sports events for free.

If Cablevision were to acquire any part of WBIS+, Dolan says, it would try to use the channel as the exclusive broadcast outlet for its professional games.

"We are going to distribute it so that people who have a light interest in sports can see games from every team [on broadcast] and not have to subscribe to cable TV," Dolan says. "But if you do have cable television, great; you'll see more of the games. If you are really a fan and you want to see most or all of the games, then we start talking about premium channels."

Cablevision-owned SportsChannel and the newly acquired MSG network will, "in all likelihood," be merged into one network, Dolan says. Cablevision would not say if such a combined network would be a basic or premium channel, but said it will have sports and entertainment events originating from Madison Square Garden on PPV.

The deal gives the Long Island operator broadcast rights to all but two of the nine New York professional sports franchises, including the Knicks and the Rangers. It will also own the venerable Madison Square Garden arena and the MSG Network—the country's second-largest regional sports channel, with nearly 5.5 million subscribers. ■

TV eyes ratings overhaul

By Heather Fleming

WASHINGTON

A week after lawmakers and children's advocates blasted the new TV ratings system as vague and inconsistent, the TV industry is considering revamping the system.

TV's Washington representatives are discussing, among other things, adopting a content-based system that would give programs a series of ratings for sex, violence and language, sources say. The current two-month-old system rates programs according to age-appropriateness.

Senate Commerce Committee Chairman John McCain (R-Ariz.), whose Feb. 27 hearing served as a forum for critics of the industry's age-based system, told reporters a re-evaluation is needed.

"It's clear [the TV industry is] prepared to move off their present system," McCain said. "How far—and what those parameters are—it's too early to tell."

At the hearing, National Association of Broadcasters President Eddie Fritts and Motion Picture Association of America President Jack Valenti said they were open to alternatives.

McCain, who criticizes the current system for not providing parents with enough information, said he intends to sit down with industry representatives "sometime soon.... I think what they're trying to do now is get some kind of consensus within the industry."

It was "foolish of broadcasters and the networks" to come up with a ratings system that was "not approved of by the people it directly affects," he said. Parental, children's and medical groups favor a content-based system.

Some lawmakers are not waiting for the TV industry to act. Senator Ernest Hollings and Representative Edward Markey introduced legislation that would require TV stations and cable programmers to either adopt a content-based system or ban violence when children are watching. ■



IT'S A LIVING
A Witt/Thomas Production



MAMA'S FAMILY
A Joe Hamilton Production



NIGHT COURT
Warner Bros. Television



GROWING PAINS
A GSM Production in
association with
Warner Bros. Television



ALF
Alien Productions



HEAD OF THE CLASS
Eustes/Elias Production



THE HOGAN FAMILY
Miller-Boyett Productions in
association with
Warner Bros. Television



PERFECT STRANGERS
Miller-Boyett Productions in
association with
Warner Bros. Television



FULL HOUSE
A Miller-Boyett Production
in association with
Warner Bros. Television



MURPHY BROWN
A Shukrsky/English
Production in association with
Warner Bros. Television



FAMILY MATTERS
Bickley/Warren Productions,
Miller-Boyett Productions
in association with
Warner Bros. Television



FRESH PRINCE
Stuffed Dog Company and
Quincy Jones Entertainment
in association with NBC
Productions, Inc.



STEP BY STEP
Bickley/Warren Productions,
Miller-Boyett Productions
in association with
Warner Bros. Television



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THE PARENT'HOOD



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AT IT AIN!

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THE WAYANS BROS.

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SERIOUS BUSINESS.



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Gore taps FCC official for key telcom slot

Gips will share policy duties with FCC alumna Wallman

By Heather Fleming
WASHINGTON

Two former FCC officials—high-level appointees of chairman Reed Hundt—will run Vice President Gore's communications policy shop.

The White House announced last week that FCC International Bureau Chief Donald Gips will replace Greg Simon as Gore's chief domestic policy adviser. There, he will forge a telecom policy team with Kathleen Wallman. She is a onetime FCC Common Carrier Bureau chief, now deputy assistant to the President and chief of staff of the National Economic Council. She is considered a potential candidate for FCC commissioner, possibly a replacement for Hundt.

The Gips appointment represents another strong link in the already close relationship between Hundt and Gore—and between the FCC and the White House. Gore is Hundt's longtime friend and political patron.

Publicly, at least, Hundt critics made the best of the news. "[Gips] is open-



Kathleen Wallman is former deputy chief of Cable Bureau and chief of the Common Carrier Bureau; Gips served in Office of Plans and Policy before taking charge of International Bureau.



mind, fair...a straight shooter. I don't think he comes with any preconceived biases." National Association of Broadcasters President Eddie Fritts told reporters.

"The FCC is supposed to be an independent agency subject directly to Congress, not to the White House," said House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.). "Obviously, one should be concerned about an overly cozy relationship if one is developing."

But Tauzin added that he is not surprised that Gore hasn't given up his longtime interest and involvement in communications issues.

An industry source pointed out that the staffs of both the House and the Senate commerce committees are loaded with former FCC employees. "What's the difference?"

Gips admits to a close relationship with Hundt, but says he "respect[s] the independent regulatory function of the FCC and will insure that it continues."

Gips has served as head of the FCC's International Bureau since May 1996. During his tenure, the FCC helped negotiate the World Trade Organization treaty on basic telecommunications services.

With Gips as the Vice President's point man on telecommunications, "they won't miss a beat," says National Telecommunications and Information Administration Administrator Larry Irving. "He knows the players, the politics and the issues."

Where Gips's experience leaves off, Wallman's picks up. She served as deputy chief of the FCC's Cable Service Bureau for a few months before moving to the Common Carrier Bureau, where she oversaw wireline telecommunications from 1994 to 1995. Then she worked at the White House staff as deputy counsel to the President in the Office of the Counsel from 1995 to 1997. ■

CBO: Clinton spectrum estimate off by \$9.4 billion

WASHINGTON—The Congressional Budget Office estimated last week that the Clinton administration had overstated by \$9.4 billion the amount that would be raised by an analog TV spectrum auction in 2002.

CBO said the analog auction would bring in \$5.4 billion, not \$14.8 billion as the administration figured.

The CBO's numbers deal a blow to the administration's plan to balance the budget by 2002. But they could help broadcasters hang on longer to their analog spectrum.

Under the administration's digital TV plan, the FCC would give each TV station a second channel for simulcasting digital TV. But the agency would auction the stations' analog channels—the ones they are now using—in 2002 and force the stations to relinquish them in 2006.

Broadcasters contend they should not be forced to give back their analog channels in a set amount of time strictly for budgetary reasons. To the extent the channels are deemed less valuable, their early sale becomes less important.

"The notion of preselling the spectrum is a silly proposal because it's premised on the notion that we're prepared to shut the lights off on tens of millions of television sets that now receive an analog signal," said House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.).

The CBO also said the administration had overestimated the auction of spectrum currently occupied by channels 60-69. CBO said it would raise \$2.5 billion, while the administration said it would garner \$3.5 billion. —HF

Morris Sarmatin

TW sells off-WB sitcoms

Network releases first off-network sitcoms into syndication

By Cynthia Littleton

HOLLYWOOD

Time Warner began recouping its investment in The WB network last week with the first syndication sale of Warner Bros.-produced sitcoms from the two-year-old network.

Tribune Broadcasting, whose parent company owns a 12.5% stake in The WB, has picked up off-network rights to *Parent'Hood* and *The Wayans Brothers* for a 3 1/2-year license term beginning in fall 1999. The shows have been cleared on 11 Tribune stations covering six of the top 10 markets and nearly 20% of the country.

The cash-plus-barter deal calls for Warner Bros. to retain six minutes of barter time per week in each series for the first two years. Warner Bros. Domestic Television Distribution is offering the option of double runs.

There's no official word yet on whether the sitcoms will also have a cable window, but *Friends* and other Warner Bros. off-network fare have been sold in recent years to TBS and TNT, which are now part of the Time Warner family.

Financial terms of the deal were not disclosed, but given the booming market for off-network sitcoms (see cover story), industry veterans said license fees would probably

amount to at least \$500,000 per episode when sales in the rest of the country are concluded.

In its third season on The WB, *Parent'Hood* is averaging a 1.3 Nielsen Media Research rating in the key demographic of adults 19-49 and a 3.4/10 with teens 12-17. *The Wayans Brothers*, now in its second year, ranks as The WB's second-highest-rated show (behind *The Jamie Foxx Show*), with a 1.6/4 in adults 18-49 and a 4.9/16 with teens. ■



Tribune, part owner of The WB, buys rights to 'Parent'Hood' (above) and 'The Wayans Brothers.'

THERE'S A STORY HERE.



Broadcasters pitch DTV schedule

By Chris McConnell

WASHINGTON

With about three weeks to go before the FCC's April 1 target for wrapping up its digital TV rules, broadcasters are trying to resolve lingering disputes over construction deadlines and signal strength.

A collection of industry representatives last Friday proposed a DTV construction schedule that would give stations in the largest markets more time to build digital TV stations than FCC Chairman Reed Hundt wants to give them.

FCC officials have been pushing a variety of proposals aimed at delivering multiple digital TV signals to about 30% of U.S. TV households within the first year or two of distributing the licenses. Officials have focused their attention on network owned-and-operated stations in the top 10 markets, of which there are 26.

Broadcasters say the FCC is asking too much. "It's got to be realistic," says one industry lobbyist. Last week's industry counterproposal would set construction milestones at years two, three and six of the construction period.

But the plan did not appear to be bridging the gap between the commission and the industry. Sources said the broadcast proposal would require 13 of the 26 stations to deliver a digital signal within the first three years. The other 13 would not all be required to deliver a digital signal until year six under the proposal.

FCC officials also will be holding discussions with UHF broadcasters dissatisfied with power levels proposed by the commission for the digital channels. A group of them are worried the proposed power levels would force some viewers to hoist outdoor antennas.

"We want to replicate ease of reception," says Nat Ostroff, Sinclair Broadcast Group.

Broadcasters thought they had the power dispute solved weeks ago, when they proposed a compromise agreement. But UHF broadcasters last week said they no longer feel that deal will address their concerns. ■

Closed Circuit

WASHINGTON

Hundt favors ban bill

FCC Chairman Reed Hundt likes the violence-ban bill Senator Ernest Hollings (D-S.C.) is pushing. Introduced late last month, the measure would give broadcasters the choice between implementing a content-based ratings system or facing FCC restrictions on violent programming. "The Hollings legislation is an innovative and creative proposal," Hundt said last week. "I look forward to discussing this proposal with him."

AUSTIN, TEX.

No sale

GulfStar Communications' President John Cullen says his company's proposed deal to acquire three Arkansas stations from Demaree Media had already dissolved before the Justice Department began inquiring into the deal. Cullen says GulfStar "struck a loose letter of intent" with Demaree to purchase KFAY-AM-FM Farmington and KKEG(FM) Fayetteville several months ago. "But we never had an agreement to purchase" those stations because "we were unable to come to terms on the purchase price," Cullen said. Cullen said the letter of intent "expired under its own terms before we heard anything from" the DOJ. In a March 6 release, the DOJ said the deal "would have given GulfStar more than 62% of the advertising revenue" in northwest Arkansas, based on 1995 market revenue totals.

WASHINGTON

DBS on the Hill

News Corp.'s Rupert Murdoch and EchoStar's Charlie Ergen weren't the only DBS executives visiting Capitol Hill last week. DIRECTV President Eddy Hartenstein told House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) that DIRECTV would challenge the News Corp./EchoStar

deal, but didn't ask Tauzin for specific legislative help, said a Tauzin aide.

NEW YORK

Closed caption opening

Closed captioning gear will be a "sleeper" at this year's NAB show in light of the stringent new FCC regulations, says Suzanne Donino, Turner Entertainment Networks senior vice president of network operations. "The government's set to mandate what we adhere to over the next five or 10 years—we want to see what the tech vendors are going to bring to the table to support this," she says. T.E.N. has partnered with the National Captioning Institute in Washington to develop new encoding technology. "Even if we have one movie encoded, we may want to air multiple versions [for different networks]," Donino says. "We've found other broadcasters have the same problem."

NEW YORK

Lewin to succeed Pinchbeck

Val Pinchbeck, NFL senior VP of broadcasting and production, is slated to retire in 1998. According to an NFL memo, Dennis Lewin, senior VP of production for ABC Sports, will succeed Pinchbeck. In the meantime, Lewin joins the NFL on March 24 as senior VP for broadcast planning.

All in the family

The national broadcast crews for FX's and Fox Sports Net's newly announced deal with Major League Baseball will come from within the "Fox family," sources say. Fox officials say they will announce next week who will be doing the play-by-play and color commentary on its new national games. Sources say there will be three national crews consisting of two current Fox Sports announcers.

Sony rolls out HDVS for NAB

Unveils high-definition cameras to be used at winter 1988 Olympics in Nagano

By Glen Dickson

NEW YORK

Sony unveiled its new line of HDVS high-definition products last week, giving the U.S. broadcast industry its first look at the cameras that Japanese broadcaster NHK will use to cover the 1998 winter Olympics in Nagano.

The centerpiece of the HDVS line is the HDW-700 camcorder, which simultaneously produces HDTV and SDTV feeds (4:3 and 16:9) and will be available in spring 1998 for roughly \$90,000.

Other HDVS products: the HDC-700 studio camera (\$142,500), the HDC-750 portable field unit (\$119,700) and the HDW-500 editing VTR (\$79,000; \$89,200 with a 525-line downconverter and slow motion); the products will be available in fall 1997. Sony is also developing high-definition production switchers, digital



Sony's new HDW-700 camcorder. "We decided to go for broke with the HDTV camcorder, and then work our way back to dockable recorders and portable VTRs," says Sony's Larry Thorpe.

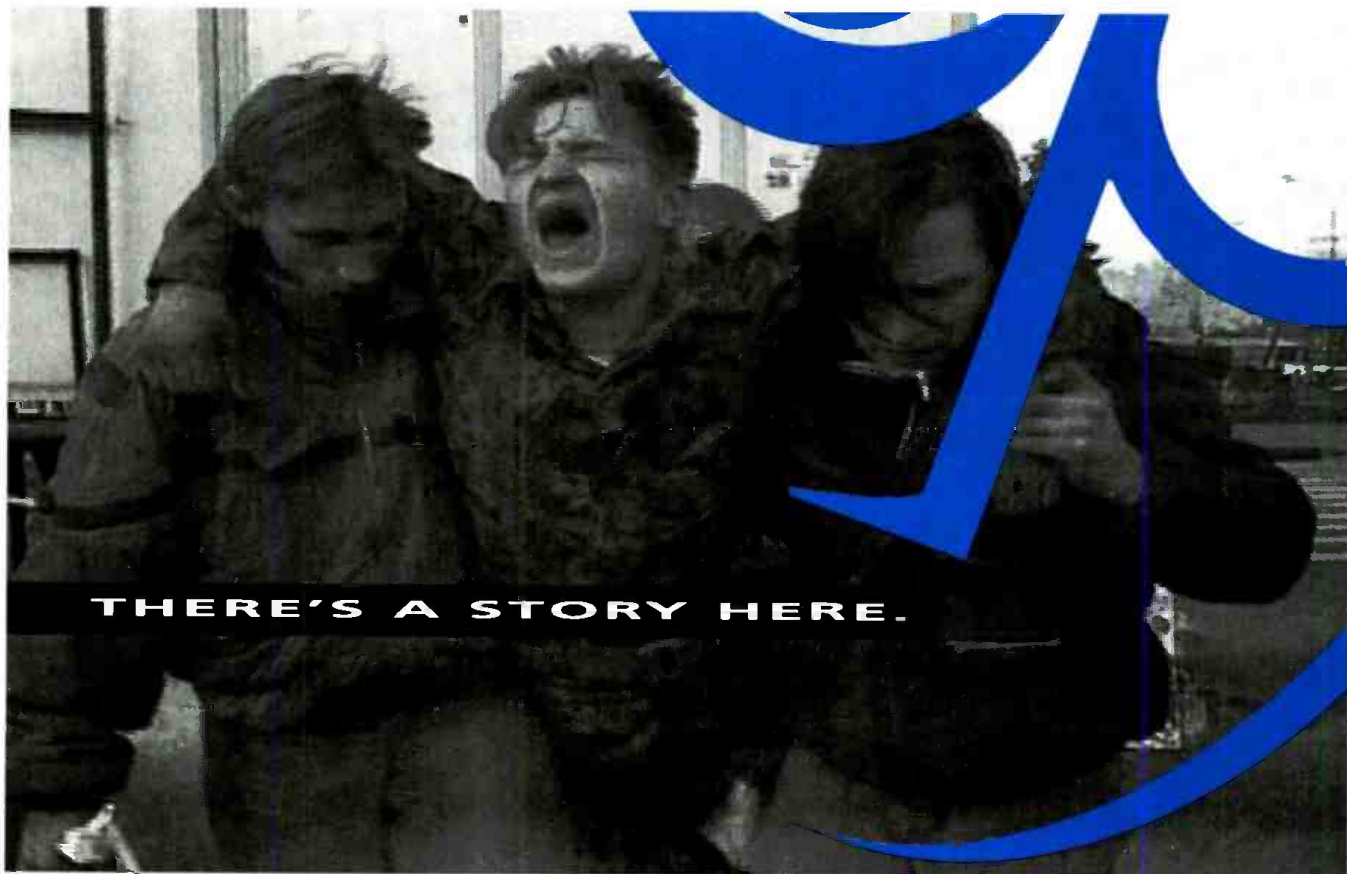
effects units and studio monitors.

The camcorder and VTR both use Sony's new HDCAM tape, which will use a 7:1 compression scheme to provide 40 minutes of recording (the same as Digital Betacam). Larry Thorpe, Sony vice president of acquisition systems, says that all the components work with the 1920x1080-

line U.S. high-definition standard except the camera chip, which will remain 1035-line Japanese standard for now; the 1080-line CCD won't be ready until spring 1999, he says.

Sony also announced the SX Partners Program for its Betacam SX acquisition format. Under the program, Sony will make its Betacam SX compression chips and Serial Digital Data Interface networking chips available to other manufacturers. "Saying you're open is not enough," says Sony business and professional group president Charlie Steinberg, who adds that Sony will be announcing strategic relationships with competitors at NAB.

Larry Kaplan, senior vice president of broadcast and production systems, said Sony will team up with SunUp Design Systems to provide traffic, control and resource management software for Sony's systems integration of ASkyB, the News Corp. DBS venture that is merging with EchoStar. ■



Satellite quest nears end

FCC sets April 1 for DARS auction

By Chris McConnell
WASHINGTON

On April 1, satellite radio proponents will have a chance to end their five-year quest for the FCC's OK to beam dozens of audio channels to mobile antennas.

That's when the commission plans to auction two satellite radio slots to four pending applicants. The FCC set the date last week as part of its decision to set rules for the long-stalled service.

"I'm happy they're going to make it happen fast," says Cliff Burnstein, co-owner of DARS applicant Primosphere. Others vying for an FCC license are CD Radio (which has been seeking a license since 1990), American Mobile Radio Corp. (AMRC) and Digital Satellite Broadcasting Corp. (DSBC).

The companies have proposed a variety of satellite-delivered, multichannel audio services. Primosphere, for instance, plans an advertising-supported service of about 24 channels. CD Radio hopes to deliver a subscription package

of some 50 channels to listeners.

Broadcasters have opposed such ventures as a threat to local radio.

"The bottom line is that satellite-delivered radio threatens the thousands of community radio stations which provide local news, weather and sports and have made the U.S. system of broadcasting the envy of the world," NAB spokesman Dennis Wharton says.

Allegheny Mountain Network's Cary Simpson says the satellite services will continue the fragmentation of radio audiences. "It's just another of the things that are chipping away at small-market radio," says Simpson.

The satellite proponents maintain that their plans pose no threat to local broadcasters. "We're just providing an alternative," says AMRC's Lon Levin. "We've



CD Radio hopes to beam its radio programming to small receivers mounted on cars.

got to be a complement to existing broadcasters," adds DSBC's William Caldwell.

But all admit that even after next month's auction, the DARS proponents will not complement radio stations anytime soon. Levin says it will be at least three years before his company's service could be on the air. Primosphere's Burnstein predicts that launching a service could take four to six years.

Any services that make it to the airwaves will be subject to some of the

Higher fees proposed for top 25 markets

VHF broadcasters in the top 25 markets will see higher regulatory fees this year, if the FCC adopts the fee plan it proposed last week.

Issuing its plan to collect more than \$152 million in fees, the commission proposed boosting VHF station fees in the top 10 markets by more than \$12,000 and by \$4,500 in markets 11-25. But the rest of the industry would see lower fees. UHF stations in markets 51-100, for instance, would see a fee reduction of more than \$4,000, under the proposal.

Issuing the plan, the commission said it has been ordered by Congress to collect nearly 21% more in fees than it did for fiscal year 1996. Cable operators will see their fees stay at .55 per subscriber under the proposal, but DBS operators will see an increase of \$28,000 per satellite.

—CM

Fee Category	FY 1996 Annual Regulatory Fee	FY 1997 Proposed Fee
Multipoint Distribution Services (per call sign)	155	215
AM Radio Class A	1,250	1,750
Class B	690	965
Class C	280	390
Class D	345	480
Construction Permits	140	195
FM Radio Classes C, C1, C2, B	1,250	1,750
Classes A, B1, C3	830	1,050
Construction Permits	690	965
TV VHF Commercial Markets 1-10	32,000	44,700
Markets 11-25	26,000	30,500
Markets 26-50	17,000	16,350
Markets 51-100	9,000	4,925
Remaining Markets	2,500	835
Construction Permits	5,550	7,750
TV UHF Commercial Markets 1-10	25,000	18,875
Markets 11-25	20,000	15,625
Markets 26-50	13,000	8,250
Markets 51-100	7,000	2,875
Remaining Markets	2,000	815
Construction Permits	4,425	5,950
Satellite TV Stations (all markets)	690	975
Construction Permits—Satellite TV stations	250	350
Low-Power TV, TV/FM Translators & Boosters	190	225
Broadcast Auxiliary	35	25
Cable Antenna Relay Service	325	65
Earth Stations	370	515
Cable Television Systems (per subscriber)	.55	.55
Space Stations (including DBS)	70,575	98,575

same rules now placed on radio broadcasters. Equal employment opportunity (EEO) obligations and political broadcasting rules will apply to the DARS operators. Commissioners did not place additional public interest obligations on DARS operators, but said they might do so later.

In a victory for the four applicants, the commissioners also declined to open the DARS auction to additional bidders. The FCC made the decision despite objections from FCC Chairman Reed Hundt and Commissioner Susan Ness, who favor an open auction.

"Closing the auction is the wrong result," Hundt said. "There is no guarantee that the four applicants are the companies that have or can develop the best plans for making DARS a success."

"Others might...wish to compete in the auction to provide a different package of DARS services to consumers," Ness added.

Commissioner Rachelle Chong countered that opening the auction would subject the four applicants to more regulatory delay. "These applicants have been the victims of regulatory delay, and that delay should not continue," she said. ■

Hundt, Fritts cross swords over public interest

FCC chairman unimpressed by campaign with President

By Heather Fleming

WASHINGTON

FCC Chairman Hundt came down hard on broadcasters last week, accusing them of spending too much airtime on promotion and not enough on the public interest.

National Association of Broadcasters President Eddie Fritts quickly fired back, accusing Hundt of failing to recognize the good works TV stations do.

In a speech before the Cellular Telecommunications Industry Association, Hundt rebuked TV stations for favoring promos over public service announcements.

"Competition for advertiser revenue has led to a dramatic increase in self-promotional ads on TV in prime time—such as Fox advertising on a Monday that you should watch *X-Files* later that week," Hundt said.

"This has come at the expense of PSAs, which have dried up and disappeared like rain in the desert. If only a fraction of the time networks devoted to self-promotion were made available for free access by candidates, we'd be a long way down the road to a big solution for the big problem of campaign reform."

But in a letter to Hundt, Fritts countered that "I find it ironic that your... comments were made the same week that local television and radio stations from Arkadelphia, Arkansas, to the Ohio River Valley are being praised for their outstanding service to the public during the tragic tornadoes and flash flooding that struck the Midwest last weekend."

Broadcasters believe they have public interest obligations, Fritts told reporters after distributing the letter. But they also think that they, not the government, should decide how to meet those obliga-



tions, he said. "We are extremely proud of what the industry does."

A 1995 report (the most recent year available) released by the American Association of Advertising Agencies shows that the amount of airtime devoted to PSAs has remained flat during the past seven years. Prime time PSAs are almost nonexistent. The report shows that ABC led with 15 seconds' worth of PSAs per prime time hour, followed by NBC with five seconds, CBS (two), UPN (four), and Fox and WB (zero).

But Hundt wants broadcasters to do more than simply air PSAs. He says broadcasters should agree to give up 5% of their spectrum to public interest programming in exchange for the digital TV licenses. Such programming could be made up of free airtime for political candidates and children's educational programming.

Fritts defended broadcasters' PSA record. He said that broadcasters donate more than \$1 billion a year "in community outreach efforts and pro-

ducing PSAs in the fight against substance abuse."

He said he didn't know whether stations were reducing the number of PSAs, as Hundt claimed. But he said more than 90% of radio and TV stations are airing anti-drug spots. What's more, he said, a December 1996 Roper survey found that most people remember seeing or hearing anti-alcohol messages on TV or radio.

Fritts pointed out that Hundt's criticism came at the same time ABC was announcing its participation in a new anti-drug PSA campaign featuring the President and the First Lady. NBC is also committed to the project.

In any event, Fritts said, PSAs are only part of what broadcasters do to serve the public interest. In addition to tracking tornadoes and providing other emergency information, often without commercials, he said, they promote and raise money for charities and assist in disaster relief.

"Much of our public service efforts can't be quantified by numbers crunch-

ers," he said in the letter to Hundt. "They aren't sexy, and they don't make headlines."

The new PSA campaign that ABC and NBC are participating in encourages entire communities to become involved to help parents raise children. The Clintons, in 30- and 60-second spots, share their experience in the "toughest job in the world"—being parents.

The campaign is sponsored by the The Coalition for America's Children, The Benton Foundation and The Advertising Council. ABC and NBC say the spots will run as part of their normal PSA rotation, while Fox is still reviewing the ads. CBS's plans are unclear.

Also in the works is a \$350 million media blitz aimed at discouraging illegal drug use among children. Half of the ads will be financed by the federal government, and half will be paid for by private industry. Details were expected last week, but the President's Office of National Drug Control Policy now says a final plan should not be expected before October. ■

Broadcasters panned on First Amendment

Media deals take precedence over free speech, lawyers say

By Chris McConnell
WASHINGTON

Broadcasters and other program providers got poor marks for their defense of the First Amendment from lawyers discussing the status of the law at a Washington conference last week.

"A spine can be a terrible thing to waste," said Washington lawyer Robert Corn-Revere, speaking at the "State of the First Amendment at the Approach of the Millennium" conference sponsored by CommLaw Spectus and The Media Institute.

Corn-Revere and others cited the reluctance of broadcasters and others to jeopardize pending media deals by pursuing challenges to new rules such as V-chip regulation and children's educational programming standards.

"Who will defend the First Amendment?" Corn-Revere asked. "The First Amendment has gotten lost in the frenzy to get bigger and bigger," added

"A spine is a terrible thing to waste."

—Robert Corn-Revere, speaking at the 'State of the First Amendment at the Approach of the Millennium' conference

lawyer Ann Swanson.

Swanson also cited the response of DBS operators to the law requiring them to devote up to 7% of their channel capacity to public interest programming. The operators, who did not challenge the law, now must rely on the cable industry's case against the provision, she said.

Potential providers of satellite radio and cellular wireless cable also have not opposed efforts by FCC Chairman Reed Hundt to impose public interest obligations, Swanson said. "Which of them finally will have the mettle to stand up and challenge them in court?" Swanson asked. Lawyer

Timothy Dyk agreed that economic agendas have overwhelmed First Amendment issues.

"The overall pattern is a troubling one," said Dyk, who gave the media a grade of C+ for their defense of the law.

The Media Institute earlier this year gave lower grades to Congress and the Executive Branch, citing the Communications Decency Act as well as the children's television and violence rules. Corn-Revere said recent years have seen an increase of such content-related initiatives.

"We may be in the midst of a political bidding war," he said, citing efforts by both Republicans and Democrats to push new regulations.

Senator Patrick Leahy (D-Vt.) attributed much of the trend to lawmakers' fears of voting against proposals designed to protect children. "The Communications Decency Act...is a stark example of what I am talking about," he said. Leahy also cited this month's criticism of NBC by Representative Thomas Coburn (R-Okla.) for the network's airing of "Schindler's List."

"It's easy to pick on this one example because it was so stupid," Leahy said. ■

Programmers seek exemptions from closed caption rules

Exceptions sought for ads, sports, local shows and promos

By Chris McConnell

Broadcasters, cable programmers and others want regulators to write some exemptions into the FCC's closed caption rules.

Commercials, regional sports and promos should not be subject to the pending rules, broadcasters told the commission. Cable operators and programmers asked for similar flexibility, requesting that locally originated programming, start-up networks and other forms of program material be excluded from any rules.

"The costs of captioning the hundreds of thousands of hours of basic cable programming alone could range from \$500 million to \$900 million per year," the National Cable Television Association (NCTA) told the FCC.

The commission in January proposed a new set of rules aimed at boosting the availability of closed captions. Mandated by the 1996 Telecommunications Act, the proposal would require most new TV programming to be closed-captioned within eight years.

The FCC said broadcasters, cable operators and others that distribute programming would be responsible for complying with the rules, although the commission also said it expects program producers to provide most of the captions.

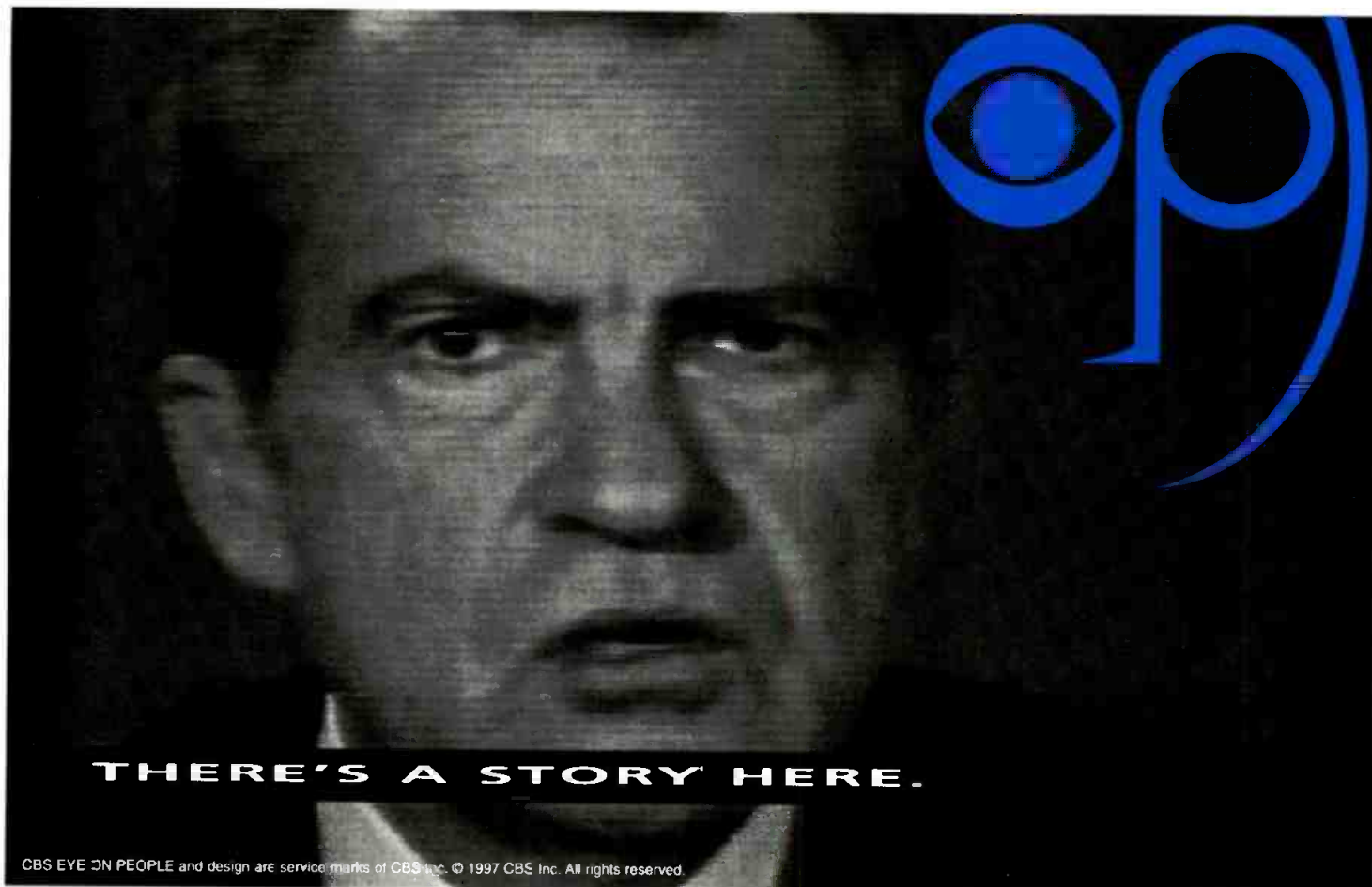
The FCC proposed exempting programs subject to contracts in effect on Feb. 8, 1996, that prohibit closed captions. The FCC also said it would consider exemptions in cases where the cost of captioning outweighs the public benefits.

Video distributors suggested several examples of such cases. NBC said late-night news broadcasts (1-5:30 a.m.) should not be subject to requirements because of their limited audiences. The network also said older library programs should not be subject to rules until they are actually broadcast.

ABC added that the FCC should avoid placing captioning requirements on programs where viewership is low and where the programs are not likely to be shown again.

The National Association of Broadcasters said the FCC should require cable systems to carry local TV stations if the regulators allow cable systems to count captioning on broadcast programming toward the cable's captioning responsibilities.

The NCTA said the FCC should phase in its new rules over a 10-year period. Others asked the FCC not to impose requirements on multichannel video distributors. ■



SBCA reports favorable survey

The Satellite Business and Communications Association unveiled results of a recent survey of 1,000 U.S. households that subscribe to direct-to-home satellite services. Nine out of 10 would recommend purchasing DTH services, and 95% are very satisfied to somewhat satisfied with their satellite dish purchase and use of their satellite TV system. Cable was available to 44% of the homes at the time the dish was purchased or since purchase. In another survey of 1,000 U.S. households not subscribing to DTH services, 96% were aware of the product line of satellite technology systems; 30% had investigated purchasing DTH services; and 20% who have not investigated purchasing DTH services plan to.

Hollings's amendment rejected

Senator Ernest Hollings (D-S.C.) failed in his effort to force international trade deals that would require "a change in U.S. law or practice" to be approved by Congress. Hollings's proposal—offered as an amendment to Charlene Barshefsky's nomination to be U.S. trade representative—was directed at the recently negotiated World Trade Organization deal on basic telecommunications services. Hollings contends that the deal opens the door to foreign ownership of broadcast licenses. Once the Senate killed the amendment, it voted to confirm Barshefsky as USTR.

Foreign investment limit waiver

Representative Michael Oxley (R-Ohio) and Senate Commerce Committee Chairman John McCain (R-Ariz.) introduced legislation that would allow the FCC to waive limits on direct foreign investment in U.S. telecommunications firms, but not broadcast companies. It would also eliminate current limits on foreign indirect investment in U.S. common carriers.

Coburn backs off, again

Representative Thomas Coburn (R-Okla.) was expected to introduce the House counterpart of Senator Ernest Hollings's (D-S.C.) TV safe harbor legislation. But when it was officially introduced last week, his name was conspicuously absent from the list of co-sponsors. Following the flack over NBC's airing of "Schindler's List," Coburn said he wanted to focus on "getting by that controversy." However, his aide said he still supports the legislation.

Farquhar steps down

FCC Wireless Telecommunications Bureau Chief Michele Farquhar is leaving the FCC next month. Farquhar has been head of the bureau since November 1995 and has overseen six spectrum auctions. The commission last week had not announced a replacement.

FCC fines

The FCC has decided to fine the Lutheran Church/Missouri Synod \$25,000 as part of a decision to renew the church's license for KFUP-AM-FM Clayton, Mo. The FCC had issued a \$50,000 fine in 1995 after deciding the church had misrepresented its hiring requirements to the FCC while defending its

minority recruitment efforts. Among the statements at issue was a claim by the church that it required sales staff at the FM station to have a knowledge of classical music. The church maintained that the requirement hindered the station's ability to recruit minorities. The church also said that it required "Lutheran training" for certain positions. The FCC ruled that such explanations were unacceptable for failing to recruit minorities and determined the classical music prerequisite was not a genuine requirement to work at the station. The FCC's order states that only eight of 15 salespeople at the station possessed the musical knowledge the station had said was a condition of employment. The FCC cut the fine in half, however, because only one of the misrepresentations to the commission fell within a three-year statute of limitations.

The FCC late last month issued \$57,500 in fines to four stations for exceeding limits on commercials during children's programming. Stations receiving the notices of apparent liability were WHNS(TV) Asheville, N.C.; WTAT-TV Charleston, S.C.; WOFL(TV) Orlando, Fla.; and WDCA(TV) Washington. The FCC last week also fined WBT(TV) Charlotte, N.C., \$20,000 for exceeding the commercial limits.

Children's programing fines

The FCC also has ordered KTBY(TV) Anchorage, Alaska, to pay a \$10,000 fine for violating restrictions on advertising during children's programming. The commission said the station had not responded to the notice of apparent liability it sent to the station in October. The FCC also affirmed an earlier decision to fine KTKA-TV, Topeka, Kan., \$11,000 for violations of the commission's equal employment opportunity policies.

Avoiding war

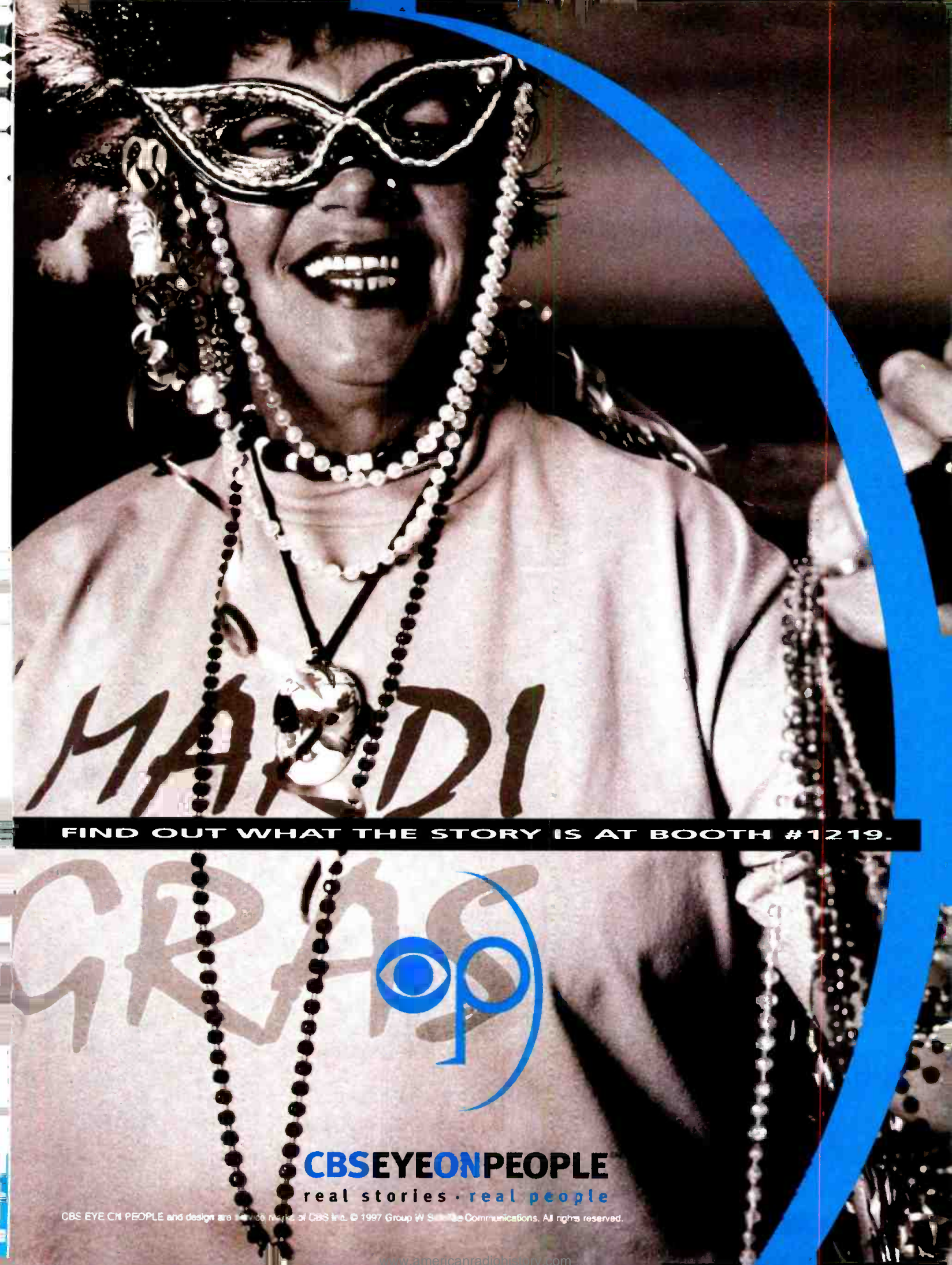
FCC Chairman Reed Hundt says he would rather avoid another jurisdictional war with the states than insist on a universal service fund combining interstate and intrastate finances. The commission is writing rules aimed at promoting universal availability of telecommunication services. Speaking to a meeting last week of the National Association of Regulatory Utility Commissioners, Hundt said he would prefer a universal service regime combining both inter- and intrastate funds. "However, I'm very shy about precipitating another jurisdictional war in civil court," he said.

FCC won't delay Trinity renewal

The FCC has turned down a bid by the League of United Latin American Citizens to hold up renewals of Trinity Broadcasting TV licenses until the FCC resolves Trinity's troubles with the commission. In November 1995, an FCC administrative law judge denied Trinity's bid to renew its license for WHFT(TV), Miami. Trinity's appeal of that decision is still pending at the FCC. The Latin American league had asked the commission to reconsider an earlier decision to renew the license for Trinity's KDTX-TV Dallas and not to grant any other Trinity renewals until it resolved the Miami license. Denying the request, the FCC said it will not delay action on Trinity's other TV licenses while the Miami station is pending. ■



Edited by Chris McConnell and Heather Fleming



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SPECIAL REPORT—SITCOMS

Big-Ticket Sitcoms Show Staying Power



HOME IMPROVEMENT

Current off-network crop, led by 'Home Improvement,' 'Seinfeld,' maintain ratings momentum, breaking rerun pattern of season-to-season viewer drop-off

By Cynthia Littleton

What happened? In year two of syndication, *Home Improvement* and *Seinfeld* are defying one of TV's cardinal rules: Hot network sitcoms launch with a bang in syndication and decline steadily thereafter.

But early results of the February sweeps indicate that *Home Improvement* and *Seinfeld* are settling into the top ranks of local TV's most lucrative time periods.

Both shows are up year-to-year by double digits in household and most key demographic ratings, while most of their head-to-head competitors are down.

It used to be easy for programmers and media buyers to predict the performance curve of off-network sitcoms. Over time, a studio's most valuable TV franchises are largely determined by how quickly the audience loses interest in the series with each cycle of reruns.

Industry observers say Buena Vista Television's *Home Improvement* and Columbia TriStar Television Distrib-

ution's *Seinfeld* are the best of a strong batch that emerged several years ago with off-network debuts of *Roseanne*, *The Fresh Prince of Bel-Air*, *Family Matters* and *The Simpsons*.

"We've hit the high-water mark with *Home Improvement* and *Seinfeld*," says Dick Kurlander, vice president, director of programming, for Petry Television.

Programers say it's a good thing that the current crop of comedies, including this season's newcomers *Mad About You* and *Martin*, seem durable; the supply of



SEINFELD

proven network hits will dwindle after next year, when *Friends*, and possibly *The Nanny*, follow this year's launch of *Frasier* and *Grace Under Fire*.

For now, the steady stream of strong off-network comedies entering competitive early fringe and access time periods has siphoned viewers—especially the 18-49 adults most coveted by advertisers—from established first-run leaders like *Entertainment Tonight* and *Wheel of Fortune*. The fall 1995 launch of *Home Improvement* and *Seinfeld* came as a one-two punch to several first-run franchises that were already past their prime.

Last November, *Home Improvement* became the first off-network show to sweep the number-one spot in households* and key

SITCOM SYNDICATION RATINGS TRENDS (Sept.-Jan.)

Program	1992-93			1993-94			1994-95			1995-96			1996-97		
	18-49			18-49			18-49			18-49			18-49		
	HHs	W	M	HHs	W	M	HHs	W	M	HHs	W	M	HHs	W	M
Home Improvement*										9.8	6.3	6.1	11.8	7.6	6.8
Seinfeld*										7.0	4.8	4.7	7.7	5.3	5.2
The Simpsons*							5.4	3.3	2.4	6.3	3.8	3.7	7.3	4.4	4.4
Home Improvement-wknd*										5.8	3.6	3.7	5.4	3.5	3.3
Mad About You*													4.8	3.5	2.5
Martin*													3.9	2.4	1.9
Married...With Children*	8.6	5.3	5.4	7.8	4.6	5.0	8.0	3.5	3.8	4.5	2.5	3.1	3.6	1.9	2.3
Roseanne*	7.3	5.8	4.0	8.0	6.1	4.1	7.4	5.5	3.5	5.4	4.1	2.5	3.4	2.6	1.7
Hangin' with Mr. Cooper*													2.2	1.3	0.9
Step by Step*										2.9	1.7	1.1	2.1	1.2	0.8
Blossom*										2.6	1.5	0.9	1.4	0.8	0.5
Dinosaurs*										1.3	0.9	0.5	0.9	0.5	0.4
Fresh Prince of Bel-Air*							5.3	3.3	2.3	5.6	3.5	2.4			
Coach*							4.5	3.0	2.5	3.0	1.9	1.6			
Doogie Howser, M.D.*							2.3	1.2	0.9	1.3	0.8	0.6			
Empty Nest*				2.0	1.1	0.9	1.3	0.7	0.5	0.7	0.4	0.3			
Designing Women*	6.9	4.7	3.0	5.8	4.2	2.5									
First and Ten				1.6	0.9	0.8									
Harry and the Hendersons	1.9	1.0	1.0	1.1	0.5	0.6									
Cosby*	5.8	3.8	2.5												
WKRP in Cincinnati	5.1	3.0	3.0												
Family Matters*				6.6	3.5	2.5	5.9	3.5	2.3						
The Simpsons-wknd*							3.8	2.6	2.7						
The Wonder Years*	4.4	2.5	2.0	2.6	1.3	1.1	1.3	0.7	0.6						

*off-network

Source: BJK&E Media



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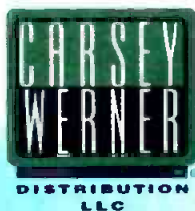


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SPECIAL REPORT—SITCOMS



THE SIMPSONS



MARTIN



HANGIN' WITH MR. COOPER



MAD ABOUT YOU

demographics among all syndicated strips. "We were always pretty confident that it was going to be a huge performer in syndication because it's not just dependent on one demographic," says Janice Marinelli, Buena Vista Television's senior vice president. "The show has worked in every time period it's had [on ABC], and it's always been the dominant show across all demos in its time period."

The show climbed 17% from an average 6.3 rating with women 18-49 in season one to a 7.6 in year two, according to a recent analysis of Nielsen Media Research ratings of off-network sitcoms by BJK&E Media.

In BJK&E's comparison of the strip's average ratings from September 1995 through January 1996 and September 1996 through January 1997, *Home Improvement's* standing with men grew 7%, from a 6.1 in 1995-96 to a 6.8 in 1996-97.

Over the same period, the report shows, *Seinfeld* gained half a ratings point with men 18-49 (5.2) and women 18-49 (5.3).

Night after night, *Seinfeld* pulls in the kind of demographics that big-ticket advertisers can't get enough of in prime time, says Barry Thurston, president of Columbia TriStar Television Distribution.

"The cost efficiencies that advertisers get with a show like *Seinfeld* has increased the overall appetite for syndication," says Thurston, who oversees CTTD's barter sales unit.

Does all this add up to TV classic status for the two biggest sitcom hits of the 1990s? Will Tim Taylor one day rank alongside Sheriff Andy Taylor in the pantheon of beloved TV characters? Will Kramer stand the test of time as well as Barney Fife?

It may be too soon to induct Tim Allen and Jerry Seinfeld into the TV hall of fame, but broadcasters who ponied up record license fees for the sitcoms generally have not been disappointed.

Home Improvement and *Seinfeld* lead the syndication pack on the advertising front as well. National barter time in both shows was selling for more than \$125,000 per 30-second spot last year, roughly one-fourth to one-fifth of the price commanded by the original episodes in prime time.

Seinfeld would likely be closer to *Home Improvement* in the household rankings if Columbia TriStar had offered broadcasters the option of double runs at the outset of the license term. *Home*

Improvement has double runs in about half of the country.

A double dose of *Home Improvement* on Fox O&Os in crucial markets in access and early fringe is credited with helping the network hit record ratings with adults 18-49 this season. In most of those markets, *Home Improvement* leads in to *The Simpsons*, which has hit all-time highs in national household and demographic ratings in its third year in syndication.

Skepticism about the show's chances for a long life in syndication was high when Twentieth Television hit the marketplace with Fox's signature animated sitcom in 1993.

Three years later, *The Simpsons* is on its way to becoming one of TV's evergreens, thanks to its strong appeal with men. Homer and family rank second to *Home Improvement* among all syndicated strips with men 18-34 and number five with men 19-49 for the season to date. Syndication's most successful comedy franchises, such as *M*A*S*H* and *Cheers*, tend to be male-driven, notes Petry's Kurlander.

Home Improvement and *Seinfeld* were a hard act to follow, but this season's most anticipated newcomers have generally lived up to expectations. Aimed at different segments of the young-adult audience, Columbia TriStar's *Mad About You* and Warner Bros.' *Martin* have grown steadily since their September debuts for a neck-and-neck finish in the February sweeps with a 4.2 average in households.

Hangin' with Mr. Cooper, another Warner Bros. sitcom from ABC's "TGIF" Friday lineup, hasn't generated much heat with adults, but it's beginning to find an audience with kids and teens.

Other perennial sitcoms averaging better than a 2.0 rating in adults 18-49 this season are *The Fresh Prince of Bel-Air*, *Roseanne* and *Married...With Children*. ■

*Home Improvement ranked number one in households, with a 12.6 average, in November 1996, according to Nielsen Media Research's Gross Average Audience ratings, which reflect the combined average ratings for all telecasts of a program and are typically used to track syndicated shows with double runs or repeat telecasts within a seven-day reporting period. According to Nielsen's Average Audience ratings, which reflect the average viewing level across all runs of a program, Wheel of Fortune ranked number one in households in November 1996, with a 12.2. Home Improvement ranked second to Wheel in the AA rankings, with a 10.7.

SITCOMS SITCOMS SITCOMS

Home-Run Hopefuls Line Up for Launch

Product is plentiful for coming season of off-network comedies; distributors expected to change marketing methods

By Cynthia Littleton

With solid track records in prime time, programmers have high hopes for the coming season's new crop of off-network sitcoms.

Paramount Domestic Television's *Frasier* and Carsey-Werner Co.'s *Grace Under Fire* are expected to add fuel to the off-network steamroller in access and late fringe.

Warner Bros.' *Living Single* will be paired with reruns of *Martin*, its companion in prime time on Fox, in many markets. Based on *Martin*'s crossover success this season, Warner Bros. is bullish on *Living Single*'s chances of reaching a wider audience in syndication than it does in prime time, where it faces competition from NBC's powerhouse Thursday lineup.

Disney's *Boy Meets World*, a regular in ABC's "TGIF" Friday sitcom lineup for the past three years, has been marketed primarily as an early-fringe transitional vehicle.

In the coming months, industry veterans predict there will be some changes made in the way distributors market off-network comedies. With no *Friends*-level smashes on the horizon after 1998, industry veterans predict that license terms will be shorter than the current five-year standard and that cable windows will come sooner, rather than later, in a show's initial off-network cycle.

"I think we'll see more flexibility in license terms, more sharing arrangements [with cable], more barter and less cash in off-network marketing," says Dick Kurlander, vice president, director of programming, Petry Television.

Home-run hits may be hard to come by, but product will be plentiful, now that UPN and the WB Network are starting to turn out off-net contenders. So long as major studios such as Warner Bros. rely on syndication revenue to recoup production deficits, distributors will be forced to

push for split cable windows and other precedent-breaking deals in a market flooded with product.

As in so many other areas of the TV industry, deregulation is the driving force behind the changes. Lengthy license terms have kept many strong major-market stations from taking a chance on a sitcom in the wake of last year's repeal of the FCC's prime time access rule, which barred Big Three affiliates in the top 50 markets from running off-network sitcoms in the hour before prime time.

In 1995, *Frasier*, *Grace Under Fire* and *Mad About You* were the first sitcom hits sold in syndication when the end of the era of the prime time access rule was in sight. All three have some top 50-market affiliates in their lineups, but the key clearances in the top three markets are all on traditional independents.

Paramount and Carsey-Werner are planning a promotional blitz for the introduction of the latest series from NBC's "Must See" comedy machine and the latest blue-collar comedy from TV's top independent production house. Both shows have been sold for a fall start in more than 90% of the country.

"We are putting together a campaign for *Grace* like the industry has never seen," says Joe Zaleski, president of Carsey-Werner Distribution.

As of last week, Los Angeles was one of two top 50 markets where a sale for *Grace* was still pending. Given the demand for high-profile sitcoms, Zaleski is in no hurry to accept any of the offers on the table in Los Angeles or Columbus.

Looking ahead, Warner Bros.' *Friends* is the big-ticket item for 1998. *Sister, Sister*, Paramount's teen/family comedy for the WB Network, is set to become the first comedy from the fledgling UPN or WB to have an afterlife in syndication. Underscoring the new competition in the off-network arena from cable, Lifetime Television bought the rerun rights last



FRASIER



GRACE UNDER FIRE



BOY MEETS WORLD



FRIENDS

Cable Sitcoms Must Reflect Style of Network

Genre remains scarce on medium

By Cynthia Littleton

Original sitcoms on cable are still few and far between—for now.

Lifetime Television, Disney Channel and E! Entertainment Television are among the established networks that have sitcom and sketch comedies in development. HBO and its

acclaimed *Larry Sanders Show* broke new ground for cable comedy originals last year, when co-star Rip Torn won an Emmy for best supporting actor in a comedy series.

Late last year, HBO introduced two new sitcoms, *Arli\$\$* and *The High Life*, for limited initial runs.

With cable's propensity for

Programers say that even scripted comedies must reflect the style and sensibilities of an entire network.

niche marketing, programers say that even scripted comedies must reflect the style and sensibilities of an entire network. To wit, AMC's Emmy-winning *Remember Wenn* revisits the 1930s, with each episode revolving around the plot of a radio play.

Although *Night Stand with Dick Dietrick* debuted in syndication, the talk show spoof was a match made in heaven for E!, the home of *Talk Soup* and Howard Stern. When production deficits nearly shut down *Night Stand* last year, E! stepped in as a co-production partner and began to air original episodes week-nights at 10:30.

USA Network and MTV have taken numerous stabs at original comedies over the past few years. USA's animated series *Duckman* has developed a cult following since its 1994 debut; the network hopes to cast a wider net with *Lost on*



LIVING SINGLE

year to Disney/ABC's *Ellen* for a precedent-setting \$600,000 per episode.

Fran Drescher's fine whine is also likely to join the mix if Columbia TriStar Television Distribution brings out CBS's *The Nanny* next year as expected. CTTD is also preparing HBO's acclaimed *Larry Sanders Show* for an off-cable run, probably in late night. Eyemark Entertainment is expected to take the cable route with CBS's *Dave's World*.

Beyond next year, there are few sure bets for syndication. Carsey-Werner's *Cybill* (CBS) and *3rd Rock from the Sun* (NBC) could be strong contenders if their prime time ratings continue to climb.

Warner Bros.' *The Drew Carey Show* has posted impressive growth in season two on ABC, making the show a stronger candidate for syndication in 1999, along with NBC's *Caroline in the City* and *NewsRadio*.

Broadcasters' concern about the dwindling supply of A-list product seemed to peak in late 1995, when Tribune Broadcasting and several other stations made a pre-emptive bid for *Friends* before the NBC hit was halfway through its second season. Traditionally, talk of syndication doesn't begin until year three, when a series starts to rack up enough episodes (75-100) to run as a Monday-Friday strip. ■



DAVE'S WORLD



LARRY SANDERS SHOW



REMEMBER WENN

Earth and Claude's Crib. Both series debuted in January.

Building on the success of *Beavis and Butt-head*, MTV last week launched a spin-off starring the guttural pair's only female friend, *Daria*. Also debuting last week was a sketch comedy show fronted by blonde bombshell Jenny McCarthy, who's also developing a sitcom for NBC. Two more offbeat comedies, *Oddville*, MTV and *Apartment 2F*, are due out this summer.

Nickelodeon's move into prime time last fall resulted in the teen buddy comedy *Kenan and Kel*.

Comedy Central's original programming focuses on stand-up performances, but celebrity guest shots on the animated *Dr. Katz: Professional Therapist* have generated a lot of sampling for the channel. ■



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'Biography' At 10

One of cable's most successful original programs enters its second decade with record ratings, critical acclaim

A diminutive woman, tired after a day's work, boards a bus in Montgomery, Ala. She is shocked to recognize the driver as the same one who, months before, had forced her off his bus after she'd walked through its front section—reserved for white passengers only—on the way to the back. In 1955, the law requires that black people board the bus, pay the driver, then exit the bus and walk outside to the rear door, where they can board without having to

sit as long as there is no white passenger in need of a seat. After a few stops, a white man approaches the woman and demands that she give up her seat. The woman doesn't move. She thinks about how her employer, the National Association for the Advancement of Colored People, has been searching for a way to test whether the U.S. Supreme Court's recent desegregation decision would extend to public transportation. She looks up at the white man, but refuses to get up.

The bus screeches to a halt and the driver summons police, but the woman stands her ground. She is arrested and put in jail. The NAACP, which bails her out a few hours later, finally has the case it has been looking for. Rosa Parks, the mother of the civil rights movement, has given it to them with a simple, unpremeditated, but highly courageous act.

Only a little bit of the scene with the bus is dramatized on A&E Networks' Biography, but its details are indelibly etched in viewers' minds, by a narrator's description and the show's many scenes of Montgomery in the 1960s, with its "White Only" signs above water fountains, on restaurants, at train stations and other public places. Parks herself, a surprisingly humble figure, appears in the

series in interviews in which she describes how she and other NAACP members, including a local Baptist minister, the Rev. Dr. Martin Luther King, had met, sometimes at her house, to discuss how to win equal rights for black citizens.

By tracing Parks' life, from its simple beginnings to the act that became a cornerstone of the civil rights movement, Biography has illuminated an era. In telling a compelling story, it has communicated the events and motivations that added up to a person who made history.

It is quintessential Biography and a good example of how the hour-long series has become the cornerstone, not only of A&E programming, but of an entire franchise that includes home videos, a monthly magazine with paid circulation of 100,000, audio tapes, a children's series, a popular web site and soon, a series of original books and movies and a 24-hour cable channel.

As it celebrates its 10th anniversary this year, the series several critics have called "the best show on cable" is capturing its highest ratings ever, with an enviable concentration in the prized audience of adults 25-54. Its January ratings, sparked in part by a theme week on the most notorious Mafia dons to



ABOVE (TOP TO BOTTOM) ROSA PARKS, LIZ TAYLOR, ADAM & EVE, BENJAMIN FRANKLIN.

"Cable operators look for the kinds of programming that add value to the cable package. Biography delivers on that."

—TOM HURLEY, SENIOR VP OF PROGRAMMING, COMCAST CABLE

walk past white passengers.

On this evening, the woman boards the bus the "right" way and takes one of its only remaining seats—near the middle of the bus, where blacks may

have ruled American crime, set a new record for the series, which for some time now has been A&E's highest rated.

Biography also continued to reap awards in 1996, capturing five Emmy awards and a CableACE for "Best Documentary Series." It was nominated for the National Academy of Television Arts & Sciences President's Award and the Golden CableACE, cable's highest honor. In 1995, it received the Creators Award from the National Academy of Cable Programming, which honors "a network or production body whose programming contributions have enriched the landscape that the cable industry offers the consumer and society at large."

**10 HIGHEST RATED
BIOGRAPHY EPISODES**

THE HIGHEST RATED BIOGRAPHY EPISODES

THE GAMBINOS
SAM GIANCANA
ELIZABETH TAYLOR
TIM ALLEN
DEAN MARTIN
KATHIE LEE GIFFORD
HATFIELDS & MCCOYS
MARILYN MONROE
JEFFREY DAHMER
BONNIE & CLYDE

Although it took the risky step in 1995 of expanding from a weekly hour to six nights a week,

Biography continues to win praise from critics, who maintain the series has made the transition

without watering down any of the assets that set it apart.

"It's the best show of its kind," comments Lee Winfrey, television critic for the Philadelphia Inquirer. Don Freeman, critic at large columnist for the San Diego Union-Tribune, adds that Biography is the kind of show people talk about. "The subjects they choose are always very interesting," he says. "It's good journalism, as well as good TV."

As the flagship for A&E, Biography stands out as the kind of programming that helps define what cable brings to TV viewers, says Tom Hurley, senior vice president of programming at Comcast Cable. "It's a unique viewing experience," he says. "Cable operators look for the kinds of programming that add value to the cable package. Biography delivers on that." □

Betting On a Brand

A&E wagered that its highly rated hour could both carry a strip and boost the network's primetime profile

Nickolas Davatzes sat at his desk, staring at a framed poster of an early episode of *Biography*, one of A&E Networks' highest rated series. It was almost time to go into another meeting of his senior management, where they'd discuss, again, which of a handful of A&E's primetime

shows would be considered for stripping across five nights a week.

Davatzes and his team had decided they needed to reach out to viewers with more impact. A&E had some popular series, including *Investigative Reports*, but research showed that viewers didn't know which shows appeared on which nights. They were surfing and stopping

often enough on A&E, but they had no beacon to draw them in every night.

The beacon, some A&E executives believed, would be a strip, but others disagreed, arguing the network should stay the course and continue programming different series at 8 p.m. each night. The idea of stripping *Biography* had its champions, but there

were serious concerns about whether the network could sustain the quality it had built into the series since its premiere in 1987.

As president of the network, Davatzes would have to make the ultimate choice. A life-long lover of history, he leaned in the direction of the *Biography* camp, but had to be careful not to let his personal tastes get

**Nick, your magical leadership
inspires us all.
Hats off to you and
congratulations on Biography's 10th.**



Disney/abc Cable Networks

in the way of a sound programming decision. The show A&E chose to strip would become a lynchpin of the entire network's marketing effort in an increasingly competitive primetime environment. If it failed, it could set that effort back and possibly destroy the image of one of A&E's most successful programs.

"It was a very risky move for a niche network," recalls Michael Cascio, vice president of documentary programming at A&E and executive producer of *Biography*. "We were going to take four of our five 8 p.m. shows and replace them with one. How would viewers who liked those shows react? And remember, this wasn't a talk show we were talking about



NICK DAVATZES, PRESIDENT, AND WHITNEY GOIT, EXECUTIVE VICE PRESIDENT, SALES AND MARKETING, A&E NETWORKS

stripping. It was a documentary—a show that takes a lot of work and months of preparation to put together."

In the end, Davatzes' marketing instincts won out. Striding into the meeting, he told his managers it was time for them to come to a decision. "I told them I was prepared to bet the company that we could strip *Biography*," he says. "I knew it was something we could own."

With the decision made, A&E managers hammered out the details: *Biography* would begin airing as a strip in May 1994. To keep the series fresh, A&E would invest in producing 130 original episodes a year.

It was a big commitment for a cable network, but a reasonable bet. "Depending on who you believe, between 25 and 50 percent of the adult population is interested in biographies," says Whitney Goit, executive vice president of sales and marketing at A&E Networks. Michael Cascio, A&E vice president of documentary programming and executive

producer of *Biography*, adds that the best selling books in non-fiction are biographies and that the biographical movie has been a staple of popular culture for 50 years. "We live in an era of biography," he says. "People are interested in people."

Biography had started out in 1986 as the idea of A&E programming vice president Peter Hanson, who sold top management on the idea of adding the weekly series in fall 1987. During its first three years on the air, all of its episodes were acquired and nearly all were about historical figures.

Shortly after it went on the air, *Biography* began scoring some of the highest ratings on A&E, recalls Gary Loeffler, vice president of research at the network. The show also attracted a great deal of critical acclaim.

Happy with their success, A&E managers began searching for TV's first effort at a weekly biographical series. "We knew that in the early days of television, there had been a show called *Biography*," Davatzes

recalls. "It was a weekly half hour and had been hosted by Mike Wallace."

A&E searched for the owner of the original series and when it found him, bought the library and the *Biography* trademark. "Once we had that, we began thinking about what we could do to create a cornerstone," Davatzes says. "We wanted to use *Biography* to communicate with consumers in a way that increased A&E's chances for success."

In 1990, A&E began commissioning original episodes of *Biography* and as it did, it began to hone its craft, zeroing in on what makes an hour-long installment work. Its research told it that viewers liked the way the series presented something new about famous people and that it delivered information in a way that let viewers draw their own conclusions about the subject.

By now, A&E had begun to vary its choice of biographies, still focusing often on historical figures, but also venturing into contemporary political leaders and celebrities. "We did Grace Kelly in 1991, along with Steve McQueen, General Douglas MacArthur, Winston Churchill and Mark Twain," Cascio recalls. As it broadened its appeal, the series continued to build on its audience.

"We found that it would renew itself," Cascio says. "When we would venture into some new area, by doing a contemporary movie star or politician, we would see

"Biography gives you an even-handed look at someone without scandal mongering or emphasizing controversy."

—LEE WINFREY, TELEVISION CRITIC, PHILADELPHIA INQUIRER



*C*ONGRATULATIONS

"BIOGRAPHY"

ON 10 YEARS OF

TELEVISION EXCELLENCE

FROM YOUR PARTNERS

AT

TWENTIETH TELEVISION



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the audience interest go up. We realized there was a wide variety of people we could do that we were barely touching."

In 1994, A&E took a serious look, through extensive research, at what viewers liked about the network. It found that viewers identified it with biographies, mysteries and specials. Although other networks aired biographical documentaries from time to time, A&E was the only one with a regular commitment to the genre.

As it prepared to take *Biography* to strip, it began taking even greater care with the show's format, letting producers know the kind of pacing viewers had come to expect and the ways they liked to see stories developed. It also continued to broaden its choice of subjects, adding more contemporary figures and movie stars.

It continued offering viewers something new about its subjects. The episode on General Douglas MacArthur, the most decorated officer to have served the U.S. military and the man who served longest as chief of staff, had shown how influenced MacArthur was by his relationship with his domineering mother. "Can you imagine being a young man at West Point, and for the entire four years that you're there, your mother stays at a hotel down the

DIVERSITY DRAWS AUDIENCE



ARNOLD SCHWARZENEGGER IS ONE OF MANY CONTEMPORARY FIGURES FEATURED IN RECENT YEARS.

Madonna, Harry Truman, Moses, Lucky Luciano, Gregory Peck, Howard Hughes. These are names most people wouldn't think of stringing together, but all have been subjects of *Biography*, a show that's been praised, above all else, for the diversity of the people it illuminates.

"Part of the fun of *Biography* is tuning in because you never know who you'll meet," said critic John Voorhees in a *Seattle Times* review. *Philadelphia Inquirer* critic Lee Winfrey adds that one of *Biography*'s biggest assets is its scope. "I like the balance between historical figures of bygone days and contemporary names," he says, "and I particularly like their Biblical profiles. There's very little about religion on TV, and if you can deal fairly with famous people, and also tell [viewers] something they didn't know about their faith, that's admirable."

Biography's diversity of subjects can be seen most weeks on the air, as it alternates-

from historical figures to movie stars to notorious criminals. Former slave and abolitionist Frederick Douglass aired in the same week with the Menendez brothers, Betty Grable and New York's most famous philanthropical family, the Astors, while Lyndon Johnson and Thurgood Marshall shared a week with Howard Stern and Queen Elizabeth II.

Movie stars and Mafia dons tend to reap the highest ratings, but by offering a mix and keeping tight control of production quality (See story, page S10), *Biography* draws a fairly large audience even for its more erudite or less known subjects. Michael Cascio, vice president of documentary production at A&E Network,

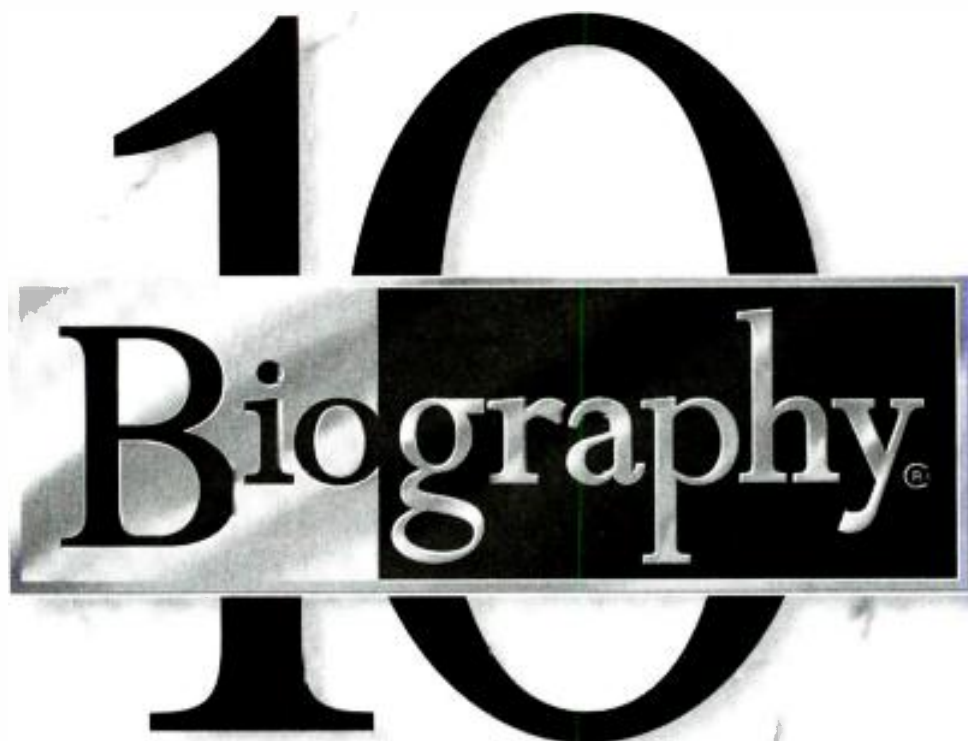
counts among his favorite episodes, several that have shed light on 20th century figures whose fame has faded in more recent times. "Walter Winchell was an extremely powerful journalist in his day, but when he died, three people attended his funeral," Cascio says. "And Arthur Godfrey changed broadcasting forever when he came on the air in the '40s and, instead of being a mellow-toned announcer, spoke with a normal voice. Yet few people knew much about him when he died."

By delivering Arnold Schwarzenegger alongside Nelson Mandela, and by making sure it tells an interesting story nearly every night, *Biography* fills a void for viewers who are looking for substance in primetime, says Whitney Goit, executive vice president of sales and marketing at A&E Networks.

It also educates while it entertains, says *Seattle Times* TV critic John Voorhees. "It's an easy way," he says, "to acquire interesting information." □

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Y E A R S

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street?" asks an incredulous Davatzes, who counts the MacArthur episode among his favorites.

A more recent look at Eva Peron, the most powerful woman in Latin America during the 1950s, traced how her origins as an illegitimate child colored her life. It also telecast footage, never before seen in the U.S., of Peron's carefully embalmed body, when it was exhumed after 20 years of entombment in Italy and returned to Argentina for burial in a shrine.

In the fall of 1995, A&E expanded on its *Biography* theme by adding *Biography This Week*, a Saturday evening hour that reacts to events of the week by telling the life story of someone in the news. Although library episodes can be

"We produced Yitzak Rabin's Biography in six days,"
—NICK DAVATZES

updated to be used on *This Week*, the show frequently has rushed to prepare the life stories of key people.

"We produced Yitzak Rabin's *Biography* in six days," says Davatzes. The episode aired the Saturday following the Israeli prime minister's assassination. A George Burns episode, being completed when the comedian died, was rushed to A&E studios the day before it was to air and a Gene Kelly *Biography* was turned around in only a few days after the actor/singer/dancer passed away.

About this time, the weekday show also expanded its range of subjects again, adding occasional biographies of biblical figures like Moses and Solomon.

Although Cascio had

used about 20 different producers to create episodes when *Biography* had first gone to a strip, he gradually narrowed the list, over time, to about half a dozen who handle the format really well. "We found the quality varied too much from night to night when we had a lot of different producers working on the show," he says. "We've narrowed this list down to a starting team."

Included on that team is a group at Hearst Productions which reports to Cascio and turns out a number of episodes each year.

Along with its reputation for delivering interesting life stories to the nightly primetime audience, *Biography* has become known for its balanced approach to its subjects. "It's fair to its

subjects," says Philadelphia *Inquirer* TV critic Lee Winfrey. "It gives you an even-handed look at someone without scandal mongering or emphasizing controversy."

John Voorhees, television critic at the *Seattle Times*, agrees: "*Biography* lets you make up your own mind. It doesn't shy away from mentioning something unflattering about a subject, but it does so in a way that isn't snide."

For A&E, *Biography* has delivered a ratings success and more importantly, a powerful brand. "People are inundated with information and entertainment from TV, magazines, the Internet," A&E's Goit says. "It's absolutely essential for TV networks to have healthy brands at a time like this. We're happy that, through good fortune and some good planning, cable's most successful series happens to be ours." □

THEME WEEKS BOOST VISIBILITY

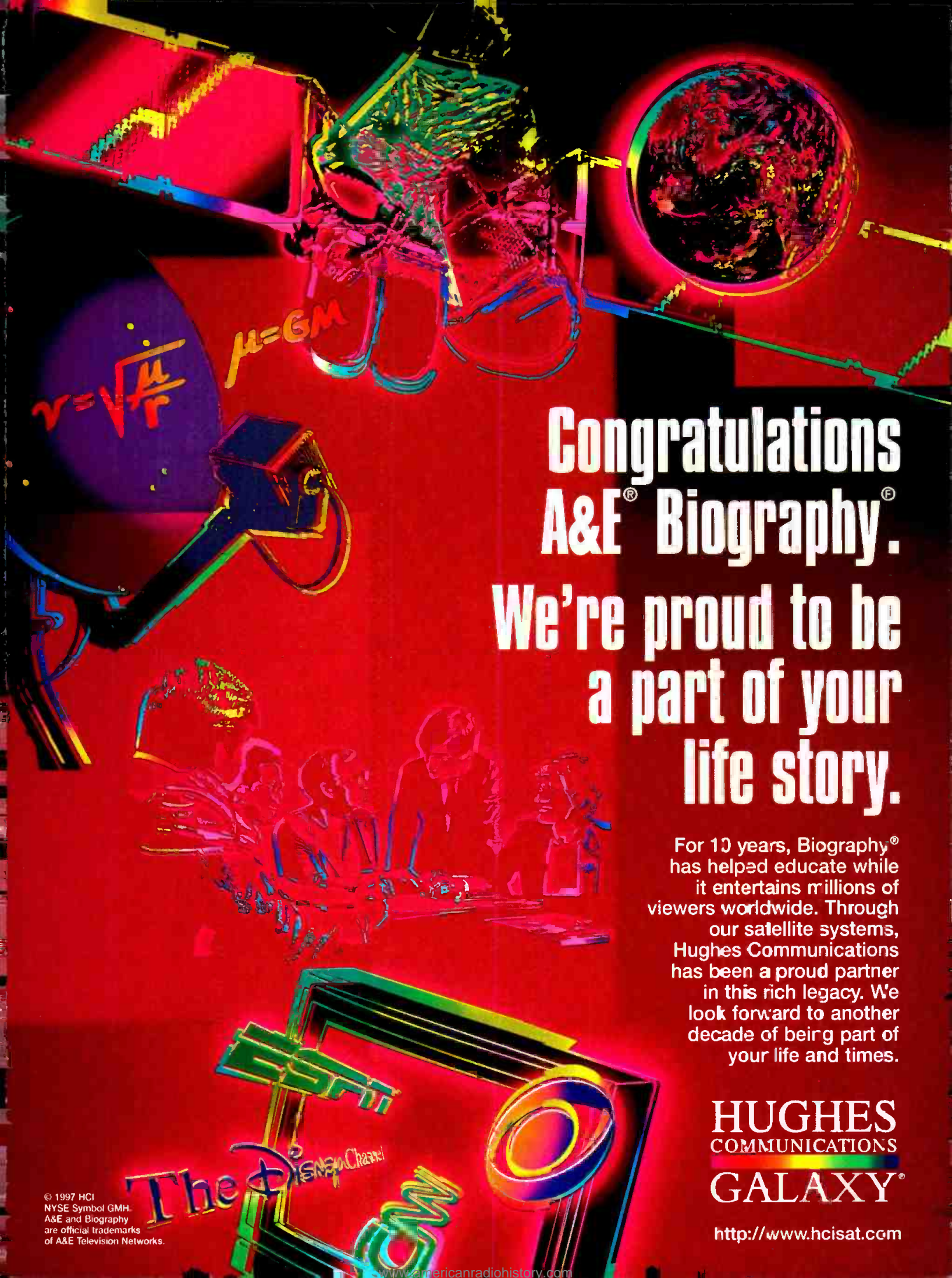
Almost as soon as it began airing as a strip, *Biography* added theme weeks, a strategy that helps draw viewers in and remind them the show airs six nights a week, according to Michael Cascio, vice president of documentary production at A&E Networks. Theme weeks, which can air as often as monthly, have included January's "The Godfathers," about famous Mafia dons; "Family Fortunes," about well known wealthy families like the Vanderbilts; "Viva Las Vegas," a look at famous entertainers, and "Sitcom Superstars," including Bill Cosby.

Upcoming theme weeks include "Hollywood Classics," a look at famous actors like Henry Fonda and Audrey Hepburn; "Great Dictators," including the Shah of Iran, and "You Can Call Me Al Week," featuring Al Gore, Alexander the Great and Al Capone.

THE HIGHEST RATED THEME WEEKS

THEME WEEK DATE	GROSS AVG	AUDIENCE*
THE GODFATHERS	JAN. '97	3.4
FAMILY FORTUNES	JAN. '95	3.0
VIVA LAS VEGAS	FEB. '96	2.9
SITCOM SUPERSTARS	SEP. '96	2.9

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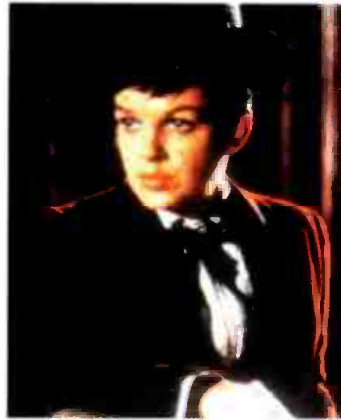
Behind the Scenes

Some episodes take months to produce, others only days

The man in charge of producing Biography is supremely confident of at least one thing: "We'll never run out of material," says Michael Cascio, vice president of documentary programming at A&E.

With 2,000 years of recorded human history and thousands of famous people who have come along in that time, *Biography* has little trouble adding to the more than 300 episodes it has aired to date, Cascio says. "There's hardly anybody who we haven't thought of."

To keep the show topical, Cascio orders new



CLOCKWISE FROM LEFT:
JUDY GARLAND,
JERRY LEWIS AND
FORMER PRESIDENT
JIMMY CARTER

episodes every few months, rather than establishing a master list prior to each season. "We have little handwritten

lists," Cascio says, "but every other day we think of two or three people we'd like to do. Today we were talking about

Fred Rogers and how interesting it would be to find out how he got to where he is today."

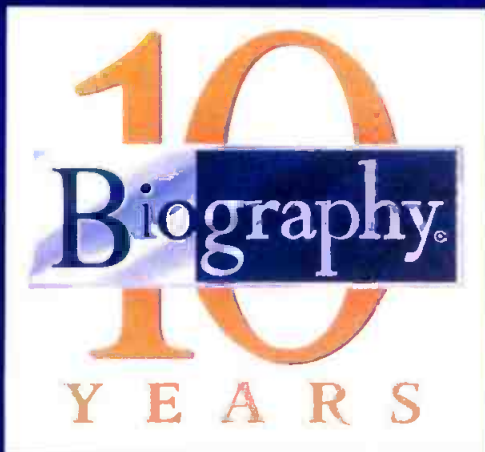
Biography's criteria for selecting subjects are simple, Cascio says. "You have to have a famous name and be someone people want to know about, and you have to have a life story with enough depth to keep our audience interested for an hour."

Some people's lives are so rich that they warrant a two-hour special, and *Biography* produces about a half dozen of those a year, including the upcoming *Judy Garland: Beyond the Rainbow*, which is set to air Sunday, March 23.

Cascio commissions 130 new episodes of *Biography* a year, and although each week brings a mix of subjects, there's no strict formula for devoting a certain number of shows to movie stars, historical figures or gangsters. "We figure out the biographies we want to do and commission them, then we monitor the production process to make sure we're not focusing too heavily on show business, for example," he says.

A more important focus for Cascio is monitoring the production process, to make sure each episode meets the standards the series has set. "We make sure that

BIOGRAPHY AROUND THE WORLD



Along with its role as one of the most popular original series on U.S. cable, *Biography* appears overseas. In fact, it is an important programming and promotional platform for the international expansion of A&E's sister network, The History Channel, which now airs in the U.K. and Latin America and will soon begin airing in Spain, Scandinavia, France and the Far East.

At least some of the *Biography* episodes produced in the U.S. are now made with thought to how they'll play overseas, says

Michael Cascio, vice president of documentary production at A&E Networks. The overseas History Channels also occasionally commission their own *Biography* episodes.

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there is enough substance to the program to give it depth and meaning," he says.

Cascio and his team also press producers to make sure each show reveals something people don't commonly know about a subject's life or personality. "We worked very closely with Jerry Lewis on his biography and it includes a story

Jerry tells about his father. Just as he became really famous, during his collaboration with Dean Martin, Jerry bought his father a new Cadillac. He gave it to his dad, and his dad said, "I really wanted a convertible."

"That little story became one of the two or three moments in the episode that really defined Jerry Lewis' life, his trying to please his father and not succeeding," Cascio says.

Another particularly poignant moment came during the *Biography* on former President Jimmy Carter. "We discovered that his father had been a staunch segregationist and that Carter had had to deal with this in growing up," Cascio says. "When he decided to go his own way in his thinking, it was a defining moment for him."

"That's what *Biography* is all about," Cascio says. "We look for those defining moments in a person's life. The moments that shaped their lives and tell you something

"We look for those defining moments in a person's life. The moments that shaped their lives and tell you something vital about them."

—MICHAEL CASCIO

vital about them."

Biography works with a variety of producers adept at doing different kinds of shows, Cascio says. "Once we decide on a subject, we look for the producer who could best do it, who has access to that person's archives.

"We have a couple of teams in Hollywood that do wonderful showbiz biographies and know all the key players. Then we have historical producers who are in touch with professors. There are producers who specialize in pre-photographic biographies. When you do Moses, there aren't a lot of pictures you can work with." For contemporary figures, there are news teams who adept at putting events in context.

With a background in both news and documentary production, Cascio is well suited to his role as executive producer of *Biography*. Prior to joining A&E, he was executive producer and direc-



—MICHAEL CASCIO,
VP, DOCUMENTARY
PRODUCTION,
A&E NETWORKS AND
BIOGRAPHY EXECUTIVE
PRODUCER.



tor of public affairs for Capital Cities/ABC owned WPVI-TV Philadelphia, one of the most respected news stations in the U.S. Before that, Cascio was a news reporter, producer, anchor and executive producer for public TV's WHYY-TV Philadelphia, the New Jersey Network and WNET-TV New York.

At A&E, Cascio has won CableACE awards for three episodes of *Investigative Reports With Bill Kurtis* and for the series, *Class of the 20th Century*. His four-hour production of *Titanic* won two Emmy awards and he has won numer-

ous CINE, Telly and New York Festival awards for A&E programs.

Nearly three years into *Biography's* tenure as a nightly program, Cascio feels the show has made marks for itself both with its approach and its substance. "It has made the word biography mean something interesting to people who might have thought it meant 700 boring pages," he says, "and it's brought some depth back into ordinary TV viewing. Until *Biography* came along as a daily series, most people got

this kind of content only occasionally or in magazines. We've added a little bit of depth to TV and we're doing it every night."

Cascio believes the best is yet to come in *Biography's* story. "It has not even come close to the impact it could have," he says. "In the next 10 years, you'll see it become even more definitive as the source of biographical material on TV. "We'll do more programs and more specials and our production will be better.

"People sometimes point to *Biography* as an example of how cable has fulfilled its promise to bring original concepts to TV," Cascio says. "We've really just begun to reach our potential in making that contribution." □



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PAULETTE MCLEOD,
PUBLISHER, *BIOGRAPHY*
MAGAZINE

*"People look to
the Biography
brand for a
certain level
of quality and
we're able to
deliver that."*

PAULETTE MCLEOD

tioned with the subject's birthday and a description of what made them famous. "It stands on its own editorially," McLeod says. "Even if you never watch the series, you can still find something of interest."

Although its focus is people, *Biography* magazine takes a much different approach to its content than *People* magazine does. "We're a little more upscale in our approach," McLeod says. "People look to the *Biography* brand for a certain level of quality and we're able to deliver that." 7

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Expanding on a Theme

Show's franchise extends into books, the Internet, original movies and other venues

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TOM HEYMAN, VICE PRESIDENT, NEW MEDIA,
A&E NETWORKS

the company's research signaled an appetite for life stories that went beyond the network's popular series. "We knew we had something big at that point, that the show could sustain five nights a week and do well in the ratings," Heymann says. "But our research was even stronger as far as developing a brand franchise. It was a critical turning point for us."

The first step toward expanding on the Biography theme came with home videos, which A&E markets both over the air and in special displays at nearly 400 Barnes & Noble book stores across the U.S. A&E markets about 50 Biography home video

*Thanks
A&E.
Here's to
the next
10 years!*



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House will partner with A&E this fall to publish short biographies of famous people. "We want to provide consumers with an interesting approach to Biography with the printed word," says Tom Heymann, vice president of new media at A&E Networks, "but it won't be the 1,200 page book that no one ever finishes. It will be 200 pages that tell a great story and leave you knowing a lot about a person." The first four titles to be published under the Biography imprint will be the life stories of Muhammad Ali, Jacqueline Kennedy Onassis, Ronald Reagan and Pope John Paul II.

A&E's partnership with Random House is just one of several ways the company has expanded on its Biography franchise, an effort that began in 1995, when



LIVELY PORTRAITS OF
LONG-AGO PEOPLE,
INCLUDING WILLIAM
SHAKESPEAR, ARE A
BIOGRAPHY TRADEMARK.

titles over the air each year, Heymann says, and about half those titles are available at retail.

Interestingly, the highest rated TV episodes don't automatically go to home video. "We work with Barnes & Noble to decide which titles to market there," Heymann says. "To go to retail, a video usually has to be very timely or interesting or be a collectible."

Often, video releases are timed to the release of a movie on video. This year's Biography video of "The Hunchback of Notre Dame," for example is timed to the home video release of the Disney animated film.

Other home video titles to be released this year include "William Shakespeare," "Cleopatra," "Teddy Roosevelt," "Edgar Allan Poe" and "Charles Dickens."

After moving into home video, Biography next expanded onto the World Wide Web, with Biography.com., a site that includes a database of the life stories of 15,000 famous people as well as a list of the 10 best-selling biographies in book stores and an interactive game. There's also a bulletin board where users can discuss recent episodes of Biography.

In May, Biography audio cassettes will become available in stores, with initial titles including "Harry Truman," "General George Patton," "Nostradamus" and "Jesus." "Our research is telling us that people are interested in

listening to stories about people who've had important lives," Heymann says. "The audience for the tapes is similar to our viewing audience, although it skews a little more female. It's a good fit for us."

Future Biography brand extensions include

"It launched as a form of programming that nobody else was doing and it's succeeded, in part because A&E does it so beautifully."

—DON STUMP, VICE PRESIDENT OF NETWORK SALES AND MARKETING, CAB

*All American
Television
Congratulates*

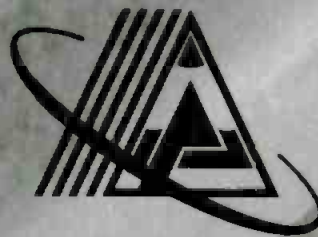


Biography

on your

10th Anniversary

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Continued Success*



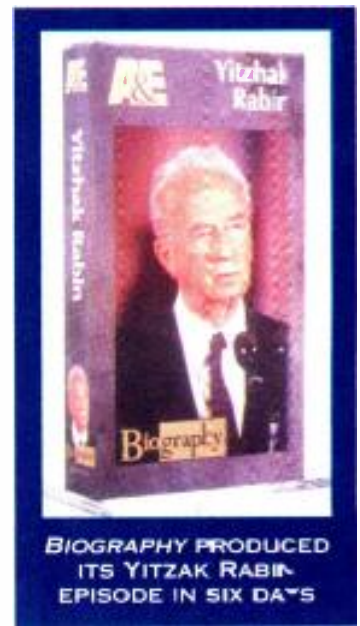
original movies, which will air on A&E. "They'll be a reflection of the series," says Michael Cascio, vice president of documentary production at A&E Networks and Biography's executive producer. "If we do a Biography movie, it will be about someone who you'd be likely to see on the original series, except that

there are things you can do in a movie that you can't do in a documentary."

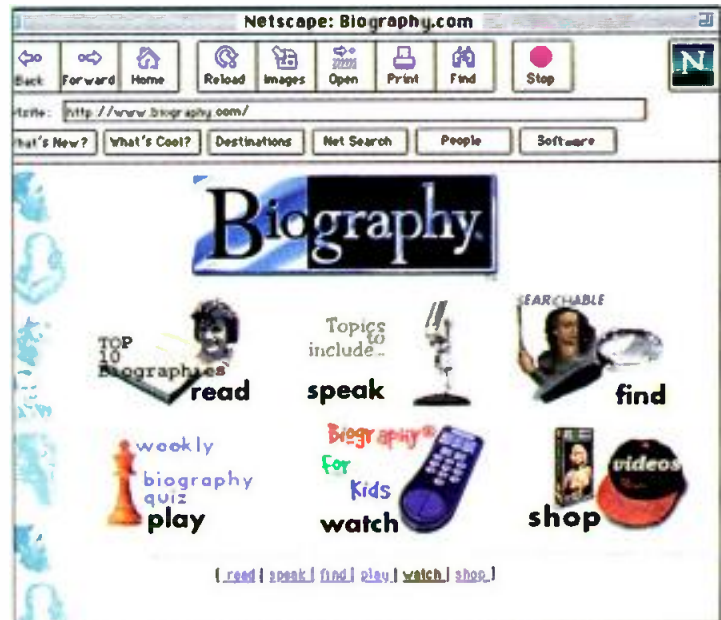
There are also plans for a Biography Channel, which A&E Networks President Nick Davatzes says is designed for a digital environment. Cascio sees the channel as an outlet for multi-part biographies and biographical documentaries as well as other shows related to the genre.

In its tenth year, Biography stands not only at the center of an entire

franchise for A&E, but also as one of cable's most respected programs. "If you called 100 advertisers and asked them to list their favorite cable shows, Biography would be on their list," says Don Stump, vice president and director of network sales and marketing at the Cabletelevision Advertising Bureau. "It launched as a form of programming that nobody else was doing and it's succeeded, in part because A&E does it so beautifully." □



BIOGRAPHY'S WEB SITE OFFERS A QUIZ, A DATABASE OF FAMOUS NAMES AND A SHOPPING AREA.



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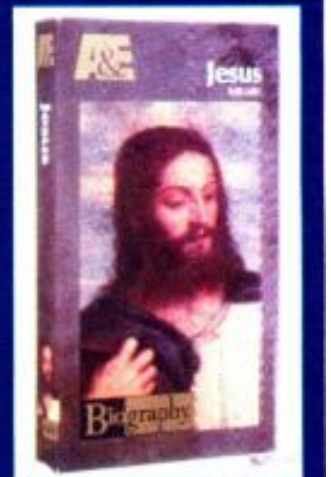


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Sweepstakes Accents Anniversary Year

Cable systems will participate in giveaways

A&E will celebrate *Biography's* 10th anniversary next month with a sweepstakes that will give 10 winners trips to places that featured in the lives of the show's subjects.

Ten Nights, Ten Lives, Ten Trips, the largest national consumer promotion the network has ever mounted, will unfold April 7-18. Immediately following each night's episode, the show will announce a grand prize winner who will be able to travel to a locale that figured heavily in that night's subject's life. If that night's subject is Leonardo Da Vinci, for example, the winner will fly to Florence, while an episode about Jacqueline Onassis might yield a trip to the Greek Islands.

In conjunction with the national promotion, A&E will offer 10 multiple system operators a co-branded sweepstakes promotion, named for each MSO and targeted to their subscribers. For example, Tele-Communications Inc., a participating MSO, will present the Biography Screening Room Sweepstakes and will award a grand prize of a Biography Screening Room, including a solid hardwood entertainment center, 35-inch TV set,

four-head VCR and a collection of *Biography* home videos and books.

Subscribers who enter the local promotions will automatically be enrolled in Ten Nights, Ten Lives, Ten Trips. Other MSOs planning to participate include Time Warner Cable (in New York, North Carolina and Florida), Cox Communi-



cations, Cablevision Systems, Adelphia Communications, Suburban Cable, Century Communications and Charter Communications.

The MSOs will promote the Ten Lives sweepstakes and *Biography's* tenth anniversary programming with cross-channel time as well as local radio and print ads and bill

inserts. More than 700 local ad sales affiliates of A&E will receive *Biography* 10th Anniversary sales presentation materials and the network will extend its signature A&E Advertiser Appreciation Program to dozens of systems which will have access to advertiser appreciation events and 10th anniversary prizes.

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FROM



Three Faces of 'Biography'

Biography has many faces, not the least of which are those of its hosts. Actor Peter Graves has been introducing and wrapping *Biography* episodes since its premiere in 1987. His film credits include "Stalag 17" and "Airplane" and he

starred in *Mission: Impossible* for six of the seven years that it aired on CBS-TV and in an ABC-TV revival of the series in 1989. Graves also appeared in ABC's minis-



ACTOR PETER GRAVES AND JOURNALIST JACK PERKINS HOST *BIOGRAPHY* WHILE BROADCASTER KAREN STONE HOSTS *BIOGRAPHY THIS WEEK*

eries *Winds of War* and its sequel, *War and Remembrance*, as well as a number of other TV series.

This year, Graves himself will be the subject of a *Biography* episode to be hosted by journalist and

broadcaster Jack Perkins, who since 1990 has been alternating with Graves in the book-lined study that provides the scene for the beginning and end of each episode. Perkins was a correspondent, commen-

tator and anchor for NBC news for 25 years and was named "the most literate network correspondent" by the Associated Press. He has hosted and narrated several A&E Special Presentations, including *America's Castles* and *The Face of Tutankhamun*.

Hosting *Biography This Week* is veteran news correspondent Karen Stone, who also hosts the History Channel's nightly series, *Year By Year*. Stone previously hosted ABC News's *The Health Show* and was general assignment correspondent for TV and radio news broadcasts in Washington, D.C. Prior to that, she was an anchor of *CBS News Nightwatch* and a local TV and radio reporter in Chicago, Atlanta and New York.

Biography's hosts do more than add continuity to the series, says Don Freeman, critic at large columnist for the *San Diego Union Tribune*. They also add perspectives. "They put a cap around it," he says. "And they do it with a sense of history." □

CONGRATULATIONS TO
Biography
ON TO THE NEXT
TEN GREAT YEARS...

WOMBAT PRODUCTIONS
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Broadcasting

March 10, 1997

Syndication broom follows sweeps

'Rolonda' and 'Elliott' are on way out; Magic Johnson readies to enter game

By Cynthia Littleton

With the close of the February sweeps, syndication's annual spring cleaning got under way last week.

Talkers *Rolonda* and *Gordon Elliott* are on the way out, while a late-night talk/variety strip hosted by basketball legend Earvin "Magic" Johnson is apparently on the way in.

A formal announcement of the Johnson project is expected from Twentieth Television this week. Johnson, who was instrumental in the Los Angeles Lakers' success in the 1980s, made national headlines in 1991 when he quit the game after disclosing he had tested positive for the virus that causes AIDS.

The departure of King World Productions' *Rolonda* and Twentieth TV/Eyemark Entertainment's *Gordon Elliott* at the end of the season will open up at least 200 one-hour daytime slots across the country. Those vacancies are likely to give a boost to Universal Domestic Television's continuing slow rollout of *Crook & Chase*, All American Television's upcoming talker *Arthel & Fred* and Twentieth's new daytime celebrity/variety vehicle, *The Home Team with Terry Bradshaw*.

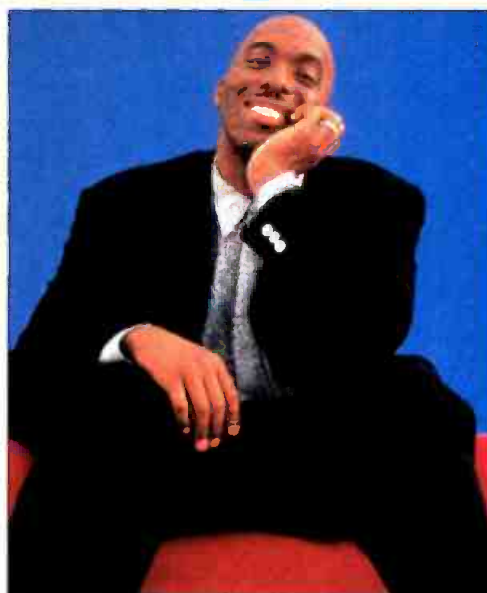
In many cases, programers had already decided not to renew *Rolonda* and *Gordon Elliott*, but a formal cancelation announcement tends to spur buyers to make a final decision on a new prospect.

"We've already been targeting those time periods with weak shows, and we've had a good response from stations in the past week," says Joe Scotti, All American's executive vice president, domestic distribution and marketing. As of last week, *Arthel & Fred* had been cleared for a fall start in about 65% of the country.

Another 200 or so hour slots could



Clockwise from top left: Departure of 'Rolonda' could give boost to shows like 'Crook & Chase.' BVT is preparing NBA star John Salley for late night, while Magic Johnson hopes to follow his lead by taking a shot at TV.



open up by the end of the season when buyers and distributors decide the fate of two more struggling freshman strips: Warner Bros.' *In Person with Maureen O'Boyle* and Columbia TriStar Television Distribution's game show block *The Dating/Newlywed Hour*. Earlier this year, ACI's *Scoop with Sam & Dorothy* and MGM's *The Bradshaw Difference* were the first newcomers of the season to fall.

Despite all the potential openings, there aren't many new shows chasing

those time slots and some previously announced projects have yet to get off the ground. With costs rising and overall daytime ratings dropping, distributors have become increasingly wary of accepting marginal time slots for new shows.

All American has decided to hold off on plans to bring back *Family Feud* and two other game shows as mid-season replacements. Insiders say All American is in no hurry to rush out titles from its newly acquired Mark

Goodson library until it can give the shows a fighting chance by lining up good time periods on strong stations.

Most of the high-profile projects in 1997's small crop of new daytime strips have already been cleared in most crucial markets. Eyemark Entertainment's *Martha Stewart Living* and *The Gayle King Show* were over the 80% national clearance mark by the opening day of January's NATPE syndication sales convention.

As expected, the new-model *People's Court* was a fast starter for Warner Bros. Domestic Television Distribution, which is reviving the successful first-run franchise with former New York City mayor Ed Koch on the bench. Worldvision Enterprises' *Pictionary* also had a lot of momentum going into NATPE and is one of the coming season's most anticipated new strips.

With clearances on 75 stations covering about 50% of the country, Seagull Entertainment has decided to move forward with a June launch of *Celebrity Showcase*, a celebrity interview/home shopping show that will split with broadcasters some of the revenue from the sale of merchandise.

Celebrity Showcase hasn't been picked up in New York or Chicago, but it does have KCAL(TV) Los Angeles and Paramount-owned stations in Boston, Dallas, Atlanta and other major markets.

In late night, Buena Vista Television is also preparing for a June launch of a talk/variety hour hosted by another ex-NBA star, former Detroit Pistons player John Salley. The show, cleared by the Fox O&Os, is set to debut as a weekly with the hopes of expanding to a strip by next January.

Ironically, Magic Johnson and John Salley may find themselves competing on a new playing field next year: late-night TV.

Twentieth is understood to be developing the Johnson strip with its in-house station group in mind, yet Fox insiders downplayed speculation that Twentieth's development deal with Johnson has derailed Buena Vista's plans to expand *John Salley* to a strip.

What's more, if either project makes it to the Monday-Friday arena, it's likely to compete head-to-head for young urban viewers with another new late-night variety entry for 1997 from Columbia TriStar, *Vibe*, produced by Quincy Jones and David Salzman, has been cleared on the Chris Craft/United Television group and many other UPN outlets. ■

UPN, WB show sweeps gains

Significant gains in teens and women highlighted the February sweeps for UPN and The WB, which finished the month with a 3.4 rating/5 share and a 2.7/4 in households, respectively.

Both networks registered flat performances in households, with UPN dropping 6% in ratings from last year's 3.6 and The WB showing no growth with its 2.7. UPN and The WB also reported no changes or slight declines in key adult demos during the sweeps period, which ended Feb. 26.

Women and youths tuned in last month, however, and UPN saw 16% increases in females 12-24 and 11% growth in women 18-34. On the teen front, 24% more tuned in over last year's sweeps (2.6/8 vs. 2.1/7).

The WB enjoyed a 21% ratings jump in females 12-34 and a 19% jump in teens. For female teens, both networks saw double-digit improvements over 1996.

UPN's Tuesday lineup remains one of the network's strongest suits, with gains in homes and all key demos. *Moesha*, in particular, grew in adults 18-34 and women 18-34.

The WB's *The Jamie Foxx Show* is the netlet's most successful show, improving its 9:30 p.m. Sunday time slot to 3.4/5 last year's 2.6/4 (when *Unhappily Ever After* aired). *The Steve Harvey Show* boosted the 8:30 p.m. Sunday time period to 3.1/5 from last year's 2.3/4 for *Kirk*. —LR

Making teamwork work at NBC

Everybody gets into act as program development and scheduling cross traditional boundaries

By Lynette Rice

The second floor of NBC's entertainment division in Burbank, Calif., is nicknamed "the pit"—as if comedies and dramas once showed up with good intentions only to become lost in a programing abyss.

That may have felt like the case in the early '90s, when NBC's prime time lineup fell to third place in households after a six-year reign at the top. But today, the pit is an affectionate term for a roomful of executives whom Warren Littlefield describes as broadcasters-in-the-making, thanks to a team approach that has his programing executives—many barely thirtysomething—thinking like entertainment presidents.

Welcome to season three of team-style prime time programing, a Don Ohlmeyer creation that has already nudged ABC and Fox to take similar approaches. Gone are the days when sitcoms and dramas started in one room (development) and ended up in another



David Nevins and Karey Burke

(current) at NBC, all the while leaving producers/writers answering to a host of network suits.

Now a producer gets to keep the executive (or two) that first hears his pitch—all the way to the show's ultimate place on the schedule. What's more, the rest of NBC's entertainment division gets a weekly heads-up and a say in the process, from affiliate relations and business affairs to on-air promotion and research. Everyone is

While The Competition Is

CRUMBLING

<u>PROGRAM</u>	<u>Feb. '96 RTG</u>	<u>Feb. '97 RTG</u>	<u>% Change</u>
Entertainment Tonight	7.5	7.1	- 5%
Hard Copy	5.1	4.8	- 6%
Extra	5.4	4.9	- 9%
Access Hollywood	5.4	4.0	- 26%

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 24	abc	CBS	NBC	FOX	U/P/N	WB	
	11.1/18	9.0/15	9.7/16	8.6/13	3.4/5	2.5/4	
MONDAY	8:00 24. Happy Birthday	26. Cosby 10.8/17	57. Lance Burton's Magic: The Encounter 8.3/13	47. Melrose Place 9.0/14	86. In the House 3.7/6	95. Savannah 2.5/4	
	8:30 Elizabeth: A Celebration of Life 11.0/17	55. Ink 8.4/13			85. Mal & Eddie 3.8/6		
	9:00	52. Murphy Brown 8.7/13	30. NBC Monday Night Movie—Dying to Belong 10.5/17	58. Married...With Children 8.2/13	87. Sparks 3.2/5		
	9:30	47. Cybill 9.0/14			91. Goode Behv 2.8/4		
	10:00 21. John Stossel Special: Freeloaders 11.2/20	53. David Letterman Video Special 8.6/15					
10:30							
TUESDAY	8:00 12.4/20	11.9/19	10.7/17	10.7/17	3.1/5		
	8:30 26. Roseanne 10.8/17	15. Touched by an Angel 12.6/20	43. Mad About You 9.4/15	22. World's Scariest Police Chases 11.1/17	88. Carlito's Way 3.1/5		
	9:00 25. Drew Carey 10.9/17		61. Smtgh So Right 8.1/12				
	9:30 6. Home Imprvmt 14.7/22	20. CBS Tuesday Movie—Night Sins, Part 2 11.5/18	17. Frasier 12.2/18	33. When Disasters Strike 10.3/16			
	10:00 16. Spin City 12.3/19		30. Caroline in/City 10.5/16				
10:30 14. NYPD Blue 12.8/21		19. Dateline NBC 11.9/20					
WEDNESDAY	8:00 11.5/19	13.4/22	9.5/15	9.7/15	3.7/6	2.4/4	
	8:30 34. Grace Undr Fire 10.2/17	10. 39th Annual Grammy Awards 13.4/22	63. National Geographic Special 7.6/12	38. Beverly Hills, 90210 9.8/16	91. The Sentinel 2.8/5	99. Sister, Sist 2.3/4	
	8:30 28. Coach 10.6/17					99. Nick Freno 2.3/4	
	9:00 18. Drew Carey 12.0/18			36. Dateline NBC 9.9/15	41. Party of Five 9.6/15	83. Star Trek: Voyager 4.6/7	96. Wayans Br 2.4/4
	9:30 28. Ellen 10.6/16			22. Law & Order 11.1/19			93. Jamie Foxx 2.6/4
10:00 13. PrimeTime Live 12.9/22							
10:30							
THURSDAY	8:00 6.5/11	9.3/15	16.0/26	5.7/9			
	8:30 68. High Incident 6.7/11	35. Diagnosis Murder 10.0/16	2. Friends 16.7/27	77. 28th NAACP Image Awards 5.7/9			
	9:00 67. Vital Signs* 6.9/11	51. World's Most Dngrous Animals 8.9/14	4. Suddenly Susan 14.9/24				
	9:30		1. Seinfeld 19.5/30				
	10:00 75. Turning Point 5.9/10	47. 48 Hours 9.0/16	3. The Naked Truth 15.4/24				
10:30		5. ER 14.8/26					
FRIDAY	8:00 10.3/19	7.8/14	9.2/17	5.8/10			
	8:30 46. Family Matters 9.1/17	69. Dave's World 6.6/12	36. Soap Opera Awards 9.9/18	76. Sliders 5.8/11			
	8:30 45. Boy Meets World 9.3/17	73. Ev Loves Raymd 6.3/11					
	9:00 55. Disney World's 25th Anniversary 8.4/15	53. JAG 8.6/15			77. Millennium 5.7/10		
	9:30	58. JAG 8.2/15					
10:00 11. 20/20 13.2/24		62. Crisis Center* 7.8/14					
10:30							
SATURDAY	8:00 5.8/11	8.0/15	5.7/11	6.3/12	1.7/3		
	8:30 82. Dangerous Minds 4.7/9	64. Dr. Quinn Medicine Woman 7.4/14	83. Dark Skies 4.6/9	70. Skate International Finals 6.4/12	102. Carlito's Way 1.7/3		
	9:00 70. Saturday Night at the Movies—Boomerang 6.4/12	66. Early Edition 7.1/13	70. The Pretender 6.4/12				
	9:30	43. Walker, Texas Ranger 9.4/18	74. Profiler 6.1/11				
	10:00						
10:30							
SUNDAY	7:00 5.7/9	13.6/22	12.6/20	7.9/13		2.6/4	
	7:30 79. Lois & Clark 5.1/9	7. 60 Minutes 14.4/25	39. Dateline NBC 9.7/17	80. TV's All-Time #1s 4.8/8	101. Brotherly Lv 2.1/4		
	8:00 65. Am Fun Hm Vid 7.3/12	12. Touched by an Angel 13.0/20	30. 3rd Rock fr/Sun 10.5/16	47. The Simpsons 9.0/14	99. Nick Freno 2.4/4		
	8:30 58. Am Fun Hm Vid 8.2/13			39. King of the Hill 9.7/15	93. Parnt 'Hood 2.6/4		
	9:00 80. ABC Sunday Night Movie—The Apocalypse Watch 4.8/8	9. CBS Sunday Movie—Journey of the Heart 13.5/21	8. NBC Sunday Night Movie—The Fugitive 14.1/22	41. The X-Files 9.6/15	90. Steve Harvey 3.0/5		
	9:30				88. Unhap Ev Af 3.1/5		
	10:00				96. Life w/Roger 2.4/4		
10:30							
WEEK AVG	8.9/15	10.6/18	10.6/18	7.8/13	2.9/5	2.5/4	
STD AVG	9.5/16	9.7/16	10.8/18	8.0/13	3.2/5	2.6/4	

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Inside Edition	5.5	5.5
American Journal	4.3	4.3

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SYNDICATION MARKETPLACE

learning about everyone, with trips to affiliate stations highlighting the reorganization that's been described as "breaking down the walls."

Management by committee? Not at all, says NBC, which maintains two prime time programming teams that are divided by the production companies they deal with, not by development and current programming. Two other teams oversee variety/specials programming and long-form. in Littlefield's "pit"—which attempts to foster a sense of fun by supplying toys, TVs and even a mini-basketball hoop in one corner (a legacy of former team head Jamie Tarses, now ABC's entertainment president).

The approach seems to be working. The nine freshman shows that premiered in September were all picked up for the rest of the season while an additional seven debuted in the winter. That's a first for NBC.

"I think the diversity of viewpoints in a creative business is paramount, particularly in a diverse country where profiles of an affiliate station from one market to the other are totally different," says senior vice president Karey Burke, 30, whose six-member team developed *Men Behaving Badly* and

Ad tally

Helping nicotine addicts kick the smoking habit has become a big business, one whose outlays for local TV advertising time increased more than 200% last year. According to a new report from the Television Bureau of Advertising, spending on products in the newly minted TVB category of Smoking and Anti-Smoking Materials shot up to more than \$16.6 million in 1996, compared with \$71,400 for 1995. Food products remain the biggest advertising category for spot time in nationally syndicated shows. Rounding out the top 5 are proprietary medicines; toiletries; confectionery, snacks and soft drinks; and sporting goods and toys.



Connolly

Connolly named to CTTD post

Columbia Tri-Star Television Distribution has named Ed Connolly Jr. director of programming. Connolly, who

most recently produced weekend specials for MTV, will oversee production of CTTD's first-run and cable series. In his new post, Connolly replaces Erica Bauer, who has left the company.

Telco to the rescue

Animal Rescue is on the way from Telco Productions this fall. Santa Monica, Calif.-based Telco has sold its half-hour reality weekly in just over 60% of the country for a fall start with a lineup that includes WNBC(TV) New York, KCAL(TV) Los Angeles, WCIU-TV Chicago, KYW-TV Philadelphia and KTVU(TV) San Francisco. *Animal Rescue*'s biggest selling point has been Telco's pledge to cover only incidents where the rescuee lives, says Telco founder Alex Paen, who formed his own distribution company when his reality weekly, *Emergency Call*, was dropped by New World/Genesis Distribution. Late

NSS POCKETPIECE

Top ranked syndicated shows for the week ending Feb. 23, as reported by Nielsen Media Research. Numbers represent average audience/stations/% coverage.

1. Wheel of Fortune	12.7/230/99
2. Home Improvement	10.5/232/98
2. Jeopardy!	10.5/225/99
4. Oprah Winfrey Show	9.2/235/99
5. Seinfeld	8.3/227/98
6. Portfolio XV	7.9/194/96
7. Xena: Warrior Princess	7.8/224/97
8. Simpsons	7.1/206/96
9. Hercules, Journeys of	7.0/234/98
10. Wheel of Fortune-wknd	6.9/182/84
11. Entertainment Tonight	6.8/190/96
12. Star Trek: Deep Space Nine	6.7/238/98
13. Inside Edition	5.5/155/91
14. Rosie O'Donnell Show	5.4/223/99
15. Jenny Jones Show	4.8/186/94

last year. Paen gathered some investors and hired syndication sales veteran Joe Mirabella to clear several new reality projects. *Emergency with Alex Paen* has been renewed for a second season in more than half the country.

'Inside Edition' wins Polk

King World Productions' *Inside Edition* is the winner of a 1996 George Polk Award. It is the first time a syndicated news magazine has won a Polk Award, and the magazine is the only broadcast news organization honored this year for national reporting. *Inside Edition* won the award for an undercover story about insurance salesmen who misled unsuspecting and disadvantaged customers.

Well traveled 'Streets'

Kelly News & Entertainment has teamed with Weller/Grossman Productions for the third season of its reality weekly *Save Our Streets*. Kelly has also struck an overall cable/syndication distribution pact with the production firm founded in 1993 by former *Entertainment Tonight* co-host Robb Weller and veteran producer Gary Grossman. Kelly has decided to switch from an hour to a half-hour format for the third season of *Save Our Streets* in an effort to give broadcasters more opportunities to pair the public affairs-oriented series with other reality weeklies.—CL

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Party of Five

FOX is the #2 television network among Adults 18-49.

Source: Nielsen NTI average audience estimates, including preliminary estimates, in head-to-head common hours of prime time. Broadcast season-to-date (9/16/96-2/23/97) and February sweep (1/30-2/26/97). Subject to qualifications.

Mr. Rhodes this year, as well as *Just Shoot Me* and the revamped *Naked Truth* and *Jeff Foxworthy Show*.

"It's about building better broadcasters," says senior vice president David Nevins, 30, who heads the prime time team responsible for *Suddenly Susan*, the Saturday night "Thrillology," and *Something So Right*. "We're not just focused on the details of an individual show. We make better decisions and create a stronger schedule from top to bottom."

The new system has made believers of Judd Pillot and John Peaslee, executive producers/writers of the freshman comedy *Something So Right*. The two have dealt with the same NBC executives—Nevins and team members Kate Juergens and Bruce Evans—since the comedy's inception. "There's not some anonymous network executive giving you notes," says Peaslee.

"What's great about NBC, which has not been our experience with the other networks, is that when NBC

speaks to you, it speaks in one voice," says Peaslee. "If there are arguments internally, they've had them by the time they get to us."

Skepticism remains about the reorganization, which began in May 1994 with fears of mass confusion for producers who must make their way through the system. One veteran network executive last week said the reorganization still means TV by committee and could spawn infighting as the teams battle to get the best show on the air.

"It all depends on the people you are working with and whether they're the best at development," the executive said.

"It's not by any stretch of the imagination management by committee," says Ohlmeyer, NBC's president, West Coast. "It's now an open atmosphere... [Before the reorganization] development gave birth to a series and as soon as it went to the nursery, it was taken over by different parents who maybe didn't like the idea or maybe didn't understand it." ■

Viacom revenue up; network, broadcasting are strong

By Steve McClellan

Viacom posted higher revenue, EBITDA (earnings before interest, taxes, depreciation and amortization) and operating income in all areas in 1996 except in its video and music/theme parks segments.

Revenue increased 22%, to \$3.4 billion, for the fourth quarter and 11%, to \$12.1 billion, for the year. EBITDA, which includes a \$98 million charge attributed to business changes as Blockbuster, grew 10%, to \$478 million, for the quarter.

For the year, Viacom's EBITDA was \$2.1 billion, unchanged from last year. Operating income for the quarter was flat at \$250 million and, at \$1.3 billion, was down \$1 million from 1995. Net earnings for the year came in at \$.01 per common share, compared with last year's net loss of \$.07 per share. Results exclude returns from cable systems, radio and interactive game operations, all of which are being discontinued, for a net loss of \$245 million.

Numbers were more positive in Viacom's network and broadcasting segment. Fourth-quarter revenue increased 23%, to \$703 million; it was up 18% for the year, to \$2.4 billion. EBITDA increased 40%, to \$253 million, for the quarter and 20%, to \$755 million, for the year.

Viacom attributes the growth to higher advertising and affiliate revenue at MTV; there, revenue increased 27% to \$1.3 billion, and EBITDA grew 29% to \$529 million.

MTV's EBITDA growth was partially offset by start-up costs of Nick at Nite's TV Land and M2, higher programming investment and increased expenses of international expansion. Showtime Network's revenue and EBITDA grew 12% and 19%, respectively. ■

Murphy says he's not angling for Dow Jones post

Does former Capital Cities/ABC chairman Thomas Murphy want to run Dow Jones?

For those tuning in an interview on CNBC last week with Dow Jones family heir William C. Cox, it might have seemed that Murphy was leading a plot to oust current chairman Peter Kann, who has run afoul of Cox and other members of the families that control the financial information empire. Cox told CNBC that Murphy had agreed to step in and take over the helm of the company, a statement that had people close to Murphy scratching their heads. Last week, through a spokesperson, Murphy acknowledged a dinner with Cox back in November at which he mostly listened to Cox's problems with current Dow Jones management. But the two haven't spoken since, and Murphy is "enjoying retirement and his board activities with Disney, with no plans to return to work," or to a new career. As to Cox's comments, insiders attribute them to so much pot stirring, to give momentum to his effort to oust Kann. —SM



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ABC shifts

ABC will debut midseason dramas *Leaving L.A.* and *Gun* and give *Lois & Clark: The New Adventures of Superman* a new time slot beginning Saturday, April 12. *Leaving L.A.*, an offbeat drama about the L.A. County Coroner's office, airs 9-10 p.m. Saturday; *Gun*, which follows a pearl-handled gun from owner to owner, replaces *Relativity* at 10 p.m. Saturday. *Lois & Clark* moves to 8-9 p.m., replacing *Dangerous Minds*, which completes its run of original episodes March 15. No official word yet on what replaces *Lois & Clark* at 7-8 p.m. Sunday for the remainder of the season. Three more episodes of *Relativity* are in the can and will likely air this spring, ABC said.

WB moves

The WB's *The Jamie Foxx Show* and *The Wayans Bros.* will get new time slots beginning March 12. *Jamie Foxx* will move to 9 p.m. Wednesday, followed by *The Wayans Bros.* at 9:30 p.m. "We always felt that *The Jamie Foxx Show* would be an excellent 9 p.m. show," says Garth Ancier, entertainment president. "Now that it is firmly established, we believe these moves will ultimately benefit the ratings of both programs." *Jamie Foxx* averages a 3.5 rating/6 share in households and is The WB's highest-rated series this season. *Wayans Bros.* is second highest, averaging a 3.3/5.

Pauly has punch

TV critics panned it, but youths embraced the debut of Fox's *Pauly* at 9:30 p.m. Monday, March 3 (7.2 Nielsen household rating/11 share), which held on to the ratings lead-in of *Married...With Children* (7.4/11). The sitcom, starring Pauly Shore, won the time period in adults 18-34 (6.8/19) and was also popular with teens.

Out and about

The wait is over. ABC has made it official: Ellen DeGeneres's character will come out of the closet at 9:30 p.m. April 30 during the beginning of the May sweeps. Laura Dern will guest-star as the "kindred spirit" who

enlightens Ellen about her sexuality, while Oprah Winfrey guest-stars as a therapist whom Ellen consults. The network brass signed off on the script, and production of the special episode began March 3 with a table-read. The episode could run as either a full hour or a special two-parter, a source close to the show said.

WB-bound aliens

The "Men in Black" theatrical, which will debut July 2 with Tommy Lee Jones and Will Smith, is set to appear as an animated strip for Kids' WB! in October. "Men in Black" is based on the Malibu Comics series of the same name and focuses on a clan that provides intergalactic immigration services for earthbound aliens. The movie version is from Columbia Pictures and Steven Spielberg's Amblin Entertainment. Kids' WB!'s Saturday morning schedule will be as follows: 8 a.m.—*Umptee-3 TV*; 8:30—*Steven Spielberg Presents Animaniacs*; 9—*Steven Spielberg Presents Pinky & The Brain*; 9:30—*Calamity Jane*; 10—*Batman*; 10:30—*Superman*; 11—*Men in Black*; 11:30—*The Sylvester & Tweety Mysteries*. *The Daffy Duck Show* goes on hiatus in October.

Fox tops with kids again

The Fox Kids Network captured its 17th consecutive February sweeps victory last month, increasing its ratings by 12% over last year (5.5 vs. 4.9) and its share by 15% (23 vs. 20). FCN had the top seven shows in the key demos of kids 2-11 and kids/teens 6-



The cast and executive producer of CBS's 'JAG' came to Washington to meet their real-life opposite numbers during a visit to the Pentagon and a reception and screening of the series. Shown at the Pentagon are (l-r) executive producer Don Bellisario, 'JAG' stars John Jackson and David James Elliot and Judge Advocate General Admiral H.E. Grant.

17, with *Goosebumps* leading the pack as the most watched show. Fox Kids outperformed ABC (2.7), CBS (1.2) and The WB (1.7) in the key demo, as well as Nickelodeon (4.4).

Belushi switches shows

Jim Belushi, who was set to star in ABC's midseason comedy *It's Good to Be King* from creator Chuck Lorre, has joined the cast of Steven Bochco's *Total Security* for the network's fall drama lineup. ABC confirmed it has ordered 13 episodes of the drama, which focuses on a Chicago security firm. Belushi originally planned to star as the owner of a Chicago bar in *It's Good to Be King*, but he ultimately rejected the project over creative differences.

Country crooner soaps up

Country-western crooner Barbara Mandrell will make her first foray into daytime drama, joining the cast of NBC's *Sunset Beach* beginning in May. She'll play the recurring role of Alexandra Mitchum.—LR

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3.2
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Oct '96
3.3
HH Rtg.

Nov '96
3.6
HH Rtg.

The Leader In Young Adult Programming

Source: NSS, GAA HH Rtg.
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Closing Date: March 21

NAB

Issue Date: April 7
Closing Date: March 28

NAB MID WEEK

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THIS WEEK:

TVs \square \$4,150,000 \square 1
Combos \square \$61,996,543 \square 10
FMs \square \$50,013,645 \square 8
AMs \square \$16,913,100 \square 14
Total \square \$133,073,288 \square 33

SO FAR IN 1997:

TVs \square \$954,579,000 \square 15
Combos \square \$3,367,269,698 \square 62
FMs \square \$539,382,680 \square 75
AMs \square \$41,252,717 \square 54
Total \square \$4,902,484,095 \square 206

SAME PERIOD IN 1996:

TVs \square \$339,875,510 \square 17
Combos \square \$1,332,132,734 \square 64
FMs \square \$355,407,630 \square 61
AMs \square \$22,706,412 \square 43
Total \square \$2,050,122,286 \square 185

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WRMY(TV) Rocky Mount/Raleigh/ Durham, N.C.

Price: \$4.15 million

Buyer: DP Media Inc., West Palm Beach, Fla. (Devon W. Paxson, VP/99% Class B owner); owns WMTO-FM Port St. Joe, Fla.; is buying WSHE (TV) Martinsburg, W.Va./Washington. Paxson is son of Lowell W. "Bud" Paxson, chairman/owner, Paxson Communications Corp., which has time brokerage agreement with WRMY.

Seller: Michael V. and Steven C. Roberts, St. Louis (co-owners/brothers); own KTVJ-TV Boulder, Colo.; WTSW-TV New London, Conn.; WHSL-TV East St. Louis, and KZAR-TV Provo, Utah; are buying WMTO-FM Port St. Joe/Panama City, Fla., and WKZX(TV) Cookeville/Nashville, Tenn.; have applied to build TV in Albuquerque, N.M.

Facilities: Ch. 47, 12.3 kw visual, ant. 318 ft.

COMBOS

WDUR(AM)-WFXC(FM) Durham and WFXK(FM) Tarboro/Durham, N.C.

Price: \$20 million

Buyer: Clear Channel Communications Inc., San Antonio, Tex. (L. Lowry Mays, president); has LMA with option to buy WQOK(FM) and

WNND-FM Raleigh/Durham; owns/is buying KTNQ(AM)-KLVE(FM) Los Angeles and KSCA(FM) Glendale/Los Angeles; KTTU-TV Tucson, Ariz.; KLRT(TV) (LMA with KASN-TV), KMJX(FM) and KDDK(FM) Little Rock, Ark.; KSOL(FM) and KYLZ(FM) San Francisco; WAVZ (AM)-WXCI(FM) and WELI(AM) New Haven, Conn.; WOLZ(FM) Fort Myers, WCKT(FM) Lehigh Acres/Fort Myers, WXRm-FM Naples Park/Fort Myers, WKII(AM)-WFSN(FM)* (formerly WEEJ) Port Charlotte/Fort Myers, WAWS(TV) (LMA with WTEV) Jacksonville, WHYI-FM, WBGG-FM, WRTO(FM), WAQI(AM) and WQBA-AM-FM, all Fort Lauderdale/Miami, WPMI(TV) Mobile, Ala./Pensacola (LMA with WJTC[TV] Pensacola), WMTX-AM-FM and WRBQ-AM-FM Tampa, all Fla.; WOPA(AM) and WIND(AM)-WOJO (FM) Chicago; KSAS-TV Wichita, Kan.; WQMF(FM) Jeffersonville, Ind./Louisville, Ky.; WHAS(AM)-WAMZ(FM), WWKY (AM)-WTFX(FM), WHKW(AM) and intellectual rights to WHKW-FM, all Louisville; WQUE-AM-FM, WYLD-AM-FM, WNOE-FM and KLZJ-FM, New Orleans, and KHOM (FM) Houma/New Orleans, La.; WHYN-AM-FM Springfield, Mass.; WCUZ-AM-FM, WOOD-AM-FM and WBCT-FM Grand Rapids and WAKX(FM) Holland/Grand Rapids, Mich.; WFTC(TV) Minneapolis; KLSQ(AM) and KOWA(AM) Las Vegas; WXXA-TV, WZRQ(FM), WQBK-AM-FM and WOBJ(FM), all Albany, N.Y.; WGLI(AM), WPAT(AM) and WADO(AM), all New York; WXRa(FM) Eden, WMYK(FM) Moyock, and WSJS(AM)-WTQR(FM) Winston Salem, all N.C.; WERE(AM)-WNCX(FM) and WENZ-FM Cleveland; KXXY-AM-FM, KTST(FM), KTOK(AM)-KJYO(FM) and KEBC (FM), Oklahoma City, and KOKI-TV (LMA with KTFO-TV), KOAS-FM, KAKC (AM)-KMOD-FM, KQLL(AM) and KQLL-FM, all Tulsa, Okla.; WHP(TV) (LMA with WLYH-TV) Harrisburg/Lancaster, WLAN-AM-FM Lancaster and WRAW(AM)-WRFY-FM Reading, Pa.; WPRI-TV (LMA with WNAC-TV) and WWBB(FM) Providence and WWRX-FM Westerly, R.I.; WWDm (FM) Sumter and WARQ(FM) Columbia, S.C.; WPTY-TV (LMA with WLMT-TV), KWAM(AM)-KJMS(FM), WDIA(AM)-WHRK-FM, WREC(AM)-WEGR-FM and WRXQ-FM, all Memphis; wowi-FM** and WJCD(FM)** Norfolk, WSVY-AM-FM** Portsmouth and WTVR-AM-FM, WRVA(AM)-WRVQ(FM) and WRVH(AM)-WRXL(FM) Richmond, all Va.; WOKY(AM) Milwaukee-WMIL(FM) Waukesha/Milwaukee and 40% of WKKV(FM) Racine/Milwaukee, Wis., and the following Texas stations: KPEZ(FM) and KFON(AM)-KEYI-FM Austin, KUNO(AM)-KSAB-FM Corpus Christi, KICI(AM)-KICI-FM, KMRT(AM)-KDZR-FM and KESS(AM), all Dallas/Fort Worth;

KHEY-AM-FM, KPRR (FM), KBNA-AM-FM and KAMA(AM), El Paso, KCYT-FM Granbury, KRTX-FM*** Galveston, KGBT(AM)-KIWW-FM Harlingen, KMJQ (FM), KBXX(FM), KPRC(AM), KLAT(AM), KLTN(FM), KMPQ(AM) and KLTO-FM***, all Houston; KJOJ(AM) Conroe/Houston-KJOJ-FM Freeport/Houston, KSEV(AM) Tomball/Houston, KQXX(FM) McAllen, WOAI(AM)-KAJA(FM), KTKR(AM), KQXT(FM), KCOR(AM), KROM-FM, KXTN-AM-FM, all San Antonio, and KMIA(FM) Winnie; has LMA with KHYS(FM) Port Arthur/Houston *LMA with option to buy; **JSA with option to buy; ***TBA

Seller: Pinnacle Broadcasting Co. Inc., (Philip D. Marella, chairman); owns WSOY-AM-FM Decatur, Ill.; WYNG-FM Evansville, Ind.; WCPQ(AM)-WANG-FM Havelock, WRNS-AM-FM Kinston and WDLX(AM)-WERO(FM) Washington, all N.C.; WYAV(FM) Conway/Myrtle Beach and WRNN-FM Myrtle Beach, S.C., and KLLL-AM-FM Lubbock, Tex.; is buying WYAK-FM Surfside Beach/Myrtle Beach and WMYB(FM) Socastee/Myrtle Beach, S.C.; has LMAs with WZD(AM)-WDZQ-FM Decatur and WCZO-FM Monticello, Ill. Note: Pinnacle bought WFXK for \$5.9 million ("Changing Hands," March 25, 1996)

Facilities: AM: 1490 khz, 1 kw; FM: 107.1 mhz, 1.2 kw, ant. 490 ft.; WFXK: 104.3 mhz, 100 kw, ant. 987 ft.
Formats: AM, FM: urban AC; WFXK: AC
Broker: Star Media Group Inc.

WEJM-FM Lansing, Ill., and WEXL(AM) Royal Oak/Detroit, Mich.

Price: \$18.25 million (\$14.75 million for WEJM-FM; \$3.5 million for WEXL)
Buyer: Crawford Broadcasting Co., Blue Bell, Pa. (Donald B. Crawford, president/owner); owns WМУZ(FM) Detroit (for other holdings, see "Changing Hands," Feb. 24)

Sellers: ■ WEJM-FM: WEJM-FM License Trust for Evergreen Media Corp., Irving, Tex. (Scott K. Ginsburg, chairman/55.6% owner); for holdings, see "Changing Hands," Feb. 24 ■ WEXL:

Facilities: WEJM-FM: 106.3 mhz, 2 kw, ant. 397 ft.; WEXL: 1340 khz, 1 kw
Formats: WEJM-FM: hip-hop; WEXL: religion

Broker: Force Communications & Consultants LLC (WEXL)

KTOM-AM-FM Salinas/Monterey, Calif., and KCIX(FM) Garden City/Boise and KXLT-FM Eagle/Boise, all Idaho

Price: \$15.951 million (\$8 million for combo; \$7.56 million for KCIX; \$391,000 for KXLT-FM)

Buyer: Lartique Multimedia Systems Inc., San Diego (John T. Lynch, president/owner); is buying KHTX(AM)-KDON-FM Salinas/Monterey and KRQC-FM

Marina/Monterey, Calif.; KGEM (AM)-KJOT(FM) Boise, KQXR(FM) Payette/Boise, KCID-FM Caldwell/ Boise, KLIX-AM-FM and KEZJ-FM Twin Falls, all Idaho; KQOL(FM) Boulder City/Las Vegas, Nev., and KTMN(FM) Los Alamos/Albuquerque and KNYN (FM) Santa Fe/Albuquerque, N.M.

Sellers: ■ KTOM-AM-FM: California Broadcasting Co. LP, Atlanta (Douglas M. Grimm, principal) ■ KCIX: Contemporary Media Corp., Boise (Edwin F. Guth III, owner); no other broadcast interests ■ KXLT-FM: Eagle Broadcasting Inc., Nampa, Idaho (Humberto Fuentes, principal); no other broadcast interests

Facilities: AM: 1380 khz, 5 kw; FM: 100.7 mhz, 910 w, ant. 2,575 ft.; KCIX: 105.9 mhz, 50 kw, ant. 2,700 ft.; KXLT-FM: 107.9 mhz, 45 kw, ant. 2,683 ft.

Formats: AM, FM: C&W; KCIX: AC; KXLT-FM: soft AC

Broker: Media Services Group Inc. (seller, KTOM-AM-FM; Boise stations)

WFRB-AM-FM Frostburg, Md.

Price: \$3.5 million

Buyer: Wooster Republican Printing Co., Wooster, Ohio (Robert C. Dix Jr., president/20% owner); owns WTBO(AM)-WKGO(FM) Cumberland, Md.

Seller: Western Maryland Broadcasting Co. Inc., Frostburg (Darrell C. Loughry, president); no other broadcast interests

Facilities: AM: 560 khz, 5 kw; FM: 105.3 mhz, 16.5 kw, ant. 960 ft.

Formats: AM: C&W; FM: country

KDBS(AM) (formerly KRRV(AM))-KRRV (FM) Alexandria, La.

Price: \$1.9 million for stock

Buyer: Champion Broadcasting Corp., Richmond, Va. (Donald L. Kidwell, president; Southern Capital Acquisition Corp., owner. Southern Capital is owned by Firstmark Corp., Waterville, Maine [James A. Vigue, chairman]); owns KKST-FM Oakdale/Alexandria, La. (for other holdings, see "Changing Hands," Feb. 17)

Seller: Judy Karst-Campbell, Hiawassee, Ga.

Facilities: AM: 1410 khz, 1 kw day; FM: 100.3 mhz, 100 kw, ant. 1,055 ft.

Formats: Both modern country

Remaining 70% of WKKQ(AM) Nashwauk/Hibbing-WTBX(FM) Hibbing, Minn.

Value: \$1.3 million (transfer of limited partnership interests)

Buyer: Thomas L. Bookey Family LP, Chicago (CSN Management Co., gen-

JACOR COMMUNICATIONS, INC.

has acquired

**KIDO-AM/KLTB-FM
KARO-FM**

Boise, Idaho

from

COLFAX COMMUNICATIONS, INC.

for

\$11,000,000

The undersigned acted as exclusive broker
in this transaction and assisted in the negotiations.



Kalil & Co., Inc.

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

eral partner; Thomas L. Bookey, president); is selling WVAX(AM)-WYXY(FM) (formerly WPRC-WWTE) Lincoln and WTAX(AM)-WDBR(FM) Springfield, Ill., and WNFL(AM) Green Bay, WROE(FM) and WNCY-FM Neenah-Menasha/Oshkosh and WHBL(AM)-WWJR(FM) Sheboygan, all Wis.

Seller: Limited Partners First Chicago Equity Corp. et al.; Cross Creek Partners III

Facilities: AM: 650 khz, 10 kw day; FM: 93.9 mhz, 100 kw, ant. 548 ft.

Formats: AM: country; FM: CHR

KMRN(AM)-KNOZ(FM) Cameron, Mo.

Price: \$430,543

Buyer: NFO Inc., Las Vegas (Dennis James Rowley, president/owner); no other broadcast interests

Seller: Osland Broadcasting Co., Cameron, Mo. (Norman P. Osland, president); no other broadcast interests

Facilities: AM: 1360 khz, 500 w day, 25 w night; FM: 100.1 mhz, 50 kw, ant. 492 ft.

Formats: AM: news/talk; FM: country

Broker: R.E. Meador & Associates

WHBN-AM-FM Harrodsburg, Ky.

Price: \$300,000

Buyer: Rod Burbridge, Louisville, Ky.; no other broadcast interests

Seller: Fort Harrod Broadcasting Corp., Harrodsburg (Robert L. Martin, president); no other broadcast interests

Facilities: AM: 1420 khz, 1 kw day, 46 w night; FM: 99.3 mhz, 3 kw, ant. 265 ft.

Formats: Both C&W

KWOR(AM)-KKLX(FM) Worland, Wyo.

Price: \$265,000

Buyer: William B. and Nanci P. Harrington, Forsyth, Mont.; own KIKC-AM-FM Forsyth

Seller: Bruce R. and Karen K. Long, Worland; are selling KIMX(FM) Laramie, Wyo.

Facilities: AM: 1340 khz, 1 kw; FM: 96.1 mhz, 50 kw, ant. 400 ft.

Formats: AM: oldies; FM: country

KFRA(AM)-KFMV(FM) Franklin, La.

Price: \$100,000

Buyer: Kenneth R. Noble II, Richmond, Va.; owns WLGX(FM) Carolina Beach, N.C.

Seller: Investors Broadcasting Group Inc., Lafayette, La. (Robert Holbrook, principal); no other broadcast interests

Facilities: AM: 1390 khz, 500 w day; FM: 105.5 mhz, 3 kw, ant. 300 ft.

Formats: Both dark

RADIO: FM

KEZR(FM) San Jose and KLUE(FM) Soledad/San Jose, Calif.

Price: \$24 million (cash and stock

transaction)

Buyer: American Radio Systems Corp., Boston (Steven B. Dodge, chairman); owns/is buying/acquiring KKDJ(FM), KMJ(AM)-KSKS(FM), KNAX-FM, KRBT-FM, KOQO-AM-FM Fresno, KKSJ(AM)-KBAY(FM), KSJO(FM) and KUFX(FM), ALL San Jose/San Francisco, and KRAK-FM, KHTK(AM)-KNCI(FM), KXOA(AM), KQPT(FM), KCTC(AM)-KYMX(FM), KSSJ-FM and KMJI(AM)-KSFM(FM) Sacramento, all Calif.; WZMX(FM), WRCH-FM, WTIC-AM-FM, Hartford, Conn.; WIRK-FM, WKGR-FM, WBZT(AM), WEAT-AM-FM, WOLL-FM and WPBZ-FM, all West Palm Beach, Fla.; WWMX(FM), WOCT(FM), WBMD(AM)-WQSR-FM and WBGR(AM), all Baltimore; WRKO(AM)-WBMX(FM), WEEI(AM), WEGQ-FM, WWMT(AM)-WAAF(FM), all Boston; KBEQ-AM-FM (Kan.) and KFKF-FM (Mo.) Kansas City; KFNS(AM)-KEZK-FM, KSD-FM and KYKY(FM) St. Louis; KMZQ-FM, KMXB-FM, KXNO(AM)-KLUC-FM, KVEG(AM) and KFBI(FM), all Las Vegas, and KXTE(FM) Pahrump, Nev.; WYRK-FM, WJYE-FM, WECK(AM), WSJZ-FM and WBLK-FM, all Buffalo, and WCMF(FM), WRMM-FM, WPXY-FM and WAQB(FM), all Rochester; N.Y.; WSOC-FM Charlotte and WTDR(FM) Statesville/Charlotte, N.C.; WKRQ(FM) Cincinnati, WGRR-FM Hamilton/Cincinnati, WMMX-FM, WTUE-FM, WONE(AM), WBTT(FM) and WLQT(FM) and (under LMA) WDOL-FM, all Dayton, and WXEG(FM) Beavercreek/Dayton, all Ohio; KDBX(FM), KBBT(AM)-KUFO(FM), KUPL-FM, KKJZ(FM), all Portland, Ore.; WBZZ(FM) and WZPT(FM) Pittsburgh and WIOQ(FM) and WUSL(FM) Philadelphia; KJCE(AM) Rollingwood/Austin-KKMJ-FM Austin and KAMX(FM) (formerly KPTY) Luling/Austin, all Tex., and KRPM(AM) (formerly KING), KYCW(FM), KMPS-AM-FM and KZOK-FM, all Seattle, and KBKS(FM) (formerly KCIN) Tacoma/Seattle, Wash.; is swapping WRFX(FM) Kannapolis/Charlotte, N.C., for WDSY-FM Pittsburgh; is swapping away WHAM(AM)-WVOR-FM, WHTK(AM) and option to purchase WNVE-FM, all Rochester; is selling KXOA-FM Sacramento; KSD(AM) St. Louis, and KFAB(AM)-KGOR(FM) Omaha

Seller: Alta Broadcasting Co., San Jose (co-owners James E. and John F. Levitt); no other broadcast interests. Note: Alta bought KLUE for \$337,500 (B&C, April 1, 1996)

Facilities: KEZR: 106.5 mhz, 50 kw, ant. 430 ft.; KLUE: 106.3 mhz, 6 kw, ant. 1,720 ft.

Formats: KEZR: AC; KLUE: hot country

Broker: Media Venture Partners

KIKM-FM Flower Mound (formerly Sher-

man), Tex.

Price: \$14 million

Buyer: First Broadcasting Co. LP, San Francisco (First Broadcasting Networks Inc., 64.6% general partner; Charles H. Strickland and Cliff Boyd, limited partners). Strickland owns KSTV(AM) Stephenville, Tex.; has construction permit for KSTV-FM Dublin, Tex.; has applied to build FM in Comanche, Tex. Boyd is manager of NFL Broadcasting LLC, which is selling KTNZ(AM) Amarillo (see item, below) and KBUY-FM Amarillo. Boyd also owns KVMX(FM) Eastland, Tex.

Seller: Hunt Broadcasting Inc., Englewood, Colo. (co-owners Janice A. and James G. Hunt); owns KJKB(FM) Jacksboro and KDVE(FM) Denison/Sherman, Tex.; is buying KGRI-FM Henderson, Tex.

Facilities: 96.7 mhz, 3 kw, ant. 299 ft.

Format: Country

WFMI(FM) Brookfield/Milwaukee and WFMR(FM) Menomonee Falls/Milwaukee, Wis.

Price: \$5 million

Buyer: Saga Communications Inc., Grosse Pointe Farms, Mich. (Edward K. Christian, president/CEO/58% owner); owns WKLH(FM) and WLZR-AM-FM Milwaukee; WIXY(FM) and WLRW(FM) Champaign, WYMG(FM)

Jacksonville/Springfield and WOOL(FM) Springfield, Ill.; KIOA-AM-FM and KRNT(AM)-KSTZ(FM) Des Moines and WNAX-AM-FM Yankton, S.D./Sioux City, Iowa; KOAM-TV Pittsburg, Kan.; WGAN(AM)-WGMX(FM) and WZAN(AM) Portland and WYNZ(FM) Westbrook, Maine; WAQY(AM) East Longmeadow and WAQY-FM Springfield, Mass.; WFEA(AM)-WZID(FM) Manchester, N.H.; WVKO(AM)-WSNY(FM) Columbus, Ohio, and WNOR-AM-FM Norfolk and WAFX(FM) Suffolk, Va.; is buying WPRC(AM)-WWTE-FM Lincoln and WTAX(AM)-WDBR(FM) Springfield, Ill.; KEZT-FM Des Moines, and WPOR-AM-FM Portland, Me.

Seller: Harris Classical Broadcasting Co., Menomonee Falls (co-owners Richard H. and Jessie Lynne Harris); no other broadcast interests

Facilities: WFMI: 106.9 mhz, 6 kw, ant. 328 ft.; WFMR: 98.3 mhz, 6 kw, ant. 292 ft.

Formats: WFMI: smooth jazz; WFMR: classical

Broker: Blackburn & Co. Inc.

WJOD(FM) Galena, Ill., and KGGY(FM) Dubuque, Iowa

Price: \$2.5 million (includes pager business)

Buyer: Communications Properties Inc., Dubuque (Philip T. Kelly, president/70.5% owner); owns WDBQ(AM)-

KLYV(FM) Dubuque and KATE(AM)-KCPJ(FM) Albert Lea, Minn. Kelly owns 33.3% of WMVY(FM) Vineyard Haven, Mass.

Seller: JDC Communications Inc./Iowa Communications Investments Inc., Galena (John W. Cox Jr., president); no other broadcast interests

Facilities: WJOD: 107.5 mhz, 6 kw, ant. 328 ft.; KGGY: 102.3 mhz, 2.4 kw, ant. 410 ft.

Format: WJOD: country; KGGY: hot country

KCRF(FM) Grundy Center, Iowa

Price: \$2 million

Buyer: Connoisseur Inc., Westport, Conn. (Jeffrey D. Warshaw, 75% general partner); owns KORB(FM) Bettendorf, KOEL-AM-FM Oelwein/Cedar Falls, KJOC(AM) Davenport and KBOB(FM) Muscatine, all Iowa (for other holdings, see "Changing Hands," Feb. 3)

Seller: Grundy Broadcasting Co., Marshalltown, Iowa (Audrey Osmundson, managing partner). Osmundson owns 24% of KDAO(AM) Marshalltown-KDAO-FM Eldora, Iowa, and company that has applied to build TV in Newton, Iowa.

Facilities: 97.7 mhz, 16 kw, ant. 407 ft.

Format: Country

Broker: Gary Stevens & Co.

WGUF(FM) Marco/Fort Myers, Fla.

Price: \$2 million

Buyer: Renda Broadcasting Corp., Pittsburgh (Anthony F. Renda, president)

Seller: InterMart Broadcasting First Coast Inc., Punta Gorda, Fla. (James E. Martin Jr., president). Martin owns WCCF(AM)-WIKX-FM Punta Gorda, WCVU(FM) Solana and WKZY(FM) LaBelle, all Fla.; owns 50% of applicant for TV in Virginia Beach, Va., and FM in Murdock, Fla.; owns 33.3% of MBS Communications, which has applied to build FMs at Fairview, Pa., and Ettrick, Va.; has interest in WTPX(FM) Jupiter, Fla.; has applied to build FM at Punta Rassa, Fla.

Facilities: 98.9 mhz, 4.1 kw, ant. 328 ft.

Format: Smooth jazz

KOLX(FM) Barling, Ark

Price: \$450,000

Buyer: Toccoa Falls College, Toccoa Falls, Ga. (Paul Alford, president); owns WJYO(FM) Fort Myers, Fla.; WRAF-FM Toccoa Falls, WFOM(AM) Marietta, WAFI(FM) Unadilla and WCOP(AM) Warner Robins, all Ga., and WEPC(FM) Belton, S.C.; has applied to build radio in Spring Lake, N.C., and FM in Gallinburg, Tenn.

Seller: Hendren-McChristian Communications, Gravette, Ark. (Kim D. Hen-

dren, president); no other broadcast interests

Facilities: 94.5 mhz, 31 kw, ant. 502 ft.

Format: Country

KZAL(FM) Desert Center, Calif.

Price: \$50,000

Buyer: Worldwide Multi-Media Broadcasting Co., San Diego (Frank R. Jordan, president/owner)

Seller: Desert Broadcasting Corp., Rancho Mirage, Calif. (Wolfram J. Dochtermann, principal)

Facilities: 105.5 mhz, 58 w, ant. 1,965 ft.

Format: Dark

Construction permit for FM at Stamford, Tex.

Price: \$13,645

Buyer: M&M Broadcasting Co., Cleburne, Tex. (Gary L. Moss, president/80% owner); for holdings, see "Changing Hands," Feb. 10

Seller: Blue Plains Broadcasting Co., Fort Smith, Ark. (David S. Hite, president); no other broadcast interests

Facilities: 92.1 mhz

RADIO: AM

KOTK(AM) Portland, Ore.

Price: \$8.3 million

Buyer: Jacor Communications Inc., Cincinnati (Randy Michaels, CEO; Zell/Chilmark Fund LP, 70% owner); owns KEX(AM)-KKRZ(FM) Portland and KKCW(FM) Beaverton/Portland, Ore.; is buying KCBQ(AM) San Diego (see item, below)

Seller: EXCL Holdings Inc. (Christopher marks, chairman; Latin Communications Group Inc. (LCG), 80% owner); owns KVAR(FM) Riverside/Los Angeles, KCAL(AM) Redlands/San Bernardino/L.A., KMYC(AM)-KSXX-FM Marysville/Sacramento and KRCX(AM) Roseville/Sacramento, all Calif., and KINK-FM Portland, Ore.; is buying kybg(am) Aurora/Denver-KNRX-FM Castle Rock, Colo. LCG owns KLOK(AM) San Jose/San Francisco-KBRG(FM) Fremont/San Francisco, KLOK-FM Salinas/Monterey and KVRG(AM) Soledad/Monterey-KVRG-FM Seaside/Monterey, all Calif.; KMXA(AM) Aurora/Denver-KJMN(FM) Castle Rock/Denver, Colo.; WMDO-TV Wheaton, Md./Washington, and WVEA-TV Tampa and WVEN-TV Orlando, Fla.; is buying KRZY(AM) Albuquerque-KRZY(FM) Santa Fe/Albuquerque, N.M.

Facilities: 620 khz, 5 kw

Format: AOR

KCBQ(AM)* San Diego

Price: \$6 million (B&C, March 3)

Buyer: JS Communications Inc., Covington, Ky. (Terry S. Jacobs, chairman/

80% owner). Jacobs was president/2.54% owner, Regent Communications Inc., which was bought by seller.

Seller: Jacor Communications Inc., Cincinnati (Randy Michaels, CEO; Zell/Chilmark Fund LP, 70% owner); owns KIIS(AM)-KFMC(FM) Los Angeles, KSDO(AM)-KCLX-FM and KHST-FM San Diego and XTRA-AM-FM Tijuana, Mexico/San Diego; KBPI(FM), KOA (AM)-KRFX(FM) and KHOW(AM)-KHIH(FM), all Denver, and KBCO-AM-FM Boulder/Denver and KTLK(AM) Thornton/Denver, Colo.; WJGR(AM)-WQIK-FM and WZAZ (AM) Jacksonville, WJBT(FM) Green Cove Springs/Jacksonville and WSOL-FM Brunswick, Ga./Jacksonville, WBRD (AM) Palmetto-WDUF(FM) Bradenton/Tampa, WXTB(FM) Clearwater/Tampa, WTBT(FM) New Port Richey/Tampa, WFLA(AM)-WFLZ(FM) and WDAE(AM)-WUSA-FM Tampa and WAMR(AM)-WCTQ (FM) Venice, all Fla.; WGST(AM)-WPCH (FM) and WKLS-FM Atlanta; KIDO(AM)-KLTB(FM) Boise and KARO(FM) Caldwell/Boise, Idaho; WLAP(AM)-WMXL(FM) Lexington and WWYC-FM Winchester/Lexington, Ky.; WDAF(AM)-KYYS(FM), KUDL-FM and KMXV(FM) Kansas City, KATZ (AM)-KMJM(FM) St. Louis and KNJZ-FM Alton, Ill./St. Louis, Mo.; KSNE-FM and KFMS-FM Las Vegas; WKRC-TV, WCKY (AM), WOFX(FM), WLW(AM)-WEBN(FM) and WWNK(FM), all Cincinnati, WTVN(AM)-WLVQ(FM) Columbus, WSPD-AM, WVKs (FM) and WSPD-AM-WVKs(FM) Toledo and WRVF-FM Beavercreek/Toledo, all Ohio; KEX(AM)-KKRZ(FM) Portland and KKCW(FM) Beaverton/Portland, Ore.; WEZL(FM) and WXLV(FM) Charleston, S.C.; KALL(AM)-KODJ(FM) Salt Lake City and KKAT(FM) Ogden/Salt Lake City, Utah, and KTWQ(AM)-KMGW-FM Cheyenne, Wyo., and Wyoming Radio Network; is swapping WKRQ(FM) Cincinnati for WHAM(AM)-WVOR-FM and WHTK(AM) Rochester; is swapping KOPA(AM)-KSLX (FM) Scottsdale/Phoenix for KPOP(AM) and KGB-FM San Diego; has LMA with WGST-FM Atlanta and TBA with WSJW (FM) Louisville ■ Jacor is buying KBAI (AM) Morro Bay and KOGO(AM)-KKLQ-FM and KIOZ(FM) San Diego, Calif.; KCOL (AM)-KPAW(FM) Fort Collins and KGLL (FM) Greeley, Colo.; WSPB(AM)-WSRZ-FM Sarasota, construction permit for WYNF (FM) Coral Cove/Sarasota and CP for WEDD(FM) Englewood/Venice, all Fla.; WMT-AM-FM Cedar Rapids and WHO (AM)-KLYF(FM) Des Moines, Iowa; WKQQ (FM) Lexington, WLKT-FM Fayette/Lexington, WTKT(AM)-WXZZ(FM) Georgetown/Lexington, WLRS(FM) Louisville, WVEZ(FM). WDJX-FM and WFIA-AM and intellectual rights to WHKW-FM Louisville, WSFR(FM) Corydon, Ind./Louisville and WLOC(AM)-WMCC-FM (formerly WLOC-FM)

Munfordville/Louisville, all Ky.; KWNR (FM) Henderson and KBGO-FM Las Vegas, Nev.; WNVF (FM) South Bristol Township/Rochester, WMAX-FM Irondequoit/Rochester (and options to buy WMHX-FM Canandaigua and WRCD (FM) Honeoye Falls), all, N.Y.; WAHC (FM) Circleville, WIMA (AM)-WIMT-FM Lima, WBUK-FM Fort Shawnee/Lima, WAKS (FM) Marysville, WLWZ-FM St. Marys and WIOT-AM-FM Toledo, all Ohio; KOTK (AM) Portland, Ore. (see item, above), and KUTQ-FM Bountiful and KZHT (FM) Provo, Utah

■ Jacor is selling KSEG-FM and KRXQ (FM) Roseville/Sacramento, Calif.; WHKW-AM Louisville; KKDD (AM) North Las Vegas, and WLQT (FM) Kettering/Dayton and WDOL (FM) Englewood/Dayton, Ohio

Facilities: 1170 khz, 50 kw day, 1.5 kw night

Format: '50s and '60s *Jacor has to divest station to comply with FCC local ownership cap

WINX (AM) Rockville, Md./Washington
Price: \$450,000

Buyer: Montgomery County Government Department of Public Works and Transportation, Rockville

Seller: Radio Broadcast Communications Inc., Rockville (William Parris, president/owner); owns WINX (FM) (formerly WQRA) Warrenton, Va.

Facilities: 1600 khz, 1 kw day, 500 w night

Format: Oldies

KKBY (AM) (formerly KJUN) Puyallup, Wash.

Price: \$350,000

Buyer: Jean J. Suh, Los Angeles; no other broadcast interests

Seller: Joy Broadcasting Inc., Lynnwood, Wash. (Barbara J. Geesman Chase, owner). Chase owns KQWZ (AM) Everett, Wash. (in receivership)

Facilities: 1450 khz, 1 kw

Format: Country gold

Broker: Edward J. Chase (seller)

WNCM (AM) Atlantic Beach/Jacksonville, Fla.

Price: \$350,000

Buyer: First Coast Catholic Communications Inc., Jacksonville Beach, Fla. (Peter F. Cagle, president);

Seller: New Covenant Educational Ministries Inc., Jacksonville (Pastor Wiley Tomlinson); owns WNCM-FM Jacksonville

Facilities: 1600 khz, 5 kw day, 90 w night

Format: Talk

WXRF (AM) Guayama, P.R.

Price: \$300,000

Buyer: Southwestern Broadcasting

Corp., San Juan, P.R. (Pedro Roman Collazo, president/owner).

Collazo owns wvoz (AM) San Juan.

Seller: Guayama Broadcasting Corp., Guayama (Raul Fuster, president); no other broadcast interests

Facilities: 1590 khz, 1 kw

Format: Spanish

WLIR (AM) Spring Valley, N.Y.

Price: \$285,000

Buyer: Glickon Broadcasting Inc., River Edge, N.J. (Michael B. Levine, president/owner); no other broadcast interests

Seller: Tsooris Corp., Suffern, N.Y.

(Eugene Gugig, president); no other broadcast interests

Facilities: 1300 khz, 500 w day, 83 w night

Format: Jewish music/talk

WREV (AM) Reidsville, N.C.

Price: \$225,000

Buyer: HHGD Broadcasting Co. Inc., Santa Ana, Calif. (co-owners Alfonso Fernandez, Hilda Hernandez)

Seller: MHR Broadcasting Co. Inc., Reidsville (owners Caswell D.

Mullins, Virginia S. Roberts); no other broadcast interests

Facilities: 1220 khz, 1 kw day, 67 w night

Formats: Country

WBGB (AM) (to be WNTF) Mount Dora (to be Bithlo), Fla., and WFVR (AM) Valdosta, Ga.

Price: \$189,500 (\$75,000 for WBGB; \$114,500 for WFVR)

Buyer: Peoples Network Inc., White Springs, Fla. (Charles E. Harder, 33.3% owner); no other broadcast interests

Sellers: ■ WBGB: Cross Country Communications Inc., New Albany, Ind. (George A. Zarris, president); owns

wxln (AM) New Albany, Ind., and wxln-FM Emminence and wbul (AM)

Shepherdsville, Ky. ■ WFVR: Florida Welcome Center Inc., Gainesville, Fla. (Millicent J. Saunders, principal);

no other broadcast interests

Facilities: WBGB: 1580 khz, 5 kw day; WFVR: 910 khz, 5 kw

Formats: WBGB: religion; WFVR: tourist info

WNVL (AM) Nicholasville, Ky.

Price: \$165,600

Buyer: Benedictus Broadcasting Co. LLC, Lexington, Ky. (co-owners

James E. and Caroline Cloud); no other broadcast interests

Seller: QB Communications Inc., Nicholasville (co-owners Bobby B.

Becknell, David S. Quinn); no other broadcast interests. Note: QB

bought wnvL for \$100,000 ("Chang-

ing Hands," June 3, 1996).

Facilities: 1250 khz, 500 w day, 59 w night

Format: Modern country

WXVX (AM) Monroeville, Pa.

Price: \$150,000

Buyer: Michael L. Horvath, North Huntingdon, Pa.; no other broadcast interests

Seller: Pushpa Reddy, Pittsburgh; no other broadcast interests

Facilities: 1510 khz, 1 kw day

Format: Alternative rock

KTNZ (AM) Amarillo, Tex.

Price: \$90,000

Buyer: Metropolitan Radio Group Inc., Flower Mound, Tex. (Gary L.

Acker, president/owner); owns

kght (AM) Little Rock, Ark.; WTMV (AM) Sarasota and WRBD (AM)

Palmetto/Sarasota, Fla., and KCTE (AM) Independence/Kansas City

and WEW (AM) St. Louis, Mo.; is buying

wrxB (AM) St. Petersburg Beach, Fla., and KJVC-FM Mansfield and

KIOU (AM) Shreveport, La.

Seller: NFL Broadcasting LLC, Amarillo (Cliff Boyd, manager); is selling

KBUY-FM Amarillo. Boyd owns

KVMX (FM) Eastland, Tex.; is limited partner of First Broadcasting Co. LP,

which is buying KIKM (FM) Flower Mound (see item, above)

Facilities: 1010 khz, 5 kw day, 500 w night

Format: Country

Broker: Norman Fischer & Associates

WMBL (AM) Morehead City, N.C.

Price: \$40,000

Buyer: Ashley L. Moseley, Kinston, N.C.

Seller: WMBL Inc., Greensboro, N.C. (Randall A. Hanson, president); no other broadcast interests

Facilities: 740 khz, 1 kw day, 14 w night

Format: Nostalgia

WBTB (AM) Beaufort, N.C.

Price: \$18,000

Buyer: Eastern Carolina Broadcasting Co. Inc., Morehead City, N.C. (co-

owners L. Gene Gray, Frank Styers); owns

wrht (FM) Morehead City and wcbz (FM) Williamston, N.C. Styers

owns cable system serving Bath, N.C.

Seller: Hope Communications Inc., Morehead City (Bob Vanhder, chairman)

Facilities: 1400 khz, 1 kw

Format: Talk

—Elizabeth A. Rathbun

Country format is radio's favorite

Weekly listenership reaches 43 million; claims nearly one-quarter of commercial stations

Radio

By Donna Petrozzello

Country radio, once relegated to airwaves outside of major markets, is enjoying its largest audiences in years, according to research by Simmons Research and the Interep Radio Store.

Country music continues as the nation's top radio format, a level it achieved in 1990 according to Simmons. In fall 1996 radio ratings country beat news, talk and various contemporary music mixes. In a survey of audience preferences, Simmons reported that more than 43 million people age 18 and older listen to country radio each week, according to the fall ratings.

By contrast, 36 million listened to adult contemporary formats and 31 million tuned to news/talk, Simmons reported. Other formats received no more than 21 million listeners weekly, Simmons found.

Country radio is becoming increasingly popular with its core audience of adults 18 and older. In the past eight years, country listenership on weekdays has grown from 25 million to nearly 41

million, Simmons reported.

"Nearly one out of four commercial radio stations in America are country," says Ed Salamon, president of the Country Radio Broadcasters and president of formats for Westwood One Radio Networks.

Salamon also measures country's strength by the increasing number of country radio executives who attend the Country Radio Seminar (CRS).

This year's 28th annual CRS, held last week in Nashville, was attended by 2,500 country radio and record executives and artists, Salamon says. A mere 60 people attended the first meeting, Salamon says.

"This has become the largest radio convention devoted to a specific format," he notes.

Salamon also attributes country's growth to improved programming and management and profits.

"When I got into country radio, there was not a country station in a lot of major markets," Salamon says. "Country was a much more regionalized format." Better ratings and better interaction between country broadcasters have helped "make country radio a better business for people who own radio

stations," he says.

A qualitative survey by Interep marked country radio audiences as particularly valuable to advertisers.

Two-thirds of country listeners fall between ages 25 and 54—a critical audience for advertisers—Interep found. Almost 75% of country listeners



Howard Stern greeted thousands of fans at the premiere party of his 'Private Parts' film Feb. 27 in New York. Festivities included an outdoor concert featuring alternative rockers Porno for Pyros, appearances by Stern's on-air cast members and a smorgasbord of stars from Kevin Bacon to Patty Hearst.

ARS, Metro post gains in '96

Fourth-quarter and 1996 year-end returns show double-digit revenue growth for both American Radio Systems (ARS) and Metro Networks.

American Radio Systems—Broadcast cash flow at ARS increased 22% on a same-station basis in fourth quarter 1996. For the year, the company reported an 85.3% increase in broadcast cash flow, to \$58 million, before net local marketing agreement fees.

Net revenue increased 14% on a same-station basis in fourth quarter 1996. For the year, revenue rose 82%, to \$178 million. Net income per share was \$0 for the fourth quarter and \$.01 for year-end 1996, the company reported.

Last August, ARS announced an agreement to acquire stations owned by EZ Communications, bringing the group's holdings to 92 stations.

Steve Dodge, ARS chairman, said the company "emphasized the acquisition of stations in high-growth markets" and "invested heavily in the repositioning and marketing of over 20 under-performing FM stations" in 1996. "We believe the work we have done sets the

stage for accelerating same-station growth rates in 1997 and beyond."

Metro Networks—Metro Networks reported a 17% increase in earnings before interest, taxes, depreciation and amortization (EBITDA), to \$7 million, on a same-market basis, in fourth quarter 1996. For the year, EBITDA totaled \$24.7 million on a same-market basis, a 163% increase over 1995. Earnings per share were \$.23 in the fourth quarter and \$.94 in 1996, Metro reported.

Net revenue on a same-market basis for the fourth quarter totaled \$28.8 million, a 31% increase over fourth quarter 1995. Net revenue for 1996 totaled \$109.2 million, a 42% increase over 1995.

Metro, a leading news provider to radio stations, expanded into 12 new markets in 1996 and acquired several regional traffic news operations, plus the Airborne Traffic Network. Metro serves a total 66 top markets.

"We have entered 1997 with continued momentum supported by consolidation and acquisition activity in the radio and television industries," said David Saperstein, Metro chairman.

—DP

live in urban areas, and country listeners are more likely on average to be employed full time than radio listeners overall. Interop reported.

Interop also found that the educational, income and employment levels of the majority of country listeners match those of typical U.S. citizens.

Among country listeners surveyed, 72% own a home, 62% earn an annual household income of \$30,000 or more and 46% have one or more children,

Interop reported. In the general population, 69% own their home, 61% earn a \$30,000-plus income and 41% have one or more children. Interop found.

The theme of this year's CRS was "winning through learning." Convention highlights included panel discussions and workshops on the impact of consolidation, tips on improving sales, programming, and country audience focus groups. The closing dinner show featured up-and-coming country artists. ■

Katz creates firm for ABC Radio

By Donna Petrozello

The Katz Radio Group will create an exclusive rep firm for all of ABC Radio's 21 stations starting April 1. KRG estimated ABC Radio's annual gross billings at \$70 billion for 1997.

ABC Radio had divided national

sales representation of its stations between two KRG divisions. The agreement comes soon after CBS Radio turned over national sales representation of its 79 stations to the Interop Radio Store, a KRG rival, in January.

KRG President Stu Olds called ABC Radio "an extremely important, core KRG client. ABC is strategically critical to our marketing strength and flexibility in the top 20 markets as we build on our growing new business development efforts."

ABC Radio President Robert Callahan says that "the formation of a dedicated selling team will drive focus and results."

Katz's ABC Radio team of 28 sales managers and account reps will establish offices in most of the nation's top 10 markets, including New York, KRG's home base.

Bob McCurdy, formerly president of KRG's Sentry Radio division, was named president of the yet-to-be-named division to serve ABC Radio stations. He was also named executive vice president of the Katz Radio Group. ■

Herman promoted at CBS



Veteran radio newsmen Scott Herman was named senior VP, news, for CBS Radio Networks last week. Herman will continue as VP/GM of CBS's all-news WINS(AM) New York.

Herman will oversee news operations, programming and relationships with network affiliates, CBS said. He replaces Larry Cooper, currently VP, CBS News Radio, who will resign this spring. CBS Radio Chairman Mel Karmazin and CBS News President Andrew Heyward jointly announced Herman's promotion.

Radio revenue up 8% in January

Combined local and national radio advertising revenue increased an average 8% in January compared with January 1996, according to a survey of more than 100 radio markets by the Radio Advertising Bureau and independent accounting firms.

January's gain mirrors an 8% increase in combined radio revenue overall in 1996. Radio revenue reached an estimated \$12.4 billion in 1996, RAB reported.

On a regional basis, stations in the Southwest, Southeast and East reported double-digit gains in local revenue compared with January 1996, while stations in the West reported the most significant gains in national revenue for the month at an average 13%.

"Last year will be a tough act to follow, but by all indications 1997 has the potential to surpass it," says RAB President Gary Fries. Fries attributed the solid revenue gains to "the enthusiastic acceptance of radio as the medium of choice for an increasing number of local and national advertisers." —DP

RIDING GAIN

ABC enlists Clinton for anti-drug show

As part of its monthlong anti-drug public service campaign, ABC News Radio plans to convene a discussion on March 12 among President Clinton, parents and children ages 9 to 17 about the dangers of drug use by young adults. ABC News anchor Peter Jennings will moderate the program, called *Straight Talk on Drugs*. The one-hour broadcast will originate from the White House and is scheduled to air live, starting at 11 a.m. (ET).

Westwood lets Miller rant

Westwood One Entertainment will syndicate excerpts from HBO's *Dennis Miller Live* for weekday radio broadcast, Westwood One announced last week.

'Louie, Louie' plays and plays in Peoria

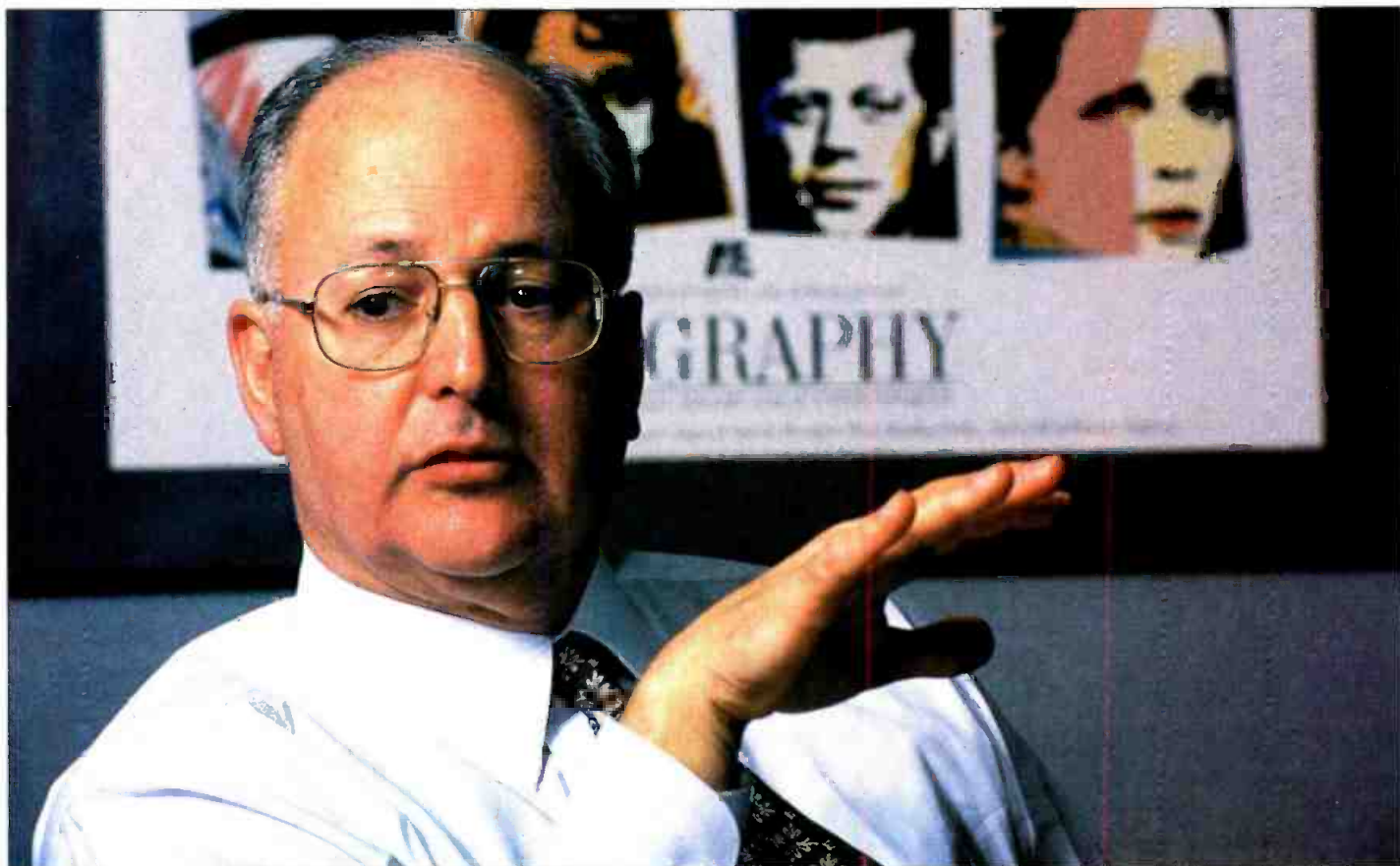
Fighting sluggish ratings and a crowd of competitors, former adult contemporary WMPX(FM) Peoria, Ill., flipped its format to a continuous stream of the song "Louie, Louie" on March 4 at noon.

"We like to consider ourselves pretty innovative for Peoria," says WMPX promotions director Rebecca Mandel. WMPX plans to keep spinning the single indefinitely. When WMPX runs through its 40-plus "Louie, Louie" covers (its cache includes the famous Kingman version), it will just play the song backward, Mandel says.

Ditching AC for the repetitive format "shocked" some advertisers, Mandel admits, "but people are listening and requesting their favorite versions of Louie, Louie," she says. WMPX chose the song over other possible hits "because it was the most requested rock song by a Peoria test audience ages 35 to 49," Mandel says.

Premiere sets off 'Big Bang'

Los Angeles-based Premiere Radio Networks and the National Music Critics Association (NMCA) will launch a series of live concert specials by rock and country artists for radio and Internet broadcast later this month. —DP



Tom Sobolik/Black Star

Making History at A&E

A&E, the basic cable network, is by most accounts one of the most successful joint ventures in the television business. Co-owned by ABC, NBC and Hearst, the venture has grown an average 30% or more annually in both revenue and profit since 1987 and is now one of the most widely distributed

COVER STORY

cable networks, seen in roughly 70 million homes. Cable industry analyst Paul Kagan Associates estimates 1996 A&E revenue at \$304 million and pretax income at \$127 million. Since the network launched in 1984, it has had one head, Nickolas Davatzes. In the following interview with BROADCASTING & CABLE's Steve McClellan, Davatzes explains how he has kept A&E on track while launching The History Channel. Davatzes also tells why TCI's John Malone won't get a price cutback from him and how the network will justify future rate increases. He talks about industry consolidation, channel shelf space and the next great programming idea.

How has consolidation within the cable industry affected your business?

Clearly, when there's consolidation you have fewer customers to work with, and that provides some challenges. Fortunately, we have not run into any buzz saws. And I think that's for two reasons: one, we do what we say we're going to do; and two, we bring a lot of value at a reasonable price point. I believe that the MSOs have really appreciated that over the years.

At last year's Western Cable Show, John Malone vowed to get price breaks from cable programmers. Is he getting one from you?

No. But I don't think that's really the question that was posed by John. There are two categories of programmer. There are programmers who deliver a lot of value for the price they charge, and clearly we are in that situation; I think almost any distributor you talk to will support that. Then there are programmers whose cost may be disproportionate to the value. Now that's a judgment, and that judgment is made basically by two groups

of people: the distributor—John Malone—and the consumer.

So you'll convince Malone that A&E's price/value ratio is in line?

I think there is a healthy tension between programmers and distributors. John has raised an issue, and each programmer has to take a look at what they're doing and how they're growing their businesses. The cable operators are at the closest point to the consumer, and they want to get positive reinforcement from consumers. I think that's one of the big issues the industry is facing. We have some products that need to be re-evaluated given the market feedback, and that's what he's stressing.

Have your carriage rates increased in the past few years?

Sure.

Will you continue to seek increases?

Yes, our rates have increased, and we will continue to seek increases. The rates really are driven by the cost of programming. In the United States, 65% of our revenue is generated through advertising sales, so we've been able to keep our increases modest in relation to what we deliver.

How has the practice of some programmers paying for carriage affected the marketplace? Is it just a matter of time before many operators demand to know why all programmers shouldn't be renting space on their systems?

To answer the first part of the question, it's creating chaos in the marketplace. There's no doubt that it's creating chaos. It is also true that if you're paying the kind of money we hear is being paid, it's very hard to see where the economic return is going to be—certainly if you deliver quality programming.

Why?

Because programming costs money. If, on the other hand, all you do is mine an inventory—sort of rehash, and deliver nothing new to the consumer—you might be able to make a net economic case for that.

What's wrong with that?

The problem is that the consumer's going to find out relatively soon, and the consumer's going to be unhappy. So there's a negative consequence. And then, of course, the third part of the equation is: Are you in this to manage and grow and deliver value to the consumer? Or are you in it to grow the distribution so you can sell it, which really doesn't serve the interests of the consumer?

Rupert Murdoch is not doing it to grow the distribution but merely to get in the game.

That's an issue. There's a shortage of outlets. And there are so many people who want to be in this business, who are desperate to get in, because they have seen the success of the more established networks and they say, "I can do that too." They are willing to make decisions that are not sound. Whenever we make an investment, I always like to ask: "If this were your

COVER STORY

child's college fund, would you make this investment?" Then you begin to develop

other scenarios. If you're in the pyramid game, it's an easy decision. But if you're in it for the long term, it's a more difficult decision.

How much hope is there for start-up networks not owned by MSOs?

I think start-up networks that are totally independent will be very difficult to develop. It is also difficult to start a new network if there is no MSO equity.

You've done pretty well with The History Channel.

If you deliver quality that addresses a consumer need, you can launch a network successfully. It was clearly a market-driven result, not dependent on MSO equity stakes or retransmission-consent agreements.

What are your predictions for DBS in this country?

DBS will succeed in this country if you define success as making a profit. The question is: How many services are there room for? DBS will probably obtain 10% to 15% of the market, and I believe that the market will be extensive. Nonstandard television—which is really the critical variable to my business—is going to be in 90 million-plus homes, without a doubt. It's just a question of time.

How long will it take to reach that level?

I would hope that we could get there in 10 years. We might get there more quickly. It depends, really, on the perception of the value of the services that are being delivered to the consumer, and the price point for entry. It also depends on how quickly the Internet and other electronic services become part of everyday life.

What are your predictions for the rollout of digital set-top boxes?

It's clearly going to happen, but I think it's going to happen more slowly than every prediction we've heard. Two years ago we were going to have a new box. Today there are orders for 7 1/2 million boxes. Will there be 2 million boxes at the end of this year?

Is it any clearer what kind of programming cable operators are looking for to fill the expanded channel capacity?

What they're always looking for is the same thing: a product that will serve a customer interest. The difficulty is that these digital boxes are going to be tier services. Tier means limited distribution. If you have limited distribution, you have limited advertising opportunities. So the question is: Can you deliver a quality product to a smaller available audience and make it work? And the jury's out on that. The most likely scenario is, over time, that the digital tier will probably get 20% penetration. You have to be really smart and incredibly capable—and lucky—to figure out how to do that. Certain people are entering the fray now who are willing to do that. It is kind of like deciding whether you want to be in the first wave at Normandy.

You're at 70 million-plus subscribers with A&E and 32 million with The History Channel. What's the projected growth for the networks?

A&E's one of the most widely distributed networks in the cable

Whenever we make an investment, I always like to ask: "If this were your child's college fund, would you make this investment?"

“THE DEMAND
FROM OUR SUBSCRIBERS
TO ADD OVATION WAS
OVERWHELMING.”

–Carolyn Hillman, Director of Sales and Marketing Cable Co-Op, Palo Alto, CA

“OVATION will fill the SOMETHING-FOR-EVERYONE
premise of cable television, which for years has been recognized most often in the breach.”

–Chicago Tribune

“OVATION is the only channel
that really offers the arts...”

–Sandie Butler, AV Supervisor
The Community School, Bergen, NJ

“Thank you for this great
TELEVISION TREAT!”

–Barbara Brown, Viewer Palo Alto, CA

OVATION



THE ARTS NETWORK

VP Sales Ed Burakowski
1-800-682-8466 x162
<http://www.OVATIONTV.com>

Northeastern Region
Mark Ganley
315-484-7304

SouthCentral Region
Julius Colter, Jr.
704-597-6235

Western Region
Reggi Fryzel
800-682-8466 x171

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universe, I would expect, as the total universe grows, that we will reach 90 million homes. History's a more interesting phenomenon. We launched in January 1995, in an environment that was uncertain. We figured if we could get 30 million homes, that would be terrific. Now I think that History has a chance to become every bit as successful—if not more successful—than A&E.

How so?

It is a single-genre network. Those tend to become brand-dominant, like CNN and ESPN are brand-dominant today. Not to say that they don't have competitors, but they are the brand. We have a growing interest in United States history, fueled, I think, by changes in the demographics. We're a country that is becoming older, but we're a country that's also becoming more diverse, so there is a growing interest in understanding and seeing the history of other cultures and nations. I think that those things together provide a real opportunity.

If must carry goes away—as many people think it will—will there be a big opportunity to boost History's sub count?

There will be some opportunity. Let's assume that must carry is struck down. Some channels will become available, but I believe it will be significantly fewer than people have been talking about because I don't think the cable operators are going to drop channels willy-nilly. They have to be sensitive to their constituents. But clearly there will be opportunity for History.

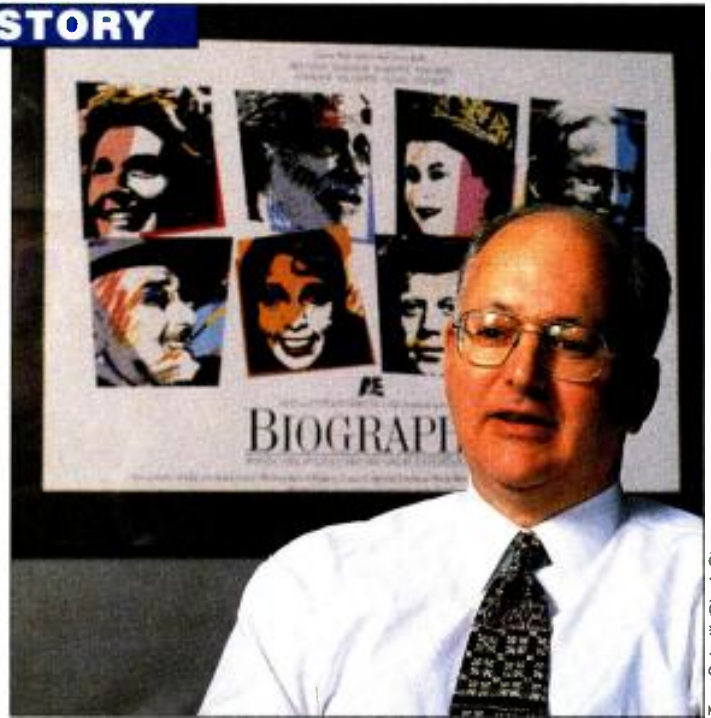
Tell us about upcoming original programming plans.

With A&E, 90% of our prime time schedule is original programming that we've commissioned or co-produced. Clearly, our single largest commitment is to *Biography*. We commission 130 biographies a year, which is fairly substantial. And we have a very strong commitment to drama on A&E. Basically, it has taken two forms: mystery dramas and classic drama. Coming up in April we have a six-part miniseries, *Ivanhoe*, a co-production with the BBC. Then in the fall we are doing *Jane Eyre* with London Weekend Television. And we're doing a series of *Horatio Hornblowers* with Meridian.

What about History?

We're still ramping up our original productions. About 40% of it is original programming. One of the interesting ones that's coming up covers the history of journalism. We have an origi-

The most likely scenario is, over time, that the digital tier will probably get 20% penetration. You have to be really smart and incredibly capable—and lucky—to figure out how to do that. Certain people are entering the fray now who are willing to do that. It is kind of like deciding whether you want to be in the first wave at Normandy.



Tom Sobol/Black Star

nal series that we'll be producing, called *Ships and Automobiles*, which has gone very well, and we do a number of ongoing specials that are hosted by Roger Mudd.

***Biography* is A&E's most recognizable show. Is it the most profitable?**

It would be the most profitable in absolute dollars because it's on six nights a week. But is it any more profitable than any of our other documentary series? I'd say it's probably slightly less profitable because of the number of original shows and their production values. It is clearly more profitable than drama, which is a good thing to do, but you will never get rich doing drama. So whether it's our 22 mystery co-productions a year or the classic dramas, there's less profit.

Is part of the challenge to develop more instantly recognizable programs, like *Biography*?

Since it's a horizontally driven network, A&E has always had the challenge of developing a constituency. And, in fact, one of the reasons *Biography* was stripped starting in 1994 was to enhance the opportunity to develop a constituency. We have focused primarily on *Biography*, mysteries and specials. The next big challenge is to develop a second, easily identifiable brand inside the A&E network.

Is there a pool of prospects?

There are some prospects—I think the most obvious one is mysteries. The consumer press has said that if you're interested in mysteries, A&E is the place to be. We've been working diligently at it. But the question is how you communicate that to consumers. It is a huge investment to get to the point where it could be as recognizable as *Biography*. In many ways *Biography* is for us what the evening news is to most networks: a consistent presence.

The joint venture announced last year by the BBC and Discovery Communications is said to be imminent. A number of the BBC's clients in the U.S. are worried that the venture could curtail their future access to BBC product. Are you?

The BBC is not a substantial supplier of programs to A&E. We do about 50 hours a year of documentary programs with them and perhaps 15 hours of dramas. It's a modest amount. There's no doubt the BBC produces quality product, but it's maybe 5% of what we do. We do drama co-productions with a wide range of people in the UK. So, for us, that venture does not have a significant impact.

Have you considered any joint ventures of that magnitude?

We haven't, because we want to be able to reach the widest available community so that we can put forward the best available product. When you tie yourself to one producer, you gain some certainty but lose some flexibility. BBC programs are made primarily for Britain, not for other parts of the world. We've had opportunities to expand with the BBC but decided not to, even though we've been their largest single U.S. customer for the past 10 years in terms of dollars.

Is branding even more important for The History Channel?

Yes. Your focus has to be laserlike to have an opportunity to succeed. And at the end of the day, it is more important that we focus on the brand—The History Channel—than any individual show or series because if they know where it is, the people who are interested in history will drop in to see what's on.

What are the key variables you have to consider going forward?

The real challenge today is to understand the operating conditions under which consumers interact with their television sets. The standards of acceptable performance are significantly different than 20 years ago, and I think it's hard for broadcasters to understand the change. Currently, dramas are very hot on the broadcast networks; 10 years ago it was all comedies. Broadcasters' cost structures and their relationship with their consumers are such that it almost forces them into this revolving game plan.

What about cable?

Cable networks operate on a much smaller viewership basis, which allows you, if you have the will and the courage to communicate to your primary constituents, to stay the course and continue to deliver quality in certain categories.

Have you had success with the vintage off-network hours you've scheduled on A&E's daytime schedule, as well as some newer hours in late night? If so, do you plan to increase the amount of off-network fare?

The answer is yes, we've had success. We believe that part of our obligation is to provide programming of interest to consumers, and the programs have proved popular on our daytime schedule. But we have no plans to increase that, because there aren't any time slots. And at the end of the day, our reputation is made and broken in prime time. What we've decided to do is to devote the vast majority of our resources to prime time, and that allows us to do 90% original programming in prime time.

There is a widespread perception that CBS's planned new channel, Eye on People, has a programming agenda very similar to that of A&E and History. How are you addressing that in the market?

First, having had a chance to see their program lineup, I don't view it that way. I think that Eye on People is sort of a cross between *Hard Copy* and a news channel. I see it as a stalking

horse for a news channel. The very fact that it's being programmed inside the news division gives me that sense. But I can understand why some people, including CBS's Mike Wallace, in explaining Eye on People have said that they hope they can do the kind of quality job that A&E and History have done.

Is there overlap in the missions of the networks?

Eye on People is something that may be done to help the CBS news division deal with some of its talent issues. Given the fact that they're retransmission-consent driven, they need to come out of the box with at least 5 million new subscribers to be credible. We'll be interested in seeing what the market reaction is.

Can you talk about revenue?

I can tell you that since 1984, the first full operating year, we've grown more than 30% a year, on an ongoing basis, in revenue. And since we became profitable in 1987 we've been growing profits of over 30% a year on average. We have a clean balance sheet.

Has there been talk among the partners about spinning off a piece of A&E to the public?

*We give them
[international markets]
the two golden arches;
we supply the meat,
they supply the
potatoes locally.*

No, I'd love that. That would be great for everybody at A&E, but it's never going to happen. Every now and then I open a meeting and say: "Let's go public!" And they all look at me like I'm sort of, you know, out of it. They're all trying to figure out how they can own more.

Internationally, are you trying to use The History Channel as a franchise vehicle in different markets?

That's actually one way to look at it. You know, we give them the two golden arches; we supply the meat, they supply the potatoes locally. We have an international strategy that is driven by the fundamental principle that television is a cultural product, independent of what we want to sell, and that it is in our interest—and in the interests of those consumers in each of those markets—that we have a local partner. With that local partner, we've created a joint venture, and we have programming executives who are indigenous to the country.

Is the international piece significant at this point?

Not yet, but it will be. By the nature of what we're doing, our goal is that it should be 50% the size of A&E Television Networks domestic.

Is The History Channel well enough established that you've thought about launching other spin-off networks?

The answer is yes and no. If you asked the outside world, they'd say we're well on our way to being established. My own feeling is that we have a fair piece to go. We don't believe that paying for carriage is the way to go, and that makes the current market conditions very difficult unless you have an absolute blockbuster, number-one idea. I already have that—it's called History. ■

Hindery takes over Clouston posts

Former president becomes CFO; TCI financial figures are mixed bag

By Price Colman

New Tele-Communications Inc. President Leo J. Hindery Jr. last week took the leadership reins firmly in hand, moving TCI Communications President and CEO Brendan Clouston into the chief financial officer role at TCI.

And, in a move clearly underscoring his take-charge approach, Hindery assumed both of Clouston's titles at TCIC.

Clouston's reassignment confirmed widespread speculation that he would shoulder some of the responsibility for TCI's current financial straits but would be cushioned by a "soft landing."

Not only is Clouston filling the CFO post vacated by Donne Fisher in 1995, he'll also be nominated for a seat on the board of TCI International (TINTA).

After TCI's dismal third quarter 1996 sparked widespread rumors about Clouston's possible departure, speculation focused on his moving to TINTA. Although TCI has no official policy on retirement age, TINTA CEO Fred Vierra is 65, and Clouston's appointment to TINTA's board could be the first step toward a leadership role there.

The financial community was generally cheered by the management shift, as TCI's struggling stock (Nasdaq-TCOMA) climbed 75 cents to \$12.625.

"Brendan is very talented in the financial arena," said Chuck Kersch of the Denver financial services firm Neidiger/Tucker/Bruner. "Under the new upper-management structure, he can bring a lot to the table and be a strong benefit to TCI."

Clouston's duties extend beyond the traditional CFO role into handling TCI investments in a number of ventures, including @Home, Teleport and TCI's participation in the Sprint PCS business.

The key question now is what hap-



Brendan Clouston is moving to CFO to make way for Leo Hindery.

pens to Clouston's own management team: Barney Schotters, senior vice president, finance and treasurer, and cable group presidents Barry Marshall, Marvin Jones and Barbara Mowry. Hindery has said he intends to restructure cable operations into as many as a dozen regional clusters. Such a restructuring suggests that reassignment is all but inevitable for Marshall, Mowry and Jones. Clouston's focus on finance suggests a diminished role for Schotters.

Another executive whose role may change under Hindery is Jedd Palmer,

senior vice president, programming. TCI Chairman John Malone, who has stressed TCI's need to curtail programming cost increases, is reportedly upset with Palmer for failing to take a hard enough line with programmers, including negotiating a one-year contract with ESPN in 1995 instead of a multiyear deal that would have benefited TCI.

TCI spokesman Robert Thomson declined to comment on any upcoming management changes. But such changes are hardly all that's afoot at TCI.

During a meeting with analysts last week in New York, Hindery indicated that he was considering alliances with other operators in an effort to reduce debt. Although Thomson said Hindery was essentially floating a trial balloon, sources told BROADCASTING & CABLE that TCI is considering potential partners for its Dallas-Fort Worth and St. Louis systems. Both clusters experienced significant marketing-staff cuts

Turner goes to movies again

Turner Broadcasting System continued to snap up premiere rights to Hollywood hits ahead of major broadcast networks last week. Turner added Academy Award nominee " Fargo," from ITC Entertainment, Clint Eastwood's "Absolute Power" and the Chevy Chase comedy "Vegas Vacation," both from co-owned Warner Bros. TBS, TNT and Turner Classic Movies together now own national



'Fargo' is just the most recent powerhouse theatrical to be booked on a Turner network.

television rights to 54 yet-to-be-televised motion pictures. Current Oscar nominees "The English Patient," "Shine" and "Evita" already have been acquired by Turner. Fargo is set to premiere on TNT in November 1998. "Vegas Vacation" and "Absolute Power" will debut on either TNT or TBS in three to four years.

—JS

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in the December 1996 round of 2,500 layoffs, and teaming with other operators would give TCI access to their marketing organizations.

One analyst who attended the briefing but asked to remain anonymous said Hindery emphasized that improving the core cable business's operating margins will be his chief focus.

"They have established tangible benchmarks—boosting margins 6 percent to 9 percent—but he didn't say when," the analyst said.

TCIC early last week reported preliminary results for the fourth quarter and year end. Among those numbers was a fourth-quarter operating margin of 38.5%, up 1.6 percentage points from 1995's fourth quarter, but well below the numbers for many other cable operators.

In other preliminary results, TCIC reported that fourth-quarter revenue rose 23.2%, to \$1.62 billion, and cash flow climbed 19.1%, to \$598 million, while programming expenses jumped 39.5%, to \$346 million. Those numbers were substantially smaller with acquisitions and sales factored out: revenue up

10.3%, or \$128 million, to \$1.443 billion; cash flow up 5.9%, or \$28 million, to \$530 million from the third quarter; programming costs up 24.2%, or \$57 million, to \$305 million. The cash-flow increase was nearly double the 3% some analysts had expected. For the full year, TCI projects \$5.95 billion in revenue, and cash flow of \$2.230 billion before restructuring charges.

Analysts were also pleasantly surprised by TCIC's ability to keep a lid on those restructuring charges. The consensus was that TCIC would take a charge of about \$80 million for severance and benefits to 2,500 laid-off workers. Instead, the company took a \$36 million charge—\$27 million for the layoffs and \$9 million for consolidating certain accounting functions.

The company also reported that it cut debt by \$173 million in the fourth quarter, helping lower the crucial debt-to-cash-flow ratio to 5.98:1, versus 6.13:1 in the third quarter.

During a conference call with media, Schotters said the company is committed to achieving a 5:1 ratio in the next year,

as Malone has projected. Schotters also said the company is projecting about \$750 million in capital expenditures in '97, versus about \$1.7 billion in '96.

"This isn't a year of being in the bunker and trying to hunker down," he said. "We've made the changes we need to make."

Key challenges remain, particularly in the area of subscriber retention and growth. After losing 70,000 subscribers, TCIC reported 28,000 new customers during the fourth quarter and expects to end the year with about 108,000 new subscribers from internal growth. That translates into .86% growth, essentially flat for the year.

Hindery's leadership will play a key role in helping improve TCI's situation, analysts said.

"I believe Leo is going to push responsibility and authority downstream, and he will get closer to the customers and the employees," said Kersch. "From the customer-service point of view and the morale point of view, I believe Leo will greatly improve the image of TCI in the marketplace." ■

Turner says it won't get SMART

Tells CAB it does not support new ratings service

By Steve McClellan

It was a classic case of opening mouth and inserting foot. Cabletelevision Advertising Bureau President Joseph Ostrow told a reporter two weeks ago that the CAB would be more than happy to negotiate the cable industry's participation in Statistical Research Inc.'s development of a new ratings service, SMART. Ostrow also characterized as CAB's position that the industry would benefit from competition in the national TV ratings business, where Nielsen Media Research is now the sole player.

Just one problem. At least one major CAB board member, Turner Broadcasting System, wants nothing to do with the SMART system, which has been funded primarily by ABC, CBS and NBC.

Shortly after Ostrow was quoted offering to negotiate with SMART on behalf of the cable industry, Larry Goodman, president, CNN sales and

**"Dear Joe," it began,
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support SMART.
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**Larry Goodman, president,
CNN sales and marketing**

marketing, shot off an angry letter to Ostrow that got right to the point. "Dear Joe," it began. "Turner does not support SMART. Please make it clear

to the press in the future that the CAB is not going to negotiate with SMART on behalf of the industry."

Goodman said it was his opinion that SMART was essentially a device the broadcast networks hope to use to boost their share of audience, which has eroded significantly during the past 20 years as pay and ad-supported cable networks have developed. "Based on who is funding it, we believe it is the preordained outcome," he said.

In closing, Goodman told Ostrow to "please make it clear that Turner, and I'm sure the CAB, does not believe the basic reliability of Nielsen to be in question. Let's separate basic research reliability from service and responsiveness issues with Nielsen."

Asked about the letter last week, a CAB spokesperson said the letter was a "private correspondence" between Goodman and Ostrow.

Reached for comment last week, SRI President Gale Metzger said he still hopes to win Turner over. "We've

had very good meetings with Turner people. We look forward to the time when they will participate in SMART, and I think that will happen."

As to Goodman's contention that SMART was a device to boost network shares, Metzger replied, "that's not what this is about. We've worked hard to develop real improvements in the measurement and reporting of the audience."

The big three networks and the National Association of Broadcasters are charter sponsors of SMART. Recently, SRI has also succeeded in getting a number of major advertisers and agencies—AT&T, Procter & Gamble and General Motors Media-works among them—to support the effort financially. Agencies previously committed include J. Walter Thompson, Young & Rubicam, Leo Burnett, BBDO Worldwide and McCann-Erickson.

So far, no cable networks have committed financial support, although USA Networks and MTV have signed general letters of support for the SMART concept. SRI is pitching the major cable programmers.

And there is qualified support for SMART among cable networks. At USA, research vice president Tim Brooks said: "We've been supportive of SMART all along. We think it's a good idea because we think there is a need for better methodology in this rather fragmented [television] world."

Brooks does have strong concerns about SMART. Originally, he said, SRI and the broadcast networks insisted that SMART would be an open process—a ratings laboratory—in which all the media could participate. "But it seems to have evolved into an increasingly closed process."

It will be hard to gain industrywide support for the new service "if there are haves and have-nots," he said, referring to the fact that until now, the broadcast networks have essentially kept secret the raw data from SMART'S ongoing Philadelphia test.

"There are always going to be suspicions that they are toning it up for their own purposes" if that data is not widely released, said Brooks. "That's a point of discussion right now."

The price of entry is another discussion point. SRI is asking a steep price from the cable networks just to see the data from the ongoing test, Brooks said. The agencies and advertisers, he said, are paying nominal fees. ■

Classic threatens Cablevision Systems

Says it plans to file complaint with FCC claiming MSO demanded piece of action as quid pro quo for carriage; Cablevision calls charge baseless

By Joe Schlosser

Classic Sports Network says it will file a complaint with the FCC against Cablevision Systems Corp. of Woodbury, N.Y., and is considering litigation over what it considers Cablevision's predatory bargaining tactics.

The upstart cable network alleges that Cablevision will not distribute Classic Sports unless the network gives it an equity stake or exclusive distribution rights. Classic Sports officials say the operator's behavior violates a provision in the 1992 Cable Act designed to protect programmers from such bargaining tactics.

In addition, the network says Cablevision has contacted some of Classic Sports' programming providers about starting a similar channel.

"It wasn't like there has been one meeting where [Cablevision] said they wanted a piece of our pie," says Brian Bedol, Classic Sports' CEO. "No, it has been ongoing. We have documented behavior that goes back two years—even before we launched—where they were asking for an ownership stake."

"They have denied us any distribution—particularly in the major New York and Connecticut markets—until we agree to provide them with either exclusivity in certain regions or equity ownership in our company," Bedol says.

Classic Sports is now carried in about 50,000 Cablevision homes in Boston and Ohio. Cablevision has 2.8 million subscribers nationwide, mostly in New York City and Long Island.

Cablevision denies the allegations and has accused Classic Sports of



attempting to negotiate through the media. In a prepared statement, Cablevision called the network's complaint "baseless" and says that it is in full compliance with all FCC regu-

lations. Cablevision added: "We have never demanded equity as the price of carriage, although we note such arrangements are commonplace in the cable industry."

Cablevision says in its release that it is trying to "accommodate the many new services that wish to be carried" on its system. The operator says there is only so much space to go around, but if its subscribers have an interest in a network, Cablevision tries to carry it.

In filing the complaint, Classic Sports would be the first to bring a claim under Section 12 of the 1992 Cable Act, which amended Section 616 of the Communications Act of 1934.

Section 616 is designed to prevent cable systems from taking advantage of programming vendors through various practices, including coercing vendors to grant ownership interests or exclusive distribution rights for carriage.

"When you read the actual act, there is one company that repeatedly objected to this section," Bedol says. "In the footnotes, it says Cablevision objected to this provision. It's kind of ironic."

Cablevision did not address that issue.

"We want to resolve this quickly," Bedol says. "We want to go forward and do our business. We are not looking for some long protracted battle. We just want to be able to do fair business like we do with every other cable operator." ■

It's a bird, it's a cable, it's TCI

TSAT chief Gary Howard looks to beat DBS competition at its own game

By Price Colman

Gary Howard's stress level peaked last week when technical glitches delayed the launch of TCI Satellite Entertainment's high-power bird.

Howard, president of TCI Satellite Entertainment (TSAT), has two crucial strategies riding on that bird. The first is to use its 11 transponders in the 119 degrees west longitude orbital slot to boost Primestar Partners into the high-power DBS business.

The second, equally important, strategy is to use that bandwidth as a defense against the rest of the DBS world. Through the Cable Plus program, Howard intends to make TSAT the cable-friendly DBS company, offering a supplemental DBS service to cable systems lacking the channel capacity or sophisticated infrastructure to deploy digital cable against DBS.

While deploying the satellite is central to Howard's plans, the launch itself is out of his control. It's the situations where he can exert some control that he's focusing on.

"By this summer, I will have [Cable Plus] affiliation agreements signed up with TCI and companies outside the [Primestar] partnership group," said Howard in an interview with BROADCASTING & CABLE. "People understand the concept; people understand the logic. Now it's my turn to demonstrate it, and I will have agreements."

To underscore his resolve, Howard points to his record: He completed the tax-free spin-off of TSAT from TCI in December '96, as planned; closed on \$750 million in bank credit in December '96, as planned; launched a new GE2 satellite for Primestar Partners' medium-power DBS service in January, as planned; raised \$350 million in debt in February, as planned.

While pushing ahead Cable Plus, Howard is also focused on a roll-up of the Primestar partnership.

An initial rough draft of a nonbinding letter of intent to combine Primestar Partner interests in TSAT is well under way and should be out by early in the second quarter, if not sooner. As it now stands, TSAT will pay the partners—

Time Warner, Cox, Comcast and Continental—about \$375 in cash per subscriber and the rest of the value per subscriber in equity. Total cash required for the deal would be about \$326.25 million, not counting GE Americom's 16.6% stake. It's not clear how the GE Americom transaction would be handled because it doesn't have any subscribers.

It's also unclear how big the equity portion will be. The value per sub would be determined based on TSAT's stock price when the deal closed. At TSAT's current per-share price of roughly \$8, a sub would be worth about \$800.

"It will not be a leveraging event and it will not be dilutive," said Howard. "The question is: How can you do it both ways? The answer is: Those partners are going to take the same ride in the future that TCI shareholders took...."

"I made a statement to bondholders that I'm not going to leverage up this company simply for acquisitions. That's the deal I have with them and I'll carry through on that.

"The flipside is that the equities guys say: 'You're going to dilute the heck out of me because you're going to value those subs at \$2,000 a sub and your stock is trading at \$1,000 a sub, so there's dilution.' That's not the transaction that was agreed to," he said.

"What we didn't have when negotiations broke down a year ago was a true barometer of how the business was being viewed by the street. We had theoretical values prepared by investment bankers...and we couldn't agree on those because TCI had more subs and less partnership equity. Other guys had more partnership equi-



Gary Howard intends to make TSAT the cable-friendly DBS company.

ty and fewer subs.... We now have a barometer, rightly or wrongly, and I think it's damn wrong that the stock is trading at \$800 per sub and EchoStar is trading at \$3,000 per sub and the world for Primestar is 1.6 million subs and EchoStar has 430,000....

"We think our stock is cheap. To protect their shareholders, our deal with the other partners is that you'll take the equity ride just like the rest of the street will take it. If I vary from that, I'll have a lot of explaining to do."

There are other irons in the fire for Howard, including a possible deal to buy the Superstar-Netlink C-band programming business owned by TCI/Liberty Media and United Video Satellite Group; the possible sale of a second Tempo bird, and hunting for more space real estate to expand the Cable Plus and Primestar high-power DBS businesses.

"There are a lot of things" encouraging TSAT's acquisition of Superstar-Netlink, including the potential to convert medium-power customers to Primestar high-power customers, Howard says. "But I'm not going to pay for it when my stock is at \$8."

As for the second Tempo bird, Plan



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A is to use it as a backup for the bird launched last week in the event the first satellite fails to reach orbit or malfunctions.

If the first satellite is OK, the plan is to sell it, although that isn't a foregone conclusion. Howard acknowledged that TSAT is in early-stage discussions with a potential Canadian buyer. Although Howard declined to disclose the party, sources told BROADCASTING & CABLE that it's Rogers Communications. A possible U.S.-based customer, which would use the bird for an international DBS service, has also expressed interest.

Another option is to launch the bird into the 166 degrees west orbital slot where TSAT owns 11 transponder frequencies. A bird there could deploy a 119 degree antenna. "Then I have an interorbital spare with a multiple use," said Howard.

For now, his focus is on developing the business plan for Cable Plus. Under the

current scenario, which Howard acknowledges is a work in progress, he's looking at charging the cable operator \$6-\$8 essentially as a transport fee and figuring Cable Plus will generate \$20-\$25 a month per customer on top of the cable bill. Programming and hardware costs are the operator's responsibility. That's prompted skepticism from some analysts who see Cable Plus as a hard sell to operators already pinching pennies and looking to improve cash-flow margins. Howard has a slightly different take.

"Whether you're a large MSO or a small MSO, you're highly incentivized to put my 13.5-inch dish into every one of those customer's homes who is even thinking about going to satellite," said Howard. "You can be very price-competitive because the consequences of losing a customer are so dramatic."

As for the News Corp./EchoStar threat from Sky, it almost sounds like Howard would have arranged the deal

himself if possible.

"It's a plus from the perspective that instead of four companies vying for the DBS marketplace, there are three. Second, Rupert is a very strong competitor and I have no doubt he will throw a significant amount of advertising into the marketplace, heightening the awareness of DBS. I think we're all beneficiaries of the spillover.... "I think they will be later to the marketplace than Primestar or DIRECTV; they have an expensive way to try and solve a problem [local channels] we think we can solve, and I think they will find it very difficult as a result of that to be the low-cost provider to the marketplace.

"The greatest news I heard is that Rupert was boldly forecasting the DBS marketplace will be 30 million customers by 2002, which was more than Paul Kagan or any other analyst was predicting. If it's true, we've got an even better business than we thought." ■

Globo reveals revenue

Brazilian media group Globo, which dominates the country's broadcast sector via subsidiary Rede Globo, posted TV revenue of \$1.9 billion in the first half of 1996. The private company is slowly releasing financial data to the market in preparation for further fund-raising abroad. Globo's programming arm, Globosat, is expected to post losses of \$16 million on revenue of \$57 million for full-year 1996. The group's cable and DTH operator, Net Brasil, claimed 1.4 million subscribers as of last month. Globo also revealed plans to launch five pay-TV Latin channels, including new Globo-produced sports and kids channels, for distribution outside Brazil.

Televisa's Azcarraga steps down

Mexican media giant Televisa has confirmed that founder Emilio Azcarraga Milmo will step down as chair and president to become founding chair, with his son taking over as president and CEO. Televisa posted 2% higher revenue in 1996, to P11.5 billion (\$1.5 billion), and operating profit up 65.3%, to P1 billion, following abnormal items. Televisa's financial statement also revealed that News Corp. will take a 40% stake in Innova, the company that operates Sky Entertainment's digital DTH platform in Mexico. TCI International will acquire 25% of the News Corp. stake to become a 10% indirect shareholder in Innova, which launched on Dec. 15, 1996.

UK cable penetration improves

The number of UK homes adding cable service (TV and/or telephone) climbed by more than a quarter of a



million to 2.59 million—the largest increase ever—during the fourth quarter 1996, according to figures from the Independent Television Commission, which regulates cable. UK cable TV penetration of homes passed reached 22.4% on Jan. 1, its highest level in four years.

HBO Asia breaks distribution deal in Taiwan

After protracted public feuding, premium movie channel HBO Asia has severed its distribution pact with Era International, its Taiwanese cable channel packager and distributor. HBO Asia is now entering a new Taiwanese distribution joint venture with Japanese multinational Nissho Iwai and Taiwanese group TV Time. The new unit will distribute HBO Asia, HBO's Cinemax Asia and BBC World in Taiwan. The three channels will sell as a package for NT\$45-NT\$50 (\$1.63-\$1.81) per subscriber per month.

CLT-UFA signs partner for Hungary bid

Luxembourg-based media group CLT-UFA will jointly bid for Hungary's two new commercial terrestrial TV licenses with Hungarian telco Matav, according to CLT-UFA's joint CEO Remy Sautter. CLT-UFA will take a 49% stake in the venture. Matav (67% owned by Deutsche Telekom and Ameritech Corp; 25% by the government) will have 25%, and small local investors, including banks, will share the remaining 26%. The 10-year licenses have minimum \$50 million price tags, although bidding could push them higher. The government is sticking to its deadline for a Sept. 1 launch of services, which Sautter calls "unrealistic." —By Nicole McCormick & Lloyd Shepherd

CNN, CBS seek to expand Hispanic audience

Networks face off in U.S. and Latin America

By Paige Albinak

The players in the war between the 24-hour news channels may be established in the U.S., but they are just emerging in Latin America.

The battle begins there March 17, when Time Warner/Turner's CNN launches in CNN en Español, its 24-hour-a-day, seven-day-a-week news channel. In a not-too-coincidental fashion, March 17 is also the day Westinghouse's CBS TeleNoticias chose to launch its 24/7 Spanish news network in the U.S. TeleNoticias already runs such a channel in Latin America.

"Look at it as a preemptive strike," says Lloyd Werner, executive vice president of Group W Satellite Communications, which owns CBS TeleNoticias and is owned by Westinghouse. "While [CNN en Español] is trying to get carriage in Latin America, we already will have gotten carriage here."

CNN en Español plans to launch in the U.S., but it has no set date. TeleNoticias's launch won't speed CNN en Español's American entry, however, says Rolando Santos, vice president of the new network.

"We are a believer in competition. It's the key to staying alive, staying sharp and staying good. But Turner will do what it needs to do on Turner's timetable," Santos says.

The channels are leveraging existing resources to enter this fledgling market. Although both hired new editorial staff—from managing editors to reporters—the networks won't have dedicated sales and administrative staff.

CNN and CBS have bureaus all over the world, and the Spanish networks will capitalize on those resources. CNN en Español's headquarters is in Atlanta, while CBS TeleNoticias will open a new facility in Miami.

Latin America, which the two companies define as everything between the U.S.—Mexican border and the southern tip of Argentina, is not yet completely cable-ready: some countries don't even have cable television. But 10 million—14 million—or 10%—of Latin American homes do have cable, and in 10 years Werner expects that number to approach 30%.

"The [underdeveloped] infrastructure is not a hindrance, but we are waiting for it to grow up," Werner says.

The potential competition in the market eased when NBC shut down its Spanish-language news network, Canal de Noticias, earlier this year.

"What that means is that CBS has a wide-open berth into the U.S. that it didn't have six months ago," Santos says. "But as much as you want to blow your competition [such as Canal de Noticias] off the map, when it happens, everyone is sad. There is one less fountain of informa-

tion for Hispanics and Latin Americans."

NBC will not be out of the Spanish-language television market for long, says George Jamison, NBC spokesman. Canal de Noticias was not making



money, and NBC and Microsoft's new 24-hour news channel, MSNBC, seemed a duplicate effort to the network. Now MSNBC is exploring potential agreements with local broadcasters to provide programming in Latin America, Jamison says.

"There is a fair amount of interest in MSNBC in Latin America, and we are looking at a number of options," he says.

Santos calls the CNN en Español venture "something you do out of family pride and passion," but Santos agrees with Werner that such a launch largely serves as a vehicle to garner brand recognition and market share for the larger network.

Werner is clearer on this: "Big broadcast networks have big audiences. Everything you do is to create brand awareness for the big guy."

Westinghouse is so sure of this mission that it is dividing its company into two parts, industrial and media, and bequeathing the name of the broadcast network it acquired in November 1995—CBS Corp.—to the bigger, core media company.

"This allows the news department to expand our universe by having another channel where we can promote English news to an audience not watching CBS at the time," says Werner. "That's the reason for everyone's interest in multichannel. Cable networks will never deliver the kind of audience that broadcast networks will." ■

IFC will fund independent films

Channel to dedicate nearly \$3 million each year

By Joe Schlosser

Independent Film Channel has formed two new companies that will co-produce and provide funding for up to seven independent films a year.

IFC Productions, which will be based in New York, will provide \$2 million for up to three films a year, start to finish. Next Wave Films will work out of Los Angeles and offer as much as \$200,000 each for up to four independent films per year already in progress.

The network says the idea is to find the next "Brothers McMullen" or Clerks, and get theatrically released and onto the network. Putting the films on the cable channel is not a priority, IFC officials say. But terms from the IFC companies will require them to do just that.

"We are looking at this as two separate businesses," says Kathleen Dore, IFC's president. "We are looking to invest in films for theatrical release. None of these films will be made for television."

Dore says movies that are released by IFC productions and Next Wave Films will be put through the normal distribution cycle, then IFC will step in. After each film completes the cycle, the network will acquire the

films' copyrights.

"We will be building our own library of independent films," Dore says. "We won't be seeing these films until after five to six years for the most part—after pay per view, after HBO and after broadcast windows. We are really looking forward to having them available to us at some point down the road."

In certain circumstances, IFC may purchase a window within the distribution cycle if a film warrants it, Dore says. But the network has "never had an interest in first windows," she says. "We don't think it is key to a successful channel."

Jonathan Sehring, IFC senior vice president of programing and production, will oversee both companies. Caroline Kaplan, IFC's director of programing and production, will be director of development at IFC Productions. Peter Broderick will be the president of Next Wave Films.

"There is really a funding gap right now in terms of independent and quasi-independent distribution," says Sehring. "The Miramax and NewLines of the world have gotten so large they have all but abandoned getting involved in ultra-low-budget projects. They'll look at them upon completion, but we won't spend any time or money until they are completed."

IFC Productions, Dore says, will



IFC President Kathleen Dore

work with established filmmakers, both producing and co-producing films with budgets up to \$5 million. The first production will be "Men with Guns," which finished production last month. It is directed by John Sayles whose most recent work, "Lone Star," is up for an Academy Award for best screenplay.

Next Wave Films will be a finishing fund, working with first-time or emerging filmmakers. The company will step into films that are already under production and need money for completion. Next Wave is expected to look at nearly 400 films a year before deciding which deserve funding.

"In all likelihood there won't be more than four or five pictures that will merit our getting involved," Sehring says. ■

H E A D L I N E S



National Geographic Channel names president

Sandy McGovern,

managing director of network development for National Geographic Television (NGT), has been named president of National Geographic Channel, the Washington-based joint venture of NGT and NBC to launch international cable channels. McGovern will oversee

start-up of branded channels initially targeted for Latin America, Europe and Asia. The Latin American channel launch has been targeted for second quarter 1997.

Cox, Time Warner swap

Cox Communications and Time Warner Entertainment-Advanced/Newhouse have traded cable systems serving roughly 90,000 subscribers. Financial terms of the deal were not disclosed, but as a result of the swap Cox will get Time Warner systems with about 45,300 customers in Virginia and boost its Hampton Roads, Va., clus-

ter to about 383,000 customers. Time Warner will get Cox's Myrtle Beach, S.C., system with about 37,600 customers; that system is near Time Warner's system in Columbia, S.C. Time Warner will also get Cox systems with about 7,200 customers near Time Warner's Killeen, Texas, operation.

Wrestlers break out in Florida

TNT and MTV are teaming for World Championship Wrestling Spring Break-Out in Panama City, Fla. When WCW tapes its highly rated weekly *Monday Night Nitro Live* on the beach at Panama City

promises, promises...

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today (March 10), MTV personality Idalis will host. WCW wrestlers were on hand during the weekend participating in various events.

Hockey history

ESPN will launch the five-part, five-day series *Legends of Hockey* on Tuesday, March 11. The first episode, "Lord Stanley's Legacy", looks at the early days of the game; subsequent episodes will focus on different eras in the sport.

Families weigh in on family entertainment

USA Today and The Family Channel will present a panel at the upcoming NCTA convention in New Orleans titled "Family Viewers: Tuning In or Tuning Out." Robert Ulrich will moderate the March 18 discussion of what American families think of television entertainment.

Could you be the next Wink?

Starting in April, Game Show Network will launch a nationwide search for a game show host. Auditions will be held at local radio stations, and the winner, who will be selected at the Western Cable Show in December, will get his or her own show on the network.

Rosy picture for basic revenue

Basic cable advertising revenue is expected to climb to \$6.845 billion in 1997, up 13.4% from 1996, according to the Cabletelevision Advertising Bureau. During the 1995-96 television season, basic cable attracted 1.7 million more prime time viewers than in the previous season, the CAB says. Cable programmers are expected to spend more than \$4 billion in programming, up 17% from 1996.

Cash flows at Jones

Jones Intercable, the nation's No. 8 MSO, said cash flow grew 12%, or \$6.5 million, on an 8% increase in revenue to \$11.1 million during 1996, not including acquisitions and sales. With sales and purchases factored in, cash flow increased 92%, or \$64.7 million, to \$135.2 million, on revenue of \$311.7, up 65%, or \$122.9 million,

from the previous year. At the same time, Jones's net loss grew 189%, or \$40.9 million, to \$62.7 million. Those figures translate into a \$2 per-share loss, compared with a per-share loss of \$.69 in 1995. The Denver-based MSO also said its internal subscriber growth was 3.25%, or about 45,500 subs, to nearly 1.5 million. The subscriber growth numbers do not include system purchases or sales, and Jones did not immediately provide its total subscriber count.

White-area agreement near

Negotiations over satellite-carrier retransmission of distant broadcast network signals in "white areas"—places where subscribers cannot receive Grade B-intensity signals—should be wrapped up in "the next few days," said Satellite Broadcasting and Communications Association (SBCA) President Charles Hewitt at a Washington press briefing. One broadcast industry source confirmed that a deal was imminent and said customer eligibility to receive retransmitted network signals would be based on ZIP code. PrimeTime 24—which is being sued by broadcasters for "knowingly" delivering network signals to white areas—is "isolated" on the issue now that EchoStar has joined forces with ASkyB, a source said. PrimeTime 24 wants picture quality to be one part of the criteria for determining white areas.

Fairview Park gets americast

Ameritech is expanding its cable offerings in Fairview Park, Ohio, where the city council agreed to a 15-year franchise agreement with Ameritech New Media to offer americast service to residents later this year. Fairview Park, which is west of Cleveland, has a population of 18,000 in 8,000 households.

Sony joins JSkyB

News Corp.'s Rupert Murdoch seems to be turning his full attention to DBS with his latest focus on Japanese venture JSkyB. Sony Corp. agreed to take a 25% stake in the new DBS company from existing partners News Corp. and Japanese publisher Softbank, the newspaper *Nihon Keizai* reported. News Corp. and Softbank each

invested 10 billion yen (\$83.3 million) in JSkyB in December. The report was unclear as to how much Sony will pay for its one-quarter share. The shares are said to be equal, so the venture needs at least one more investor.

On Monday, News Corp. and Softbank freed up some capital for the DBS venture by selling their stake in Japanese broadcaster Asahi National Broadcasting to the *Asahi Shinbun* newspaper for 41.75 billion yen (\$348 million), according to Bloomberg. The partners bought their stake in the broadcaster just nine months earlier.

Town hall tunes in to kids

To kick off "Tune In to Kids and Family Week," eight cable networks will air the half-hour special *The American Family and Television: A National Town Hall Meeting*, moderated by Linda Ellerbee. The show will air on Bravo, Cartoon Network, Disney Channel, The Family Channel, Nick at Nite's TV Land, Nick-



elodeon, USA Network and Sportschannel Chicago April 7 at 7:30 p.m. ET/PT. It will feature Time Warner Vice Chairman Ted Turner, CBS Entertainment President Leslie Moonves, FCC Chairman Reed Hundt and Carsey-Werner producer Marcy Carsey. More than 75 cable networks are participating in the "Week," which runs until April 13.

The Disney Channel kicks off its week with the animated *Pocahontas*, which makes its television debut Sunday, April 6.

Mason stays at CBS

After receiving offers from at least two other networks, *CBS Evening News* correspondent Anthony Mason has signed a new deal to remain with CBS. In addition to reporting for *Evening News*, Mason will host

Final Cut, a new weekly program for CBS's Eye on People cable channel. The show will feature uncut versions of interviews from the CBS archives; subjects include Jackie Gleason, Louis Farrakhan and the Rolling Stones.

Food Network fattens up

The TV Food Network has nearly doubled its subscriber base over past nine months and is now on track to pass the 24 million sub mark April 20. The channel debuted three years ago with 2 million subs, and it will gain a windfall of about 4 million by April 20 when it is added by DIRECTV and Primestar.

VH1 Honors in April

Sheryl Crow, Celine Dion and the Wallflowers will be among the performers at the "4th Annual VH1 Honors," which will be held at Universal Amphitheatre in Los Angeles Thursday, April 10, and shown on the network the next evening. Proceeds from the event will benefit national music education programs.

Talent search

Nickelodeon will start production later this month on the new game show *Figure It Out*, a kids version of "20 Questions." Children of all ages will display unique and bizarre talents while a panel of Nickelodeon stars and other celebrities tries to figure out what the talent is. The network is taping 40 episodes in front of a live studio audience.

Shakespeare on Sundance

Sundance Channel will air the broadcast premiere of "Othello," starring Laurence Fishburne and Kenneth Branagh, as part of its "A Different Kind of Shakespeare" series, which runs all month. Branagh's comedy "A Midwinter's Tale," starring Joan Collins, will also debut on the network. "Othello" debuts Saturday, March 15, and "A Midwinter's Tale" premieres the next night.

50 PEOPLE'S CHOICE Top Cable Shows

Following are the top 50 basic cable programs for the week of Feb. 24- March 2, 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. NASCAR/Pontiac Excitement 400	TNN	Sun 1:00p	3,352	5.3	3.9	12.9
2. Rugrats	NICK	Mon 7:30p	3,154	4.5	3.3	7.1
3. Rugrats	NICK	Thu 7:30p	2,997	4.3	3.1	7.0
4. Rugrats	NICK	Tue 7:30p	2,886	4.1	3.0	6.7
4. Rugrats	NICK	Wed 7:30p	2,874	4.1	3.0	6.8
6. Hey Arnold	NICK	Mon 8:00p	2,664	3.8	2.7	5.7
7. Rugrats	NICK	Fri 7:30p	2,609	3.7	2.7	6.9
8. Kenan & Kel	NICK	Sat 8:00p	2,509	3.6	2.6	6.6
8. Secret World of Alex Mack	NICK	Thu 8:00p	2,483	3.6	2.6	5.4
10. Rugrats	NICK	Sat 7:30p	2,466	3.5	2.5	6.8
10. Doug	NICK	Mon 7:00p	2,465	3.5	2.5	5.9
10. All That	NICK	Sat 8:30p	2,430	3.5	2.5	6.3
13. Doug	NICK	Tue 7:00p	2,405	3.4	2.5	5.9
13. Hey Arnold	NICK	Wed 8:00p	2,380	3.4	2.5	5.3
13. Doug	NICK	Thu 7:00p	2,358	3.4	2.4	6.0
16. Movie: "Crocodile Dundee II"	USA	Sun 5:00p	2,292	3.2	2.4	6.2
16. World Champ. Wrestling	TNT	Mon 9:00p	2,234	3.2	2.3	4.7
16. All That Special	NICK	Sat 9:00p	2,219	3.2	2.3	5.5
19. Doug	NICK	Wed 7:00p	2,197	3.1	2.3	5.5
19. My Brother and Me	NICK	Sun 7:30p	2,167	3.1	2.3	4.9
19. Tiny Toon Adventures	NICK	Sat 9:30a	2,141	3.1	2.2	9.7
19. Doug	NICK	Fri 7:00p	2,138	3.1	2.2	5.9
19. Kenan & Kel	NICK	Sun 7:00p	2,132	3.1	2.2	5.1
24. J. Henson's Muppet Babies	NICK	Sat 10:00a	2,123	3.0	2.2	9.4
24. Movie: "Crocodile Dundee II"	USA	Thu 9:00p	2,101	3.0	2.2	4.7
24. Rocko's Modern Life	NICK	Tue 5:30p	2,071	3.0	2.1	6.5
24. Tiny Toon Adventures	NICK	Sat 9:00a	2,060	3.0	2.1	9.7
29. Movie: "Tremors"	USA	Sun 3:00p	2,073	2.9	2.1	6.6
29. Rugrats	NICK	Sat 8:30a	2,058	2.9	2.1	10.4
29. Rocko's Modern Life	NICK	Sun 11:30a	2,056	2.9	2.1	8.3
29. Are You Afraid of the Dark?	NICK	Wed 5:00p	2,049	2.9	2.1	6.8
29. Are You Afraid of the Dark?	NICK	Thu 5:00p	2,032	2.9	2.1	6.9
29. Hey Arnold	NICK	Sun 11:00a	2,006	2.9	2.1	8.3
29. My Brother and Me	NICK	Sun 1:00p	1,993	2.9	2.1	7.2
36. Doug	NICK	Sat 7:00p	1,970	2.8	2.0	5.7
36. Jim Henson's Muppet Babies	NICK	Sat 10:30a	1,949	2.8	2.0	8.5
36. Secret World of Alex Mack	NICK	Tue 8:00p	1,924	2.8	2.0	4.2
39. Tiny Toon Adventures	NICK	Tue 6:30p	1,920	2.7	2.0	5.0
39. World Champ. Wrestling	TNT	Mon 7:55p	1,911	2.7	2.0	4.2
39. Tiny Toon Adventures	NICK	Thu 6:30p	1,909	2.7	2.0	5.1
39. Rocko's Modern Life	NICK	Thu 5:30p	1,896	2.7	2.0	6.0
39. Clarissa Explains It All	NICK	Tue 6:00p	1,886	2.7	1.9	5.3
39. Tiny Toon Adventures	NICK	Mon 6:30p	1,883	2.7	1.9	4.7
39. Raahh!!! Real Monsters	NICK	Sun 10:30a	1,878	2.7	1.9	6.0
39. Kablam	NICK	Sat 9:30p	1,876	2.7	1.9	4.5
39. Rocko's Modern Life	NICK	Mon 5:30p	1,874	2.7	1.9	5.7
39. Adventures of Pete & Pete	NICK	Sun 12:00p	1,859	2.7	1.9	7.3
39. NBA/Cleveland @ Chicago	WGNC	Thu 7:30p	955	2.7	1.0	4.1
50. Looney Tunes	NICK	Sun 9:00a	1,843	2.6	1.9	8.5
50. Kablam	NICK	Fri 8:00p	1,835	2.6	1.9	4.7

Sources: Nielsen Media Research, Turner Research

Telemedia

Week[®]

THE INTERACTIVE WORLD OF VIDEO, VOICE AND DATA

Internet Business

Roads taken, not taken toward Internet profits

Winners will do something different, and better

By Richard Tedesco

The Internet is a mass market medium," CNet CEO Halsey Minor observes, "but I don't think the masses are there yet."

Development of the Internet continues without any reliable business models, leaving content providers to concentrate on such established notions as brand appeal, and newer concepts like repackaging.

Robert Pittman, the new president of AOL Networks, offers a cautionary note to new media entrepreneurs: "Whatever you think you deserve today, move your expectations out five years."

Navigation methods enabling easy access to content make winners, according to Pittman, who says that "search is not good, search is bad."

Pittman, co-founder of MTV, recognizes that successful brand names will also be winners, since Websites are aggregators and those aggregators draw the ad dollars. Ad sales at AOL are "growing like mad," Pittman said at a Jupiter Communications conference in New York last week, while subscription fees are expected to continue growth and be the company's mainstay.

The outlook at Disney is different. Jake Winebaum, president of Disney Online, sees multiple revenue streams—including basic subscription fees and additional fees for specific content—as the key to success.

"In the end, what we hope to do on the Internet is convince families to come online," says Winebaum, who hopes that visits to Disney Online will

become "part of a family's daily ritual." Disney has 12 of its divisions represented in its online merchandising, its other key to big bucks in cyberspace.

Helping users to access desired content through enabling "push" technology was a winner among the panelists, and a part of Disney's plan. Pittman called that technology, including AOL's new "Driveway" version of it, a "niche product" that will draw hip Web adherents.

Pete Higgins, Microsoft Corp. group vice president, figures that the going price for online access is right and that people eventually will pay more. But former FCC commissioner Alfred Sikes, now president of Hearst New Media, thinks prices for access are "inexorably com-

ing down."

"To me, it's all about adapting," Higgins declares. Winners, he says, "will do something distinctly different and distinctly better."

"Building a beautiful Website is tantamount to building a mall in the desert," says Matt Jacobson, executive vice president of News Corp.'s new technology group. News Corp. apparently plans to use available content on an "unwired network." Presently, it's simply streaming content from its cable news network onto its Website. And it figures to "repurpose" satellite-delivered content as a continuing strategy, says Jacobson.

Steve Perlman, president of WebTV, says "it's really never the case that something developed for PC looked bad on a TV," noting that some 50,000 WebTV or WebTV-like devices are currently in consumers' hands.

That may not necessarily be good news. As Matt Jacobson observed, "The first [WebTV] products are interesting. But they're not there yet." **TMA**



CBS Sports comes to the 'Net

Online, radio opportunities from SportsLine stake

By Richard Tedesco

As expected, CBS made a big play on the Internet last week, taking a stake in SportsLine USA, which also presents a radio syndication option for the network.

CBS had been discussing a possible deal with SportsLine over the past several weeks (see "Telemedia Week," Feb. 14). The deal calls for CBS Sports to provide CBS SportsLine with \$100 million in on-air promotional support, according to a source, in exchange for a 22% equity stake in the service. CBS could acquire

11% more of the service, according to Sean McManus, CBS Sports president, who says some of that could be in cash.

CBS will consider syndicating some of the 21 hours of audio programming SportsLine now streams on its Website, according to McManus, who says CBS also will look at how its radio content fits with SportsLine.

The move provides CBS with a ready-made entry in the online business comparable to ESPN's SportsZone, with its own high profile in an immensely popular content category.

"We felt it necessary to get involved in the sports Internet business, and we had a choice of spending \$25 million for our own Website or going with what is regarded as the best sports site in the world," McManus says.

ESPN and others would take issue with that assessment. But observers figure this was a good play by CBS, which

accomplished it with no cash up front. "They are joining the Internet parade very effectively," says Harold Vogel, media analyst for Cowen & Co.

Most immediately, CBS SportsLine will leverage coverage of the NCAA Basketball Tournament with related content online.

CBS also intends to leverage its play

by packaging online advertising for its on-air advertisers, McManus says.

The deal suddenly vaults SportsLine's already high profile on the Web. And it's an easy way for CBS to buy into prime territory. "If you're looking at the demography of online, it's either dirty pictures or this [sports]," says a source at CBS new media. "And we don't do dirty pictures." **TMM**

Webcasting

JamTV brings Collective Soul to online concerts

Intel-aided service to stream audio and video

By Richard Tedesco

The first in a regular series of concerts was scheduled for Webcast live over the Internet last week, as JamTV produced a Collective Soul concert Saturday night.

Intel-backed JamTV will select from more than 1,500 online concerts to put up with audio and video or still screen grabs this year. The virtual musical venue is a joint venture of Jam Productions, which schedules and holds rights to the concerts, and Digital Entertainment Networks and Intel Corp., which provide enabling technologies.

JamTV joins N2K's Rocktropolis site and House of Blues and MTV in online concert streaming.

"We have all these concerts that are already available," says Howard Tullman, CEO of JamTV, who figures record companies will buy space to place content about their groups on the site (www.jamtv.com). Tullman also seeks to enlist radio stations around the country as affiliates, to offer transparent hot links to the JamTV site on their own Websites. Chicago stations Q101-FM is the first to have signed on, according to Tullman.

JamTV service will be advertiser-supported, Tullman says, with Microsoft Corp. one initial sponsor in for a Microsoft Network promotion. The site may also make concert tickets available the day before their release through Ticketmaster outlets.

It is only one of several entertainment ventures that Intel is backing. "We're interested in fostering the rapid development of new applications for the connected PC," says Claude Leglise, vice president of Intel's Content Group, who says

Intel wants to push musical content.

Intel likes the idea of being involved with artists, and the reality of the merchandising possibilities. It is providing servers and helping with video clips. Intel also is working with CNet's MediaDome site, which contains musical content, and is discussing other opportunities.

Concert material and background about various artists will be archived on the site, which will also present a mer-



JamTV is streaming concerts on the Web.

chandising area for CDs and memorabilia. Jam Productions does concerts in Midwest venues that include large outdoor sites and small music clubs.

JamTV will also make use of the so-called push technology, from a company called BackWeb, that enables PC users to customize access to events and information involving particular music groups. **TMM**

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'Net alcohol, tobacco marketing targets youth, group says

By Dan Tringoloff

Alcohol and tobacco companies are using the World Wide Web to promote their products to young people, a Washington-based media watchdog group claims.

The Center for Media Education called for federal investigations and congressional hearings, following its study of 300-plus Websites and review of Internet market research. CME said its study found hundreds of sites "indiscriminately promoting the use of alcohol and tobacco products."

Child psychiatrist Deborah Zarin, representing the American Psychiatric Association, said: "Children are not simply viewing advertisements for to-

bacco and alcohol. They're interacting via especially designed games; they're invited to purchase products like backpacks and jackets branded with company names; they're lured by sophisticated Websites featuring glamorous images of smokers and drinkers and rock music audio."

"While regulatory restraints and the political climate have so far kept the big tobacco companies from launching online cigarette marketing campaigns," CME said, "these companies could be poised to move more aggressively online." The center cited cigarette print ads that draw visitors to a site that collects information while offering free T-shirts.

In addition to ads, games and giveaways, the center and affiliated children's advocacy groups objected to use of the Web for "virtual communities" based on product brands; providing drink recipes, informational surveys offering branded promotional incentives, and use of chat rooms to promote smoking.

The Distilled Spirits Council of the U.S. responded that its code of good practice, which applies to liquor advertising and marketing, also applies to the Internet and mandates avoiding practices that target children. Similarly, Beer Institute spokesman Jeff Becker said his industry followed a voluntary code that avoided

targeting kids, and denied that beer industry Web input was aimed at them. "Our sites say they're for people 21 and older," he said.

Brown & Williamson Tobacco Corp. defended an Internet site it says it underwrites to "promote awareness" of San Francisco-area "bar nights and adult-oriented concerts" as "a totally lawful activity" that promotes events, not cigarettes. The events themselves, the company says, are used to promote its products, however. "Contrary to claims by tobacco prohibitionists," the company said, "the Internet is a vast and diverse communications environment predominantly used by adults."

R.J. Reynolds spokeswoman Maura Ellis said her company was not marketing on the Internet, and had only a corporate home page. "There's nothing there for anyone to object to," she said.

TMW

ESPN dreams: New fantasy leagues

ESPN figures you can't have too many fantasy leagues online.

So it plans to build its success with three leagues on ESPN SportsZone—in pro football, basketball and baseball—by adding three more.

Dick Glover, ESPN senior vice president of new media, won't say what the three non-mainstream strategy/fantasy leagues will be, but hockey looks like a sure bet fitting ESPN's online profile. "We believe in a tiered marketplace," Glover says.

ESPN pulled in \$7 million in online advertising revenue last year, according to published reports. That's a little more than half of its online revenue, says a source, who estimates that the other portion came from more than 300,000 PC users subscribing to ESPN's premium SportsZone content for \$4.95 per month or one of its fantasy leagues for \$19.95 per season.

Of course, it helps to throw in marketing of ESPN gear and minor league baseball caps—difficult to find from any single source. Special promotions provide more incremental revenue: Pizza Hut will sponsor the upcoming NCAA Men's Basketball Tournament contest to predict the winners.

It also helps, as Glover told attendees at the Jupiter conference last week, to have a billionaire business partner.

AOL to cash in on chat sessions

Talk may be cheap, but America Online intends to start making money on its "chat rooms."

Starting this week, approximately one-third of AOL's chat areas, where PC users exchange thoughts on different subjects, will carry ads in one corner of the PC screen.

The ads will rotate every 60 seconds.

"The fact that we now have an ad server where we can actually rotate ads within a given screen for somebody who's on-screen a long time completely changes the dynamics of the [online] advertising business," says Robert Pittman, president of AOL Networks. "And we're going to price it more like TV."

AOL's chat area, "People Connection," entails a system that creates



as many as 14,000 chat rooms each day with as many as 23 people in each one. AOL estimates that rotating ad messages every 60 seconds could add up to 360 million impressions per month and more than \$25 million in new ad revenue.

Superheroine in cyberspace!

It's a bird, it's a plane, it's...Whirlgirl?

Actually, it's another attempt at an online cyber-serial, a camp story line about a female superhero out to save the virtual universe from an evil "media-tech" empire.

Visionary Media, the company bringing Whirlgirl (above) to the 'Net, describes her as "a twentysomething, post-Generation X woman." The blonde superwoman premieres in cyberspace in July, but PC users eager to get a glimpse can tune in now (www.whirlgirl.com/preview/). The series will comprise 12 pages per weekly episode. There also will be a chat area and video games using the character, according to David Williams, Visionary Media president.

The character is Williams's own creation, and he promises this will be more than a futuristic shoot-'em-up with some motion-animation. "We'll do cool things with weapons firing and things like that," he says, "but we're really looking to do interesting things with the character."

That includes turning Whirlgirl into a box-office attraction or a TV cartoon femme fatale. "We're more interested in film," Williams says, "but we're interested in television." Williams's vision also includes merchandising.

More immediately, Visionary Media is interested in advertisers, with three preliminary on-site participants—Web TV, Pepsi Cola and *TV Guide*—as prospects. But Sci-Fi Channel, a natural ally, may enter the picture as the plot thickens.—RT



Technology

March 10, 1997

Special Report

NAB '97 SELLER'S GUIDE

This special report is the second of three seller's guides focusing on new technologies that will be shown at broadcast and cable trade shows this spring. This installment focuses on major cable networks and what they'll be shopping for at NAB '97 in April in Las Vegas, and at the NCTA convention next week in New Orleans. The last story in the series will focus on station group owners in advance of NAB.

It's not just for broadcasters anymore

By Glen Dickson

It may be a convention for broadcasters, but the National Association of Broadcasters show in Las Vegas next month is important for cable networks, as well as for major broadcast networks and local TV stations.

"We may come with a modest-sized contingent compared with the four major broadcast networks, but NAB is the place where we do a lot of homework on equipment we will be purchasing," says Rob Zitter, HBO senior vice president of technology operations.

All of the cable networks interviewed by BROADCASTING & CABLE say they are anxious to see the latest in video server and digital disk recorder technology, which are already being used by the networks to play back interstitial material. Automation software designed to run the new disk-based devices was also a priority, especially for multiple cable network owners like Turner Broadcasting.

Digital compression for satellite distribution also is a high priority for the cable networks. HBO and The Family Chan-

NAB97

nel already distribute digitally in the U.S.; MSNBC uses compressed news feeds; and both Turner and ESPN use MPEG-2 compression to transmit some of their international feeds. With U.S. cable operators slowly moving toward digital set-tops, the cable networks real-

ize that MPEG-2 contribution feeds are on the horizon.

But the cable networks have mixed feelings concerning HDTV gear at NAB. Most of the respondents feel that some sort of standard-definition digital format will definitely happen.

"We go to NAB to look at everything that's new," says Jim Servies, ESPN vice president of system engineering and electronic maintenance. "That includes ATV and HDTV—we want to see where they're going."

Turner senior vice president of network operations, Suzanne Donino, is interested in the HDTV gear, as superstation WTBS(TV) will have to transmit DTV signals as a local broadcast station. "Competitively, we'll look at taking the other networks into the HDTV arena as well," she says. "One of the things we want to focus on is what the transition scheme is.... We want assurance that what we buy today has a lifespan when we move into the HDTV world."

CNN's Kevin Ivey, vice president of strategic planning and advanced projects, says he is most interested in HDTV's bottom line. "Just what type of an expense would we incur to bring everything up to HDTV?" he asks. "In the physical layout of the plant, that gear would take up a lot more space, and we'd have to reconsider the layout of our studio shots," he says. "A lot of our photographers like the HDTV format for the different aspect ratio, but it would be a gargantuan expenditure on our part to retool for HDTV. But bandwidth is the huge issue—that would require a total retooling of our routing infrastructure. Maybe someone could come up with a way to multiplex our existing bandwidth over our existing routers—but that would still cut their capacity by a quarter or more." ■



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CNN

SHOPPING LIST

File servers, graphics systems, routers, ENG formats

After investing heavily in Quantel video servers for startup networks CNNSI and CNN en Espanol, Kevin Ivey, CNN vice president of strategic planning and advanced projects, will be at NAB checking on the progress of file servers and looking to fill some equipment gaps at the CNN networks.

"There are some links to be filled in between acquisition and presentation," Ivey says. One of the areas is graphics, where CNN is planning an

overhaul.

"We're looking for a way to enhance our maps and weather reporting," he says. "We'd like a 'globe in a box'—a world map database with quick access for our

"We want to convert our nonlinear off-line systems to full online, so we don't have to rely so much on post production."

graphic artists would be an easy way to make attractive maps."

Ivey is considering the cost of upgrading CNN's router infrastructure, which is mostly analog, to digital. Lower-cost, higher-compression video servers for program and commercial caching are also on his shopping list.

CNN will also look at



Kevin Ivey, vice president, strategic planning and advanced projects

online-quality nonlinear systems from Avid and Quantel. "We want to convert our nonlinear off-line systems to full online, so we don't have to rely so much on post production," Ivey says.

He will be also check up

on digital acquisition formats such as Betacam SX and DVCPRO; CNNSI and CNN en Espanol already use SX hybrid recorders for feed recording and program back-up. "Faster than real-time transfer from the acquisition system is a huge issue for us," says Ivey. "That's the biggest piece of the puzzle that's missing."

While CNNSI and CNN en Espanol have already settled on the Nexus Newswire-2000 newsroom system, Ivey is still searching for a solution to replace the old Basys system at CNN.

"We're watching the development of AvidNews and others," Ivey says. "We've been trying for the last three years to come up with a system for CNN, but the perfect fit has been a bit elusive. We'll have to move pretty quickly on it, too." ■

ESPN

SHOPPING LIST

File servers for commercial insertion

At NAB, ESPN will look at file servers that can be integrated into its commercial playback environment.

"That will be our first pit stop," says Bill Lamb, ESPN vice president of studio and technical operations. "We want to eliminate some of the mechanical problems associated with videotape."

Lamb adds that he will search for a component serial digital device using MPEG-2 4:2:2 compression.

ESPN currently plays long-form programming from one-inch analog tape, but uses a Sony MPEG-2 digital cache and some Tektronix

Profiles in a limited capacity for spot ployout.

"We always try to avoid a common mode of failure—all our networks are 24 hours a day, seven days a week, so you can't hide a failure anywhere," says Lamb. "We



Jim Servies, vice president of system engineering and electronic maintenance

want a distributed failure module with discreet servers for each network."

Automation software won't be a focus, since ESPN doesn't use any. "We don't employ automation because of the nature of sports TV," says Lamb. "Most of our commercial breaks are dependent on a whistle blowing on the field."

For production, ESPN will continue to rely on tape for recording and editing. "There are a lot of engines out there, but there are very few disk-based systems that can deal with the quantity of material we need to record and edit," says Jim Servies, ESPN vice president of sys-

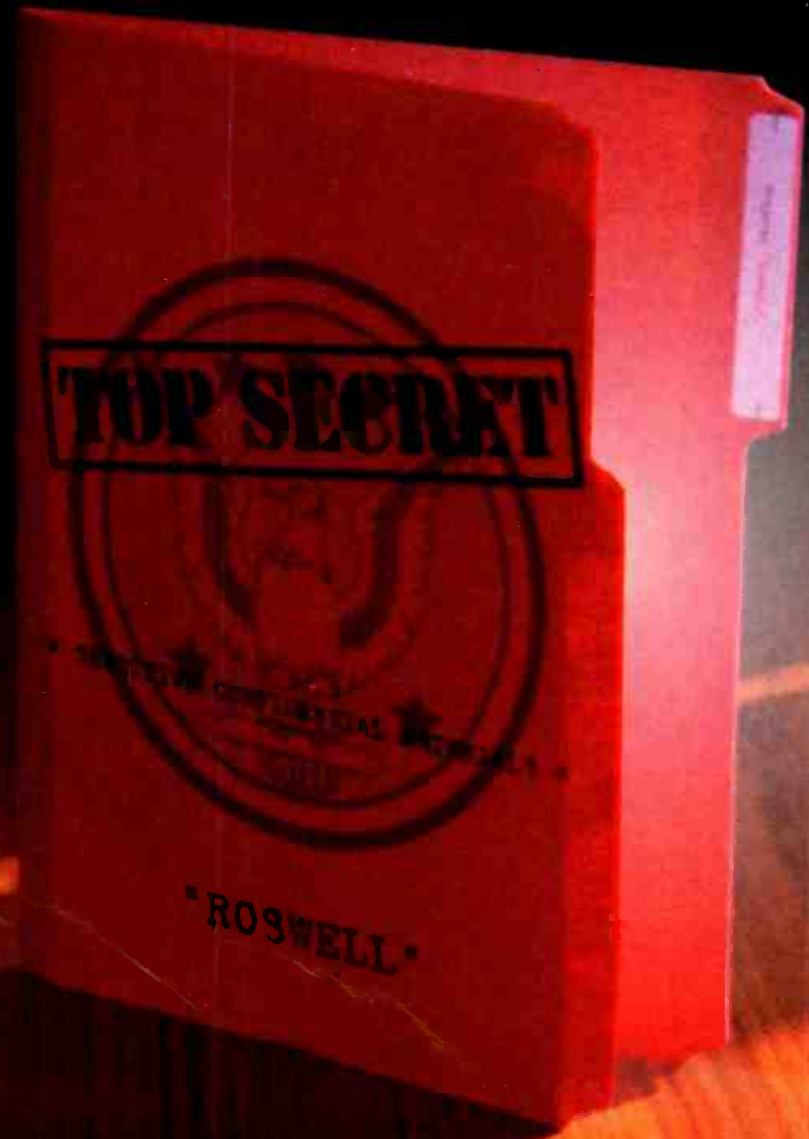
"We've got a pretty significant analog plant, so we look at how we can maintain and get the most life out of our equipment."

tem engineering and electronic maintenance. "We're evolving toward a production server but we haven't found a solution yet."

Lamb adds that since ESPN doesn't do a lot of re-editing, the multigenerational loss associated with analog tape isn't a big issue.

ESPN will also look at digital studio cameras and digital routing switchers to gradually replace the network's existing analog units.

"We've got a pretty significant analog plant, so we look at how we can maintain and get the most life out of our equipment," says Servies. "Going to digital master control, for example, will be an evolutionary process. We acknowledge that a signal improvement is possible—when we end up feeding signals into a compression system, we'll want an input of 4:2:2 component digital for a better picture." ■



**Revolutionary breakthrough
in facility management revealed.**

File declassified at NAB '97.
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SHOPPING LIST

Digital disk recorders, automation software, MPEG-2 interface gear

A disk-based commercial playback system will be at the top of The Family Channel's shopping list at the National Association of Broadcasters show, says Randy Seiler, senior vice president of engineering. While the network presently uses an ASC Audio Video VR30 digital disk recorder, Seiler is eager to see the VR300, ASC's high-end MPEG-2 4:2:2 product. He'll also be looking at Sony's STAS-100 disk-based system.

Seiler opposes the philosophy of using a disk cache linked to a tape system. "I've got two Panasonic MARC systems and a Betacart, and I want to completely replace them with reliable disk-based play-

"I'd like to see a data rate upwards of 19 megabits per second, which would be usable video for production and in-plant video."

back," he says.

The Family Channel will also examine automation software from Louth, ProBel and Odetics to control the disk recorders.

Seiler is committed to having 4:2:2 quality in his next digital disk device. The Family Channel is already using Scientific-Atlanta Power-Vu gear to deliver an MPEG-2 compressed West Coast feed, and its East Coast feed will soon be converting to digital



Randy Seiler, senior vice president of engineering

as well. Seiler says that feeding 4:2:2 into the 4:2:0 encoders results in a much better picture.

"I'd like to see a data rate upwards of 19 megabits per second, which would be usable video for production and in-plant video," he says.

Seiler will be searching at both NCTA and NAB for "a

box that can take an MPEG-2 video stream from Scientific-Atlanta and create a proper stream for a General Instrument cable system and, on the flip side, a box that can take the GI DigiCipher II product and allow it to be used in a Scientific-Atlanta digital cable plant."

He is also interested in a high-density optical disk, like "DVD or a CD-sized video movie medium," that could be implemented in a jukebox system for playing back long-form programming.

"It seems like no big manufacturers are looking at DVD as a playback medium," he says. "They're just looking at it as it relates to computers."

Seiler thinks mastering high-definition movies onto DVDs that consumers could rent from video stores might actually drive the sale of high-definition TVs. "How come none of the movie studios have figured this out?" he asks. ■



SHOPPING LIST

Automation software, ENG equipment

Richard Friedel completed the construction of Fox News Channel's 110,000-square-foot studio in New York's Rockefeller Center just in time for the network's launch last October. But, of course, nothing's ever really completed.

Friedel says he is "always looking" to improve the



Richard Friedel, vice president, operations and engineering

integration of the computerized newsroom system with production equipment. Because it's a nonunion shop, producers may do some of the editing, but they are often frustrated because

of incompatible hardware. "Some of the boxes don't necessarily play nicely together," he says.

In particular, Friedel says, he wants help with making the AvidNet Station work with the video servers. Thus, he says, he'll be talking to

"Some of the boxes don't necessarily play nicely together."

Louth Automation and other automation software providers.

FNC adopted the JVC Digital-S tape format, which Friedel says delivers "cost-effective, high-quality" digital video. It now

expects to acquire JVC's latest products in that line: a field recorder and field editor.

Friedel also hopes to find solutions to another chronic problem: the signal degradation caused by the long "concatenation" of digital equipment in a facilities. The repeated compression and analog-to-digital or digital-to-analog conversion wreak havoc on video, he said.

Part of what a news organization does is build an archive of important events of its time, he says. The archived tapes are assets that can be used over and over or sold to others. To the extent that the video is less than optimal, he says, "I've lessened the value of the assets." ■

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HBO

SHOPPING LIST

Large-scale video servers

Large-scale video servers will be HBO's priority at NAB '97, says Rob Zitter, HBO senior vice president of technology operations.

"We just finished upgrading our origination facilities to serial digital, and we're going to be purchasing equipment for online nonlinear digital edit suites and digital audio finishing suites," he says. "As we're changing our production facilities to digital, we want production video servers



Rob Zitter, senior vice president, technology operations

we can network together."

Zitter estimates that half of HBO's current edit suites are nonlinear offline, the other half are linear online.

HBO will also look for

"We're going to be purchasing equipment for online nonlinear digital audio finishing suites."

servers to play back interstitial material such as promos, a practice that Zitter wants to implement by midyear. Long-form programming will continue to be played off Digital Betacam tape. "For our kind of product [movies], tape playout is the most cost-effective," he says.

The network's next scheduled upgrade is reconfiguring master control, so HBO is also looking for digital routing and switching equipment.

HBO has already invested heavily in General Instrument MPEG-2 transmission gear to

convert its program distribution to digital. Sixteen networks are being delivered digitally, with another four scheduled to go online this year.

"Right now, we're digitally compressing in real-time at the point of transmission," Zitter says. "But we may be storing pre-compressed product down the road; that would change the nature of how we operate."

Not surprisingly, HBO won't focus on HDTV equipment.

"We do want to make sure we validate what we think things cost," Zitter says. "We have a serious question in our minds about whether the world will move to HDTV, whether consumers really want it, as opposed to standard-definition digital." ■

Turner

Turner Entertainment Networks (TBS, TNT, Turner Classic Movies, Cartoon Network)

SHOPPING LIST

Video servers, automation software

We're still focusing heavily on our zero-to-five-year strategy," says Suzanne Donino, senior vice president of T.E.N. network operations. "We know digital is definitely out there lurking in the shadows, and we're wondering what HDTV is going to do to all of us."

Turner will look at automation systems at NAB, following the successful implementation of Louth software with Tektronix Profile disk recorders for Cartoon Latin America and

Pro-Bel software with Hewlett-Packard servers for Cartoon Brazil.

"It's a strategy we're moving forward with," says Donino. "The software applications to support the media management process within the servers is a big issue for us. The relationship between software and hardware is a real challenge, whether it's the basic software applications that come with the file server or dealing with a third-party vendor like Louth or Pro-Bel."

T.E.N. director of advanced network operations and technology, Brad Gilmer, says that using a video server to replace a cart machine was only a "baby step." The next level of development will be interfacing servers with



Suzanne Donino, senior vice president of T.E.N. network operations

robotic digital linear tape archives.

Gilmer adds that with the Nagano Olympics and Goodwill Games in 1998, T.E.N. is looking at various transmission technologies, including compressed delivery over fiber-optic transmission lines.

As for digital satellite

delivery, Turner is already compressing its Latin American signals with Scientific-Atlanta PowerVu gear, and has its eye on compressed

"We know digital is definitely out there lurking in the shadows, and we're wondering what HDTV is going to do to all of us."

domestic delivery.

T.E.N.'s production group will look at nonlinear editing, high-end graphic gear and the evolution of virtual-set technology, which TBS already uses for NBA halftime shows.

"The ultimate place we would like to end up is where we can edit nonlinearly and then use Fibre Channel to send finished pieces of work to air," Gilmer says. "Fibre Channel is one of the critical enabling pieces of technology to come along." ■

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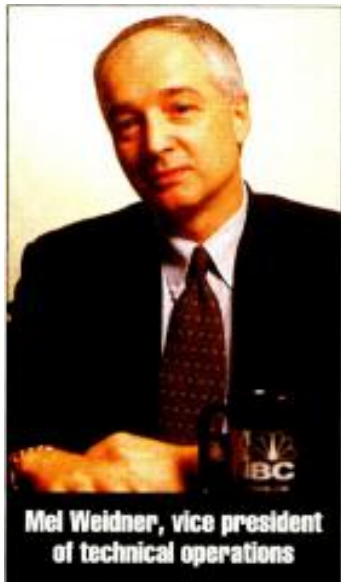
SHOPPING LIST

Launching new all-digital facility in Secaucus, N.J.

MSNBC's NAB attendance will be minimal, since most of the network's technical staff will be home in Secaucus, N.J., for the launch of MSNBC's new all-digital plant on April 7.

But Mel Weidner, vice president, technical operations, MSNBC, says other NBC executives will comb the floor for new products for MSNBC.

"We'll look at the emergence of disk-based technology as it becomes more



Mel Weidner, vice president of technical operations

affordable," he says. "We'll have stand-alone Avid edit rooms and a Quantel Clip-box and nonlinear editors. Down the road, we want to utilize that technology to exercise 'triage,' which will allow operators to record feeds right onto disk for immediate turnaround."

Since MSNBC originally

"We'll do it [switch to a digital studio format] only if it puts better tools in the hands of production personnel."

planned to launch the Secaucus plant on Nov. 1, 1996, it picked a base tape format early last spring. "We were not ready to commit to a digital tape format, so we're using Betacam SP," Weidner says. "That also creates synergies with the NBC News division, since that's the acquisition format they currently use. We also have some D-5 in the plant for graphics and a significant number of M-11 machines for playing back archive material in Fort Lee [N.J.]."

Weidner says that MSNBC will switch to a digital studio format when it makes sense financially and

operationally. "We'll do it only if it puts better tools in the hands of production personnel," he says.

In MSNBC's commercial integration area, the network is using Tektronix Profiles with McCurdy automation software and linking to Exobyte data tape for archiving spots. Long-form playback will still rely on tape decks.

MSNBC will continue to look at automation software to run disk-based devices. "The hardware is pretty much there, but the software and code to utilize equipment in our specific application is the hurdle to clear."

Since MSNBC's new plant will use full serial component digital video and audio (with A/D converters to link back to analog Betacam), Weidner says he's not too worried about a possible conversion to HDTV. "Our infrastructure will allow us to get there." ■



SHOPPING LIST

Digital production gear, multichannel playback

Mark Hale not only keeps HGTV on the air, he also supervises operations for Cinetel Studios, a producer of shows for The Nashville Network (*Club Dance*) and Arts & Entertainment (*America's Castles*). Like HGTV, Cinetel is owned by the E.W. Scripps Co.

Hale's principal purpose

at NAB will be to purchase hardware to complete the digital conversion of the 10-year-old studios. Armed with a capital budget of roughly \$2 million, Hale says he will shop for an array of production equipment, including cameras,

"I'd like to see a data rate upwards of 19 megabits per second, which would be usable video for production and in-plant video."

switchers and monitors. He's partial to Sony cameras, Philips routers, Barco monitors, Neve audio consoles, Leitch distribution amps and A-D converters.

Hale's budget does not include money for remote



Mark Hale, senior vice president, operations

production gear. The studio uses Sony digital cameras, he says. "We are in pretty good shape in that area."

Like other cable pro-

gramers, E.W. Scripps plans additional cable networks. Should the word come down to launch another network, Hale wants to make sure he's ready. That means upgrading existing playback facilities for multiple channels, he says. Scripps is not ready to buy the multichannel gear, he says. "We just want to get a pulse on what's out there."

HGTV now uses a Philips BTS Alamar automation software coupled with the Odetics digital cart machine for playback of its programming. That setup complements the Philips Media Pool video servers, which handle the promos and other interstitials. ■

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USA NETWORK

SHOPPING LIST

Digital cart machines, video servers, 3-D graphics system, nonlinear editing system

USA plans to upgrade its program origination and post-production facility in Jersey City, N.J., in the next two to three years. With that in mind, Dick Ross, USA vice president, network operations, will lead a contingent of seven technicians to the NAB to check out digital playback and satellite trans-



Dick Ross, vice president, network operations

mission gear. "We have a lot of work ahead of us."

USA wants to build a component digital facility that will permit networks to digitally compress its satellite feeds and offer programming in a 16-by-9 widescreen

Ross says he is considering automated digital cart machines, namely the Sony Flexicart and the Panasonic Smart-Cart.

format and, if the market eventually demands, in high definition. The facility will serve USA's companion Sci-Fi Channel as well.

For long-form playback, Ross says he is considering automated digital cart machines, namely the Sony Flexicart and the Panasonic Smart-Cart. For commercials, promos and other interstitial programming, he will likely go with computer-based video servers.

On the satellite side, he says, he'll compare the digital transmission equipment at Scientific-Atlanta and General Instrument.

While USA plans for the

future, it will try to fill some immediate needs. At the top of the buy list for 1997, Ross says, are a 3-D graphics system and a nonlinear editing system. The former is needed for enhancing promos and bumpers, he says, and should improve the networks' overall on-air look.

The editing system will help with on-site post-production, he says. Among other things, it will help with redubbing the *Duckman* series in other languages, he says. He's eyeing Quantel and Discreet Logic products, he says. According to Ross, the system will have to handle multiple tape formats because the network receives (and expects to continue to receive) programming in multiple formats. ■

—By Glen Dickson and Harry Jessell

Cutting Edge

By Glen Dickson

WKCF(TV), the WB affiliate in Orlando, Fla., has purchased a **Graham-Patten D/ESAM 400** digital edit suite audio mixer to help produce on-air promotions and commercials for local



WKCF-TV promotions producer Michael Dalbey with the station's new D/ESAM 400.

retailers. The system is installed in a Tektronix Profile disk recorder-based edit suite, where it is connected to a CMX Model 850 edit controller and a Grass Valley Model 200 video switcher. "We selected the D/ESAM 400 because of its excellent sound quality, which is far superior to our previous system," says Michael Dalbey, WKCF-TV promotions producer.

Andrew Corp. has introduced a Super Power HMD series antenna for compressed digital MMDS applications. The new unit is designed to support the increased power handling capability needed

for high-power digital television transmission, and can provide up to 1280 watts of average power in digital mode and up to 1600 watts peak power in analog mode.

"Wireless cable operators have requested higher power transmission components to further

improve the signal penetration of digital broadcasts," says Andrew product line manager Bill Harland. "With the lower signal-to-noise requirements of digital and the added power, signal fading due to foliage and the environment is reduced. This requires an antenna that operates



Andrew's new Super Power HMD antenna is designed for digital MMDS applications.

at a higher transmit power level."

Pyramid National PressPort, Washington, has expanded its production capabilities at its National Press Club facility. The company has added three Sony 637 cameras and online and nonlinear editing suite equipment, including Digital

Betacam VTRs, a Grass Valley 250 switcher, character generator and dual-channel DVE, and Mackie and Zaxcom audio boards. Pyramid already has two large studios, Ku-band uplink and downlink capability, and fiber connectivity to the White House, Capitol Hill and the Pentagon.

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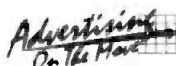
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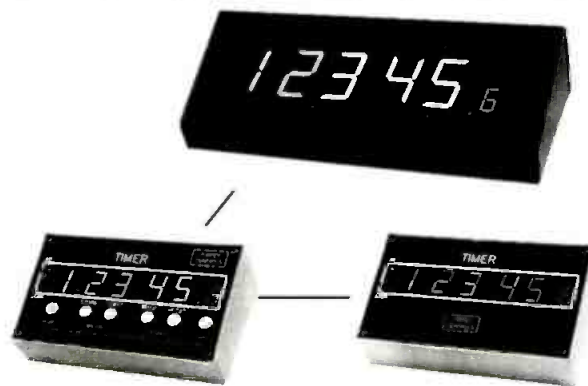
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HELP WANTED MANAGEMENT

General Manager. WBFF-TV FOX 45 in Baltimore, MD a Sinclair Communications, Inc. station, is looking for a General Manager to lead Sinclair's flagship station. The candidate should have a strong management background that includes success in Sales, News and managing expenses. This is a hands on position which also includes managing our LMA WNUV-TV, a UPN affiliate. If you are up to the challenge, we would like to hear from you. Send resume to: Steve Marks, Regional Director, Sinclair Communications, Inc. 2000 West 41st Street, Baltimore, MD 21211. WBFF-TV is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

HELP WANTED SALES

Salesperson

Account manager for sales of professional video equipment including system design, installation and service. Customers include entertainment clients, government and corporate users of video equipment. Computer, Internet and networking knowledge required. Compensation package includes commission structure with no ceiling on potential earnings. 5 years sales experience required. Fax resume to:

Cindy Moser
Shoreline Professional Video Systems
 Hollywood, CA
 (213) 461-1450

Regional Sales Agent: Immediate opening, broadcasting's oldest promotion company. TV/Radio sales management experience required - full-time travel (Monday/Friday). Draw against generous commission. Six figure potential. Independent contractor, no relocation required. Resume and recent picture to: Office Manager, CCA, PO Box 151, Westport, CT 06881.

Local Account Executive: WDZL, the WB affiliate in Miami, is looking for an Account Executive who has it all; a high energy individual who is responsive, has the desire to win and can perform in a highly competitive marketplace. The ideal candidate should possess excellent communication skills, a creative outlook on selling as well as being service oriented with exceptional organizational skills, Computer skills and college degree a must. If you are that person don't tell us why, show us! Send resume to Local Sales Manager, 39WDZL, 2055 Lee Street, Hollywood, FL 33020. Fax: 954-921-6186. No phone calls please. EOE.

Account Executive: WRTV-6, a leading ABC affiliate in Indianapolis, IN has immediate opening for experienced Account Executive. Duties include sales/service of local/regional advertising accounts, maintaining/improving billing levels, share of business and new business development. Heavy emphasis on media negotiation, client service and sale of special programming and promotions. Must be able to use knowledge of television ratings, research and media placement, to effectively package station advertising inventory to achieve desired sales goals. Minimum 3 years advertising sales experience and accredited college degree preferred. Send resume to Jeff Klopfenstein, WRTV, PO Box 607, Indianapolis, IN 46206. EOE-M/F/D/V.

Sales Engineer Wanted: An experienced professional for New York sales position. Must have contacts. At last 5+ years experience in the broadcast manufacturing industry. Technical/Engineering degree a plus. Respond in confidence to: Thomson Broadcast, Inc., HR Department, 49 Smith Street, Englewood, NJ 07631 or fax to: 201-569-1511.

Traffic Manager. KXTV, Channel 10, has an immediate opening for a Traffic Manager. This position is responsible for managing the station's traffic functions. Position reports directly to the Director of Sales. Minimum of 5 years TV traffic management experience required. Bias and JDS traffic systems experience is essential. Must have strong working knowledge of personal computers including: Windows, WordPerfect, Lotus, Microsoft Word, Excel and alike software. We are looking for a person who is progressive, forward thinking with good analytical instincts and excellent leadership skills to join our innovative sales management team. Must be able to train and develop personnel. Excellent verbal, telephone and written communication skills are crucial. Send resumes to: Human Resources, KXTV, P.O. Box 10, Sacramento, CA 95812-0010. No phone calls. EOE. Drug testing.

WHOI-TV Account Executive: Peoria, IL. If you're an enthusiastic, motivated self-starter with excellent written and communication skills, we're looking for you. Previous retail or outside sales experience and computer skills required. TV/media experience preferred. Established accounts available. EEO. Send resume to: WHOI-TV, 500 N. Stewart Street, Creve Coeur, IL 61610, Attn: Local Sales Manager.

National Sales Manager. Cox UPN TV station is looking for an aggressive goal oriented candidate to achieve National revenue goals. Must have national rep experience, good attitude and suitcase. Send or fax resume and cover letter to Michael C. Salgado-General Manager of Advertising Sales, 2120 Canal Street, New Orleans, LA 70112. Fax: 504-529-1246 or E-Mail: michael.salgado@cox.com Equal Opportunity Employer.

Local Sales Manager, WTEN the ABC affiliate in Albany, NY is seeking a highly motivated individual to fill its local sales manager position. Qualified candidates must have at least 5 years broadcast sales, and the ability to lead and motivate and experienced sales team. This person must have complete knowledge of the Nielsen Rating Service, TVScan, Scarborough and JDS knowledge preferred. Send or fax resume and cover letter to: John Fignar, General Sales Manager, WTEN-TV, 341 Northern Blvd., Albany, NY 12204. Fax: 518-436-7557. No phone calls please. EOE.

Local Sales Manager. WUPL TV54 New Orleans. We are looking for a highly energetic individual with an ability to lead, motivate and train a Local Sales Team in the television advertising industry. Proven successful television sales required. Individual must be able to develop excellent selling strategies as well as motivate a sales team to achieve goals and objectives. WUPL TV54 is a Paramount affiliate and a Cox Broadcasting station. Send or fax resume and cover letter to Michael C. Salgado-General Manager of Advertising Sales, 2120 Canal Street, New Orleans, LA 70112. Fax: 504-529-1246 or E-Mail: michael.salgado@cox.com Equal Opportunity Employer.

Local Sales Manager. UPN 44 WTOG, a Viacom/Paramount O&O in Tampa/St. Petersburg, is looking for a local sales manager with a minimum of 3 years experience in broadcast sales management. The individual must be a strong leader, motivator and trainer and must be well versed in Scarborough, TV Scan and BIAS. Send resume to GSM, WTOG, 365 Terrace NE, St. Petersburg, FL 33716. No phone calls accepted. WTOG is an Equal Opportunity Employer.

Local Sales Manager: Allbritton Communication's state-of-the-art new ABC affiliate in Birmingham-Tuscaloosa-Anniston seeks broadcaster with enthusiasm, organizational skills, and motivation to lead three location sales force into the 21st century. In our first book, we're already the number three station! Help us grow to number one as we move to market rank 40! Familiarity with dual transmitter operation, hyphenated markets, and metered markets a plus. Fax resume 205-982-3820 or write Director of Human Resources, Alabama's ABC 33/40, PO Box 360039, Birmingham, AL 35244. No phone calls please. EOE.

National Sales Manager: National Sales Manager needed at KTBC/KVC-TV in Austin, Texas. National sales experience a plus. Proficient in ratings, negotiating and research; customer focused, possesses a strong work ethic. Mail resume and cover letter to: Human Resource, Attn: GSM, KTBC/KVC-TV, 119 E. 10th Street, Austin, Texas 78701, Ref: NSM. No phone calls, please. EEO Employer.

KYW-TV 3 - CBS Owned and Operated Station in Philadelphia seeks strong local sales manager. Should have experience managing a group of sales professionals with diverse backgrounds toward common goals. A thorough knowledge of the Philadelphia market and strong local relationships are key. Must also have thorough knowledge of broadcast ratings, research, and inventory management; be goal oriented; a leader, a motivator and have a proven track record with a minimum of five years broadcast (station or rep) experience. Send resume to Jim Gallagher, Director of Sales, KYW-TV 3, 101 S. Independence Mall East, Philadelphia, PA 19106. 215-238-4674. EOE M/F ADA.

National Sales Manager. WTVD, Raleigh/Durham, NC. Five years local or national sales experience with comprehensive negotiating skills required. Applicant should also possess extensive computer knowledge, presentation skills and an ability to motivate and lead national sales team. Send resume to: William Webb, General Sales Manager, WTVD, 411 Liberty Street, Durham, NC 27701. No phone calls please. Women and minorities are encouraged to apply. EOE.

Experienced Account Executive. WRGB-TV, a Freedom Communications station, is looking for an aggressive account executive with a minimum of 3 years television sales. Must have ability to self promotions plus strong negotiation and news business skills. Send resume to: LSM, WRGB-TV, Box 1400, 1400 Balltown Road, Schenectady, NY 12301-1400. EOE.

KETV, an ABC affiliate in Omaha, NE has an immediate opening for General Sales Manager. Applicant must have previous Sales Manager experience. This position is responsible for training, sales development, and maintaining rate and revenue leadership in a competitive market. Send your resume and past sales developmental history to KETV, Attn: Phyllis Ned, VP, 2665 Douglas Street, Omaha, NE 68131. No phone calls please. KETV is an Equal Opportunity Employer and encourages employees and community contacts to refer female and minority applicants for all job openings.

Help Wanted-Professional: National Sales Manager: Due to a promotion, the Max Media FOX/UPN LMA in Syracuse, New York has an immediate opening for a highly motivated, creative National Sales Manager. We are the home of Syracuse University sports, 10 pm local news, Home Improvement & Seinfeld. Candidate should have 3 years of NSM, LSM, or Rep experience, LMA experience a big plus. Send resume and salary history to Don O'Connor, GSM, WSYT WNYS, 1000 James Street, Syracuse, NY 13203. EOE.

General Sales Manager: WTTG, the Fox O&O in Washington, DC has an outstanding opportunity for a proven, aggressive and dedicated sales leader. Candidates should have strong analytical skills, and the ability to lead and motivate an experienced sales team in a major market. LSM, NSM, or rep background with knowledge of TVScan and Scarborough a plus. For consideration please send resume to: Lydia Martinez, Director of Human Resources, WTTG Fox 5, 5151 Wisconsin Avenue NW, Washington, DC 20016. No phone calls please. EOE/M/F/D/V.

Account Executive: NBC affiliate in Mid-Michigan has an immediate opening for a senior account executive. Candidate must possess strong oral and written communication skills and have a proven track record in new, local, direct and agency business. Mail resume and cover letter to Sarah Squiers, LSM, WILX-TV, PO Box 30380, Lansing, Michigan 48909. EOE.

HELP WANTED MARKETING

ALLBRITTON JACKSONVILLE, INC.

We have been interviewing many people, but continue to look for the right person to join our management team in Jacksonville, Florida, as Marketing Manager. This manager will develop and implement a promotion and marketing plan for the station and manage an in house team of professionals for this new ABC affiliate.

The successful candidate will have a proven track record of creative marketing ability and technical expertise with hands-on experience in all facets of advertising to promote the on air product. Experience in a start up operation is a plus. At least three years experience as a marketing manager in television is preferred.

If you are the right person, please send a cover letter and resume, along with a VHS sample of your work, to Mr. Leonard Firestone, President/General Manager, WJXX, P.O. Box 551000, Jacksonville, Florida 32255-1000.

No phone calls please.
AJI is an equal opportunity employer.

Marketing Director. WESH-TV, Pulitzer Broadcasting Company's NBC affiliate in Orlando, FL has an Immediate opening for an experienced manager with a winning track record in news promotion. Orlando is a sophisticated, metered market and represents an outstanding growth opportunity for someone with proven leadership and creative skills. We offer the select few candidates an excellent compensation package plus a spectacular facility that's second-to-none...and a lifestyle that's hard to beat. If you're currently in a major market or ready to move up, rush a resume and non-returnable tape to Human Resources, WESH-TV, P.O. Box 547697, Orlando, FL 32854. No phone calls, please. An Equal Opportunity Employer.

HELP WANTED TECHNICAL

Engineering

Directors of Engineering

Assistant Chief of Engineering

Video Design and Maintenance Engineer

Principal Product Development and R&D Engineer

Computer Systems Administrator

General Maintenance Engineers

a national leader in media and technology offers positions for tomorrow and beyond...

Tribune Broadcasting operates radio and television stations in many of the nation's largest and fastest-growing markets. They are all a part of Tribune Company, a technologically aggressive multi media company looking for experienced technologists to lead us into the 21st century.

We currently have openings in Broadcasting and Publishing ranging from directors of engineering to General Maintenance Engineers.

We offer an excellent benefits and compensation package including medical and dental insurance, free life insurance, 401(K) and much more.

Qualified candidates should send a resume and salary history to the address below:

TRIBUNE
BROADCASTING

Tribune Broadcasting
435 N. Michigan Avenue, Suite 1800
Human Resources
Chicago, IL 60611

We are an Equal Opportunity Employer. We do not discriminate on the basis of race, religion, color, sex, age, national origin, citizenship, disability, or any protected category.

The above is a brief description that may not include all job functions.
Non-smoking environment

FOX SPORTS NET

VP NATIONAL TECHNICAL OPERATIONS

Fox Sports Net is seeking a Vice President to be responsible for network and national technical operations, including extensive coordination for 12 owned and operated regional networks. Specific responsibilities will include:

- oversight of a series of technical relocations
- planning and implementation for digital compression move
- national quality controls and monitoring, both at transmission site and at cable head ends
- management of national satellite contracts
- coordination with regional operations to ensure technical compatibility

The ideal candidate must have an engineering degree/background with extensive experience in cable or broadcast television, at the local and national level, and should be knowledgeable about industry trends and new applications of technology.

We offer challenging career opportunities, competitive salaries and excellent benefits. For immediate consideration, please send or fax resume and salary history to: Fox Sports Net, Attn: Human Resources-VP Tech Ops, 5746 Sunset Blvd., Fernwood 215, Hollywood, CA 90028, Fax (213)856-1833. NO CALLS PLEASE. EOE.



Classifieds

Overnight Assignment Editor: Broadcast news experience with good news judgement, organizational skills and ability to work independently required for full-time position. Will monitor police/fire department scanners and dispatch photographers to breaking news. Must also make regular calls to public safety agencies and relay information to newscast producers. Send resume with references to: Mike Lewis, WDAF-TV, 3030 Summit, Kansas City, MO 64108. EOE.

News Photographer. Top 50 CBS affiliate in Southeast searching for experienced photo-journalists with an eye for news, excellent work ethic and strong editing skills. Proficiency with Betacam equipment required, experience on ENG/SNG remote vehicles preferred. Send tape, resume, references and salary requirements to Ms. Willy Walker, News Director, WBMG-TV, 2075 Golden Crest Drive, Birmingham, AL 35209. Pre-employment drug testing. EOE. M/F.

News Director: 35WSEE is looking for a dynamic news director. We are an aggressive CBS affiliate, doing 4 hours per day with an experienced staff, looking for a leader! Competitive market. All the tools. Great promotion! Good vision and good people skills required. Number 2's welcome! Excellent package for the right person. Resumes to Jim Wareham, Station Manager, 35WSEE, 1220 Peach Street, Erie, PA 16501 or Fax: 814-454-5541. EOE.

News Director: Small market big three affiliate located in south central US is searching for a dynamic, innovative, hard working manager for top newscast in the market. Prior experience in news management is helpful but not required. Great opportunity for a strong number 2 person to stretch their wings. Please send resume and salary requirements too Box 01087. EOE.

News Promotion Writer/Producer: WAVY TV needs a junky who lives and breathes topical news promotion. Position handles all tease elements in an out of our newscasts. Additional series and POP sports are par for the course. If you can crank with creativity, survive with self-motivation, and drive viewers with a vengeance, send non returnable VHS tape and resume to Judy Triska, Promotion Manager, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls please. WAVY Broadcasting is an Equal Opportunity Employer.

News Producer. Experienced, creative, self-starter needed to produce compelling, well-written, fast-paced, visually interesting daily newscasts at top 50 CBS affiliate in southeast. Two years prior TV news producing experience required. Send resume, references, tape and news philosophy to Ms. Willy Walker, News Director, WBMG-TV, 2075 Golden Crest Drive, Birmingham, AL 35209. No calls, please. EOE.

News Producer: WJW Fox 8 Cleveland is looking for a producer with strong writing skills, creativity and a knowledge of production techniques. Minimum 3 years experience producing newscasts. Show stackers need not apply. Send resume and non-returnable tape of a recent newscast to: Human Resources, Re: Producer, 5800 S. Marginal Road, Cleveland, OH 44103. No phone calls. EOE.

News Reporters and News Producer: Northeast major market Indy seeks experienced Reporters and Producer to join news team. College degree, strong writing skills and anchor potential preferred. Outstanding opportunity with excellent benefit package. Tape and resume to Box 01083 EOE. M-F.

News Photographer. WVEC-TV, a subsidiary of A.H. Belo Corp., has openings for two news photographers. Will generate, create, shoot and edit visual news stories. Will work closely and cooperatively with news reporters and anchors to provide the best visual quality and quantity of news and works to understand visual and written elements of a news story. Responsible for the day-to-day maintenance and care of assigned equipment. Must be knowledgeable in setup and operation of live remote equipment and transmitters. Must be creative in news editing and structure of the visual elements of the news. Must be flexible in work schedule to provide maximum news coverage. Must have highly journalistic and personal standards and represent the station to the public in a positive and professional manner. Minimum three to five years experience as a news photographer at a commercial television station required. Good driving record required. Please submit *non-returnable* VHS tape and apply in person or send resume and tape to Human Resources, WVEC-TV, 613 Woodis Avenue, Norfolk, Virginia 23510. No phone calls please. EOE.

News Director: NBC Affiliate in Mid-Michigan is seeking a leader to take the news product to the next level. The person we hire must have a desire to be number one, with proven abilities in leadership and excellent interpersonal skills. Candidate must demonstrate the ability to handle newsroom budget, planning and special projects. State Capital and Big Ten University town. Send resume to Human Resources, WILX-TV, PO Box 30380, Lansing, Michigan 48909. EOE.

News Director, ABC affiliate in the growing market of Harrisonburg, VA 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 Shenandoah Valley. Please send resumes immediately to: Tracey Jones, General Manager, WHSV-TV, P.O. Box TV-3, Harrisonburg, VA 22801. EOE.

Executive Producer. KPHO, the CBS affiliate in Phoenix seeks a top-notch Executive Producer. This person will be responsible for overall look of 5 daily newscasts. Candidates must have high production standards and know how to turn an ordinary newscast into an interesting and compelling one. Must be innovative, creative and know how to turn good reporters into great storytellers. Minimum two years experience as executive producer or three years as producer in top 30 market. Rush resume, tape, and news philosophy to KPHO-Arizona 5, Human Resources, 4016 N. Black Canyon Hwy., Phoenix, AZ 85017. No phone calls please. EOE.

Assignment Editor. KPHO, the CBS affiliate in sunny Phoenix seeks an aggressive assignment editor who loves to win. Candidates must have excellent communication, organization, and logistical skills. Knowledge of Phoenix area a plus. Minimum 2 years experience on assignment desk or similar position. Rush resume and news philosophy to KOHO-Arizona 5, Human Resources, 4016 N. Black Canyon Hwy, Phoenix, AZ 85017. No phone calls. EOE.

Booming Pacific Rim island needs a seasoned professional News Director. Multiple award winning 20 year old computerized news room with a staff of 18 needs a leader. Hard news and investigative reporting skills a must. Excellent salary and benefit package for the right individual. Fax resume and salary history to (671)477-7847. Send tape to: Harrison Flora, Group Vice President, 530 West O'Brien Drive, Agana, Guam 96910.

Executive Producer. Top 50 CBS affiliate searching for a creative, hands-on newsroom leader to run the day-to-day operation of a growing newsroom. Successful candidate will have 3-5 years line producing experience, great organizational and editorial abilities, and excellent interpersonal and motivational skills. Send news philosophy, resume and recent tape to Ms. Willy Walker, News Director, WBMG-TV, 2075 Golden Crest Drive, Birmingham, AL 35209. No calls please. EOE.

HELP WANTED PROMOTION

SENIOR WRITER/PRODUCER ADVERTISING & PROMOTION

NBC 5 CHICAGO has an immediate opening for a Senior Writer/Producer in the Advertising & Promotion department. Candidate must be able to conceptualize, write, produce and execute high concept on-air spots for the station's news and entertainment programming. The job requires heavy emphasis on news image, topical and series promotion. Successful candidate must possess solid creative writing skills along with strong production/editing skills. Must also demonstrate a strong understanding of graphic design.

If you're at the top of your game, no matter where you play it...we want to hear from you. Send cover letter, resume and demo reel to:

Joanne S. Stern

VP, Advertising & Promotion



NBC 5 - Job #BC297SP

454 N. Columbus Drive

Chicago, IL 60611

National Broadcasting Company/
An Equal Opportunity Employer

Promotions Director A Clear Channel Television property on the Gulf Coast seeks dynamic, seasoned person with creative ideas and entrepreneurial spirit. Must be energetic and organized with leadership qualities. Exp. promoting News and multiple Networks required. Send

Writer/Producer: WTTG, Fox O&O in Washington, DC, seeks promotion writer/producer to join our award-winning Creative Services Department. We're looking for a team player with news experience and strong copywriting/concepting skills. Must have two years experience and be comfortable in a post-room environment. Think you have a killer tape...show us your spots! Send resume and non-returnable reel to: Lydia Martinez, Director of Human Resources, WTTG Fox 5, 5151 Wisconsin Avenue NW, Washington, DC 20016. No phone calls please. EOE/M/F/D/V.

Medium market affiliated station in the South seeking a Promotion Producer/Director with a proven creative, innovative track record in news promotion. Applicants should be willing to work on a team committed to maintaining its leadership position in the market. A management opportunity awaits the person who succeeds in this position. Reply to Box 01084 EOE.

Creative Services Director

WFSB/Hartford • Post-Newsweek

This is an extraordinary, once-in-a-lifetime opportunity. We're a great station in a great company, and offer a tremendous collision of challenge and opportunity. If you're a Promo star, capable of a dynamic and focused creative vision with detailed, disciplined execution, you may be our person. If you're energized, quick and versatile, have a sense of design and graphics with the ability to write and coach writing, then you may be our person. If you can lead and light up a team of 10, meshing them with other departments toward common goals, you may be our person. If you know how to get inside the viewer's heads with the images that connect, you may be our person.



Send tape and resume to:
Chris Rohrs, Vice President & General Manager
WFSB 3, Constitution Plaza
Hartford, CT 06103

We are a committed Equal Opportunity Employer.

FOX Promotion Director: Northeast Fox Affiliate seeks a bright, savvy, organized, energetic individual with top 50 station promotion experience. Primary responsibilities: managing a high impact on-air and station-wide communications system; developing and implementing local campaigns and contests; managing a kids club; video editing; copyrighting; and much more. Must have at least three years experience in promotion at a broadcast facility. Send tapes and resumes to arrive on or before March 24, 1997 to: Peter Kilcullen, Pegasus Broadcast Television Inc., 5 Radnor Corp. Center, Suite 454, Radnor, PA 19087. EOE.

WUPA-TV UPN69 has an immediate opening for a highly creative, hard working and motivated Promotion Writer/Producer/ The ideal candidate will have a killer reel, strong organizational skills and the desire to win. Minimum of two years writing and producing experience a must, non-linear editing experience a plus. If you can sell 3 movies in a killer spot and cut an image piece that moves, send your best work on beta or VHS along with a well-written resume and letter of application by March 21 to: WUPA-TV UPN 69, Personnel Office, Box BC-PWP, 2700 N.E. Expressway, A-700, Atlanta, GA 30345. No phone calls please. EOE.

HELP WANTED PRODUCTION

HAL DESIGNER

Fox Tape is currently seeking an experienced Hal Designer. Responsibilities include on-air graphics, promo design, and remote game graphic design for Fox Sports. Working knowledge of the Macintosh is necessary. Strong design skills is a must in this high-volume environment. Inexperienced designers need not apply.

Send resumes and reels to: **Fox Tape, VP/Graphic Design, 5746 Sunset Blvd., #S-240, Los Angeles, CA 90028. NO PHONE CALLS PLEASE!! EOE.**



Graphic Artist: 3-D Animator/Designer with significant commercial/broadcast experience for large video production company expanding to Norfolk, VA. SGI/Alias or equivalent expertise, great client skills, hot reel required. Send resume and non-returnable demo tape to John Wilcox, Metro Video Productions, 626 West Olney Road, Norfolk, VA 23507.

WNCN-TV, Raleigh-Durham's NBC owned and operated station is looking for a Graphic Designer for conceptual news graphics. Experience needed in Photoshop and Illustrator. Experience with Chyron Max! and stillstore a plus. If you are interested in joining our team, send your resume to Graphic Designer, NBC-17, 1205 Front Street, Raleigh, NC 27609. EOE.

Graphic Designer: New Mexico's #1 TV station is searching for a talented graphic designer. Ideal candidate has excellent illustration & design skills, the ability to collaborate successfully with producers & power to thrive under tight deadlines. Big emphasis on news & promotion. You must have strong post-production skills & working knowledge of Mac, Chyron, Infiniti/Maxine, Adobe: Photoshop/Illustrator/After Effects, Electric Image & Quark Express. Primary responsibility will be on-air, but you will do print & other projects as needed. If you are a highly creative & motivated professional who understands how design fits into a station's overall marketing plan, send your reel & resume: Yvette Perez, Marketing Director, KOAT-TV, 3801 Carlisle Blvd NE, Albuquerque, NM 87107. No phone calls, please! Drug Free Workplace. *KOAT-TV is an Equal Opportunity Employer.

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

Broadcast Personnel 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.

Design Director. WCCO-TV has a great opportunity for a designer with prior management experience. We have Harriet, SGI (Softimage/Eddie) and Power PC running After Effects, PhotoShop, Illustrator and Quark. Hands-on Paintbox experience and familiarity with animation is a plus. Heavy news emphasis and deadlines make job challenging. Leading an energetic, dedicated team makes it fun! Send tape and resume to: Mark Foreman, Director of Creative Services, 90 South 11th Street, Minneapolis, MN 55403. EOE.

Do you have the grammar and creative skills to create concepts, write copy and edit outstanding TV commercials and presentations? Do you communicate well with people? Would you like to be on the creative team with sales executives working directly with clients? If Coordinator of Production Services at The New York Times flagship station sounds exciting and challenging, send your resume to Wall Bolton, WREG-TV, 803 Channel 3 Drive, Memphis, TN 38103.

Broadcast Personnel, Technical Directors (GVG300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infiniti), 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.

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

HELP WANTED RESEARCH

TV Research Director, KSAT-TV (ABC), a Post-Newsweek Station seeking a Research Director. Execute research activities for Sales, News, Programming and Promotion. Sales presentations; rating book analysis; coordinate research projects with outside vendors. Maintain TvScan system; development of selling estimates. Min. 3 years experience as Research Director. Mail resume to Randy Schmidt, GSM, KSAT-TV, P.O. Box 2478, San Antonio, TX 78298. No phone calls please. Any job offer contingent upon successful completion of pre-employment physical including drug screen; verification of references and education. EOE/M-F/DV/ADA.

Research/Marketing Director: WJWB-TV, Jacksonville's new WB affiliate, has an immediate opening for a research pro to support the sales, programming and promotion departments. The successful candidate should have 3-5 years broadcast experience and be totally familiar with Nielsen, Market Manager, microsoft office as well as graphic presentation. Strong writing skills a must. Send resume and examples of your work to: General Manager, WJWB-TV, 9117 Hogan Road, Jacksonville, FL 32216. Pre-employment drug screening required. WJWB-TV is an Equal Opportunity Employer and encourages applications from women and minorities.

KNTV Research Director. KNTV, the ABC affiliate in San Jose, CA, located in the heart of Silicon Valley 60 miles south of San Francisco, is looking for a sales research director to aid in marketing and selling our product. Experience must include primary television research skills along with the ability to develop presentations on Power Point. Must be self-motivated individual who can think "outside the box" in creating program estimates and positioning ideas. TvSCAN, QualiTAP, and marketing research a plus but not mandatory. Send resume and salary requirements to CA. Jenkins, 645 Park Avenue, San Jose, CA 95110. EOE. Represented nationally by HRP.

TV SALES TRAINING

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TRAINING CENTER
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 Over 25 years in the TV industry

PROGRAMMING SERVICES



National Weather Network

Your own on-air meteorologist via satellite. Custom and localized TV weathercast inserts for FOX, UPN, WB, Indy stations and cable stations. Three satellite feeds daily. Your own on-air meteorologist and great graphics. Self these inserts and make money. Low cash and barter and very simple to receive and use. Call Edward St. Pe' at NWN 601-352-6673 and start today.

TV RESUME TAPES

Career Videos prepares your personalized demo. Unique format, excellent rates, coaching, job search assistance, free stock. Great track record. 847-272-2917.

AIR-TIME WANTED

Wanted Half-Hour Direct Response TV Avails. Kindly fax no more than five pages to 813-842-7716. We will respond.

INTERACTIVE

HELP WANTED MANAGEMENT

Senior Executive: Columbine JDS Systems, Inc. (CJDS) is the leading provider of electronic media software and services. With a client base of over 2,000 broadcast stations and cable networks throughout the world, CJDS provides software and service solutions to buyers and sellers of advertising time within the electronic media marketplace. We are seeking a senior level executive to expand our lead in a dynamic and growing industry; this includes direct responsibility for strategic plan implementation, technological achievements and industry advances while maintaining expenses, revenue and capital commitments. Candidates must have successfully demonstrated leadership and client satisfaction through producing stable robust products, superior customer service and excellent staffing. Advanced degree(s), media experience, and previous profit and loss experience beneficial. For immediate and confidential consideration, please send resume to: Columbine JDS Systems, Inc., 1707 Cole Blvd., Golden, CO 80401, fax: 303-237-0085, or respond through our employment page at www.cjds.com. Columbine JDS Systems, Inc. EOE M/F/D/V.

CABLE

HELP WANTED PRODUCTION

Producer/Director: Immediate opening for a creative professional in sunny California to produce commercials for local cable advertisers. This includes meeting with clients, writing scripts, coordinating storyboards, talent, and locations, non-linear and linear post-production, computer graphics and animation. Candidate should 2 years hands on experience in all phases of video production. Excellent communication and customer relations skills a must. Excellent benefits package and work environment. Don't delay! Fax/send resume and tape to: Time Warner Communications, Attn: HR/Producer, 959 South Coast Drive, Suite 300, Costa Mesa, CA 92626. EOE, M/F/D/V.

Producer. Creative Sports, a subsidiary of ESPN, Inc., is looking for a Producer which would be responsible for live sporting events broadcasts, with an emphasis on Auto Racing. Will be responsible for Production of NASCAR Today, a weekly Winston Cup pre-race show. Must have a minimum of three years live event producing experience and college degree. Must be creative, organized, work well in a "live" situation and have experience production experience. Studio producing experience also helpful. Please send resume to: Human Resources, Creative Sports, 7621 Little Avenue, Suite 516, Charlotte, NC 28226.

HELP WANTED MANAGEMENT



Time Warner's Tampa Bay Division is seeking experienced individuals for positions with BAY NEWS 9, a 24-hour, 7-day a week, local news channel which will launch in fall of 1997.

GENERAL MANAGER

Individual will be responsible for managing the start up and launch of a 24-hour news channel, as well as the daily operation of this new entity, with an anticipated staff of 75 full time employees. Previous experience in a start up environment preferred along with a proven successful track record of at least seven years in a demanding senior management role. Also, a strong working background in the management of sales, marketing and television news operations is preferred.

NEWS DIRECTOR

Manages the daily operation of the news department and includes supervision of staff, management and development of the department's budget, determination of programming and evaluation of equipment needs to produce quality news programming for a growing top 20 market. Position requires a minimum of five years of experience in television news production with a significant experience in news and/or programming management; an undergraduate degree in journalism or political science or related field or equivalent experience required. Must have a complete understanding of journalistic trends, ethics and legal applications. Requires familiarity with technical equipment used in the news gathering and production process; strong leadership and verbal and written communications skills.

BUSINESS MANAGER

Manages the financial functions including financial accounting and reporting, and accounts payable. Requires a minimum of 3-5 years of progressive financial management experience and at least one year in a management position; undergraduate degree in finance or accounting; thorough understanding of transaction accounting and accounting systems; planning and budgeting; accounts payable; taxes and financial analysis

Submit resumes with salary history/requirements by 3/21/97 to:

Human Resources
Time Warner Communications
2600 McCormick Drive, Suite 255
Clearwater, Florida 34619
Equal Opportunity Employer

HELP WANTED TECHNICAL

STUDIO TECHNICIANS

Strong operating skills in Control Operations, production switching, production audio, videotape operations ENG editing and commercial playback automation systems. Experience with Grass Valley and SONY products preferred. Knowledge of Waveform monitors and Vectorscopes a plus. Ad# 121

SUPERVISOR, MOBILE PRODUCTION SALES AND SERVICES

Oversee accounting process associated with golf packages including preparation of event budgets, post estimates, authorize billing, reconcile golf financial reports and assign mobile units. Secure/supervise independent contracts for golf events negotiate with vendors/suppliers. Requirements include a Bachelors degree in Business, Communications or equivalent work experience. Minimum of 3 years in field or remote operations, financial background and PC literate. Ad# 122

COMPENSATION AND CLASSIFICATION ANALYST

Provide analysis for compensation, job classifications and headcount; Review requests for salary and job classification adjustments, make recommendations. Develop job descriptions, prepare reports, analyze staffing levels and headcount requests. Qualifications include BA degree in Business, Human Resources or equivalent work experience (including 3-5 years in Human Resources). Two year's experience with compensation and classification systems in cable and broadcast industry preferred. Must be proficient in Microsoft Office and database applications. Ad# 123

CORPORATE RECRUITER

Responsibilities include sourcing, advertising, candidate evaluation, tracking and helping to develop affirmative action plans. Extensive travel. B.A. with concentration in Human Resources desired, with 5+ years as HR generalist and 3 years of aggressive recruiting experience. Broadcasting, cable or entertainment media background preferred. PC proficiency a must. Ad# 124

Interested applicants should send salary requirements and scannable resumes to: Human Resources, Ad# __, ESPN, Inc., ESPN Plaza, Bristol, CT 06010-7454, or Email to: Jmesj@espn.com, (unencrypted and nonmimed). No phone calls please. Equal Opportunity Employer M/F/D/V.



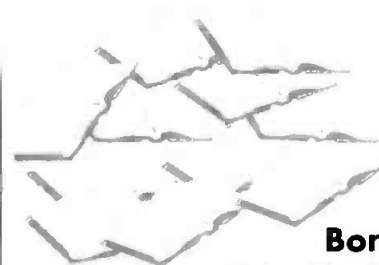
Promotion Writer/Producer: The Family Channel, a top ten basic cable network, is in search of a creative, motivated Promotion Writer/Producer for our growing on-air promotion department. This is your opportunity to create exciting TV advertising for original movies, classic movies, first run game shows, and much, much more! If you have at least five years experience, and know your way around state of the art production facilities, send VHS demo, resume, and salary requirements to: The Family Channel, Human Resources Dept., Ref. PSO-0646, PO Box 2050, Virginia Beach, VA 23450-2050. EOE. No phone calls please.



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- 3/18 Daily Issue
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HELP WANTED PROMOTION

on air PROMOTION Writer PRODUCER

The COURT TV network, based in NYC, is seeking an aggressive on-air WRITER-PRODUCER with amazing copy-writing skills, and incredible dexterity in the edit room. Non-linear experience a plus.

We are looking for a unique visualist unafraid of running ahead of the pack.

Experience in news promos a must. Managerial aptitude required.

For immediate consideration, please send resume, two promo writing samples, demo tape and salary requirements to
COURT TV,
 Attn: Human Resources-RG,
 600 3rd Avenue,
 NYC 10016.



(No phone calls, please)

HELP WANTED HOST



**CLASSIC SPORTS NETWORK
STUDIO HOST**

Classic Sports Network is accepting submissions for studio talent with a strong knowledge of sports and sports history. We're not looking for your typical sports anchor. We're looking for someone who can tell stories, who knows stories (you don't have to have lived with Babe Ruth or Jackie Robinson to know great anecdotes about them), and is a great conversationalist. Applicants should be available weekdays and should live (or be willing to relocate) in the Tri-State area. Please rush your non-returnable tapes and resumes to Brooke Boschen, Classic Sports Network, 300 Park Avenue South, New York, NY 10010. No phone calls please.

ALLIED FIELDS

HELP WANTED INSTRUCTION

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

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RTNDA (900) 40-RTNDA



RTNDA JOB LINE

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

EDUCATIONAL SERVICES

On-camera coaching: Sharpen TV reporting and anchoring/teleprompter skills. Produce quality demo tapes. Resumes. Critiquing. Private lessons with former ABC News correspondent. 914-937-1719. Julie Eckhart, ESP.

WANT TO BUY EQUIPMENT

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

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

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2-Rohn SSV series self supporting towers. Sections 11-N thru 3 WN 180' tall each. \$7,500 each. H.C. Jeffries 512-847-2449.

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

AM and FM transmitters, used, excellent condition, tuned and tested your frequency. Guaranteed. Financing available. Transcom. 800-441-8454, 215-884-0888, Fax 215-884-0738.

Acrodyne Tru/30 KV TV Transmitter. 2 years old currently at channel 45 complete with factory power supply and heat exchange system. Transfer switch, electrical disconnects and other associated equipment included. H.C. Jeffries 512-847-2449. \$180,000.

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Video Switchers, 3M model 101 vertical switches. Ten in, one out. Audio follow video. \$185 Call Nigel Macrae at 702-386-2844.

STATIONS FOR SALE

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Fax: (805) 541-1906

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TN FM C2 50KW Knox/Chatt. Market ...\$795K
FL AM/FM Gulf Coast "turn-around" ...\$395K
FL FM Class C 50 kw Coastal Resort Mkt. \$1.3M
FL FM Gulf Coast, "Boom Market" ...\$795K
TN FM C2 50kw Nashville Market ...\$1.3M

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Midwest Fulltime AM 5000 Watts. Only religious format licensed to town over 100,000. Asking 7 times cash flow. Reply to Box 01024.

WNEB Worcester, Mass 1 kw full time AM and/or WKBR Manchester, NH 5 kw full time AM. Priced very reasonably. 617-444-2587.

Kentucky Small Market Duopoly. C3 and Super A in growing area. Ideal for owner-operator or small group. Fax letter with financial qualifications for complete presentation to 410-531-3728. No brokers.

OWNERSHIP OPPORTUNITIES

- Class C FM/AM in southwest VA, \$2M, cash
- Class C-2 in MS rated market, developmental, \$750K, cash
- UHF TV Station, Puerto Rico
- Rated GA market FM/FM, CF, \$800K, terms
- North GA small market combo, CF, \$1.575M, cash
- Rated AL market, AM/FM combo, developmental, \$750K, cash
- Southern WA small market, C3, CF, \$700K, terms
- (904) 285-3239**
- Rocky Mountain resort FM, 1.5 X Rev., \$750K
- Rocky Mountain AM/FM, 8 X CF, \$1.5M
- (801) 753-8090**
- Small northern New England AM/FM, \$950K
- (610) 695-9339**
- Southern CA resort area AM/FM combo, \$350K, terms
- Southern CA AM/FM combo, \$590K, terms
- Northern CA AM/FM combo, \$850K, terms
- (415) 289-3790**
- Kentucky AM/FM, \$700K, terms
- (804) 282-5561**

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Radio Station Investment Opportunity. New acquisition group forming. Expert management! Write: PO Box 272659, Tampa, FL 33688-2659. E-mail: radioman@gte.net

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

WANT TO BUY STATIONS

Investor seeks purchase or LMA of small market AM, combo, or FM with real estate or G.M. position with buyout up to 250K. Teddy (212)421-7699 or (212)888-7347.

FOR LEASE

The Most Powerful Chicago FM Subcarrier has recently become available for lease. Grandfathered FM atop John Hancock building with 15.5 kw at 1170 feet. Contact Dan Schmidt at 773-279-2000.



Call Sandra Frey at (212) 337-6941

CABLE ADVERTISERS!

SPECIAL RATES!!

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

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

Cable

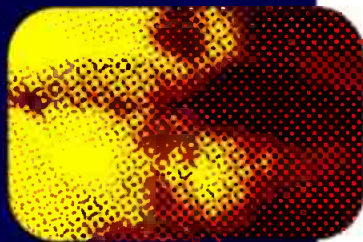
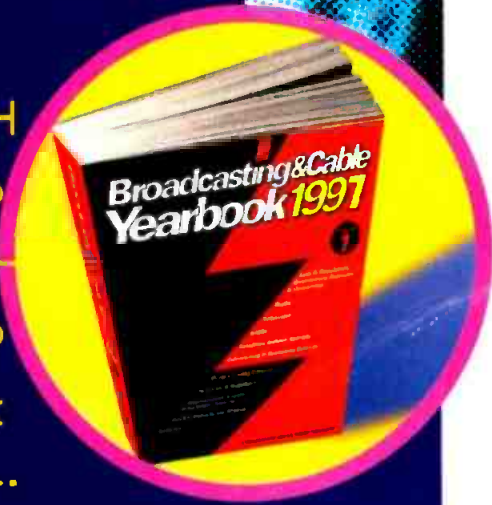
Radio

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For the Record

"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.

OWNERSHIP CHANGES

Dismissed

Silver City, N.M. (BALH-970121GT)—Avila Beach Ltd. for KSCQ(FM): voluntary assignment of license to Drew Hunter. *Feb. 24*

Accepted for filing

Jacksonville, Fla. (BAL-970219EA)—Timothy B. Bradford (receiver) for WOBs(AM): involuntary assignment of license to Pamela K. Bradford. *Feb. 28*

NEW STATIONS

Dismissed

Weatherford, Okla. (BPED-960619MC)—American Family Association for noncommercial FM at 90.5 mhz. *Feb. 27*

Returned

Honolulu (BP-961024AB)—John Hutton Corp. for AM at 1130 khz. *Feb. 27*

Cabool, Mo. (BPED-961011MC)—American Family Association for noncommercial FM at 91.3 mhz. *Feb. 27*

Markham, Tex. (BPH-961010MD)—Michael Augustus for FM at 92.5 mhz. *Feb. 25*

Granted

Show Low, Ariz. (BPED-950130MB)—Arizona Board of Regents for educational FM at 90.7 mhz, .1 kw, ant. 259 m. *Feb. 24*

Ignacio, Colo. (BPED-960702MA)—KUTE Inc. for educational FM at 90.1 mhz. *Feb. 27*

New Bloomfield, Mo. (BPED-950627ME)—New Life Evangelistic Center Inc. for noncommercial FM at 90.3 mhz, .15 kw, ant. 66 m. *Feb. 27*

Walla Walla, Wash. (BPH-9610211F)—Deschutes River-Tri-Cities Broadcasting Inc. for KXRX(FM): auxiliary station. *Feb. 21*

Filed

Mena, Ark. (BPH-970220MI)—Bobby Caldwell (PO Box 789, Wynne, Ark. 72396) for FM at 105.3 mhz, 8.1 kw, ant. 172 m, adjacent to Hwy. 88, 3.5 km N of Mena. Caldwell owns KBRI(AM)-KQMC-FM Brinkley and KWYN-AM-FM Wynne, Ark.; 50% of KWAK-AM-FM Stuttgart, Ark.; is buying 50% of KDEW-FM DeWitt, Ark.; has applied to build FMs in Earle, Harrisburg and Hatfield, Ark.; DeKalb and Tunica, Miss., and Middleton, Tenn. *Feb. 20*

Montrose, Colo. (BPED-970224MA)—North Fork Valley Public Radio Inc. (Larry Mosher, 323 4200 Dr., Crawford, Colo. 81415) for FM at 89.3 mhz, 3 kw, ant. 533 m., Raspberry Electronic Site, Lot 7. *Feb. 24*

Panama City, Fla. (BPED-970220MD)—Bible Broadcasting Network Inc. (Lowell L. Davey, president/14.3% owner, 8030 Arrowridge Blvd., Charlotte, Va. 28273) for noncommercial FM at 91.7 mhz, .31 kw, ant. 65 m., 1715 Maple Ave., Panama City. Bible Broadcasting owns WYFD(FM) Decatur, Ala.; WYFB(FM) Gainesville, WYFO(FM) Lakeland and WYFE(FM) Tarpon Springs, all Fla.; WYFK(FM) Columbus, WYFS(FM) Savannah, WYFA(FM) Waynesboro and WYFW(FM) Winder, all Ga.; KYFW(FM) Wichita, Kan.; KYFL(FM) Monroe, La.; WYFQ(AM) Charlotte, WYFL(FM) Henderson, WHPE-FM High Point and WYFQ-FM Wadesboro, all N.C.; WYFV(FM) Cayce, WYFG(FM) Gaffney and WYFH(FM) North Charleston, all S.C.; WYFC(FM) Clinton and WYFN(AM) Nashville, Tenn.; KYFA(FM) Amarillo, KYFT(FM) Lubbock and KYFS(FM) San Antonio, all Tex.; KYFO-AM-FM Ogden, Utah, and WYFJ(FM) Ashland, WYFT(FM) Luray and WYFI(FM), all Norfolk, Va.; has applied to build FMs in Honolulu; Manhattan, Kan.; Fayetteville, N.C., and Denison and Palestine, Tex. *Feb. 20*

Peoria, Ill (BPED-970220MA)—American Family Association (see El Reno, Okla., item, below) for FM at 90.7 mhz, .75 kw, ant. 119 m., 1226 E. Hazard Ave. *Feb. 20*

Manhattan, Kan. (BPED-970220MC)—Bible Broadcasting Network Inc. (see Panama City, Fla., item, above) for noncommercial FM at 88.7 mhz, 25 kw, ant. 112 m., 2.25 km SE of K-177 and Deep Creek Rd. *Feb. 20*

Natchitoches, La. (BPED-970219MC)—American Family Association (see El Reno, Okla., item, below) for FM at 89.3 mhz, 1 kw, ant. 89 m., W side of Hwy. 1, 3.5 mi. NW of Natchitoches. *Feb. 19*

Pikesville, Md. (970218AE)—Chesapeake Radio Inc. (co-owners James M. Weitzman and Edwin Tornberg, 901 15th St. NW, Washington, D.C. 20005) for AM at 540 khz, 1 kw, at site of WCAO(AM) on Garrison Forest Rd., Owings Mills, Md. Weitzman and Tornberg have interest in WUST(AM) Washington; are buying WNWR(AM) Philadelphia. Tornberg

has interest in WABS(AM) Arlington, Va./Washington, WBRI(AM) Indianapolis and wxir(FM) Plainfield, Ind. *Feb. 27*

Sunburg, Minn. (BPH-970212MF)—Kandi Broadcasting (co-owners Perry W., Janet I. Kugler, Box 380, 730 NE Hwy. 71, Willmar, Minn. 56201) for FM at 106.5 mhz, 6 kw, ant. 100 m, 3.2 km N of Norway Lake. .1 km E of County Rte. 1. Kandi owns KDJS-AM-FM Willmar, Minn. *Feb. 12*

Jefferson City, Mo. (BPH-9702)—St. Louis Regional Educational and Public Television Commission (Harvey A. Harris, vice chairman, 6996 Millbrook Blvd., St. Louis. Mo. 63130) for noncommercial TV at ch. 36, 5,000 kw visual, ant. 225 m., 5550 Hwy 63 S, 10 km SE of Columbia, Mo. Commission owns KETC(TV) St. Louis; has applied to build TVs in Edwardsville, Ill., and St. Louis. *Sept. 20, 1996*

New York (BPH-970218ID)—WAXQ Inc. for WAXQ(FM): auxiliary station. *March 4*

Spencerport, N.Y. (BPED-970212MC)—WXXI Public Broadcasting Council Inc. (Thomas F. McHugh, chairman, 280 State St., PO Box 21, Rochester, N.Y. 14601) for noncommercial FM at 90.9 mhz, 1.6 kw, ant. 61 m., .98 km NW of Ridge and Clarkson-Parma Town rds., Clarkson, N.Y. WXXI owns WXXI-TV-AM-FM Rochester, N.Y. *Feb. 12*

Sylvan Beach, N.Y. (BPH-970213MB)—J. Rodger Skinner Jr. (Suite 3-110, 700 W. Hillsboro Blvd., Deerfield Beach, Fla.) for FM at 6 kw, ant. 100 m, 137 m. SW of intersection of Miller and Rte. 13, Verona Beach, N.Y. Skinner has applied to build FM in Hicksville, Ohio, and San Angelo, Tex. *Feb. 13*

Sylvan Beach, N.Y. (BPH-970218MA)—Michael S. Celenza (64 Belmont Ave., Plainview, N.Y. 11803) for FM at 100.3 mhz, 6 kw, ant. 100 m, Hwy. 31 (Lake Rd.), .46 km W of Stephens Rd. *Feb. 18*

Sylvan Beach, N.Y. (BPH-970218MB)—Calvary Chapel of Syracuse Inc. (Kenneth Lang, president, PO Box 231, Syracuse, N.Y. 13209) for FM at 100.3 mhz, 4.3 kw,

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,906
Commercial FM	5,285
Educational FM	1,810
Total Radio	12,001
VHF LPTV	561
UHF LPTV	1,211
Total LPTV	1,772
FM translators & boosters	2,453
VHF translators	2,263
UHF translators	2,562
Total Translators	7,278

Service	Total
Commercial VHF TV	559
Commercial UHF TV	622
Educational VHF TV	123
Educational UHF TV	240
Total TV	1,544

CABLE

Total systems	11,660
Total subscribers	62,231,730
Homes passed	91,750,000
Cable penetration*	65.3%

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

GRAPHIC BY BROADCASTING & CABLE

ant. 120 m., Corkin Rd. (CR 285), .5 mi. NE of Skinner Rd., Camden, N.Y. *Feb. 18*

Sylvan Beach, N.Y. (BPH-970218MC)—Douglas W. Ingalls (6395 Monument Rd., Rome, N.Y. 13440) for FM at 100.3 mhz, 6 kw, 39 m, SR 69, 8.8 km from Sylvan Beach. *Feb. 18*

Sylvan Beach, N.Y. (BPH-970218ME)—Todd P. Robinson (c/o 8289 Greensboro Dr., 7th Floor, McLean, Va. 22102-3807) for FM at 100.3 mhz, 6 kw, ant. 96.2 m., .25 km NW of intersection of Rte. 13 and Hillsboro Rd. near Camden, N.Y. Robinson has applied to build TVs in Tallahassee, Fla.; Sioux City, Iowa; Hutchinson, Kan.; Houston, Miss.; Muskogee and Norman, Okla.; FMs in Harrisburg, Ark.; Tunica, Miss.; Forest Acres, S.C.; Hicksville, Ohio. *Feb. 18*

Sylvan Beach, N.Y. (BPH-970218MI)—Kevin O'Kane (4811 Jenkins Rd., Vernon, N.Y. 13476) for FM at 100.3 mhz, 6 kw, ant. 100 m., corner of Yager and Salsman rds., Vienna, N.Y. *Feb. 18*

Sylvan Beach, N.Y. (BPH-970218MJ)—Merrill B. Charles and Peter E. Hunn (1450 Comstock Ave., Syracuse, N.Y. 13210) for FM at 100.3 mhz, 6 kw, ant. 57 m., .1 km N of NY Rte. 49, .2 km E of Yeager Rd., Vienna, N.Y. *Feb. 18*

Hicksville, Ohio (BPH-970213MC)—J. Rodger Skinner Jr. (see Sylvan Beach, N.Y., item, above) for FM at 100.7 mhz, 6 kw, ant. 100 m. *Feb. 13*

Hicksville, Ohio (BPH-970218MD)—Progressive Broadcasting System Inc. (Edwin C. Moore, president/31% owner) (PO Box 307, Elkhart, Ind. 46515) for FM at 100.7 mhz, 3.4 kw, ant. 136 m., 7556 CR 34, Butler, Ind. Progressive owns WFRN-AM-FM Elkhart and WFRM(FM) Walton, Ind.; has CP to build FM in Winamac, Ind. *Feb. 18*

Hicksville, Ohio (BPH-970218MF)—Todd P. Robinson (see Sylvan Beach, N.Y., item, above) for FM at 100.7 mhz, 6 kw, ant. 80.2 m., Rte. 2, .4 km NE of intersection with Rte. 18. *Feb. 18*

Hicksville, Ohio (BPH-970218MG)—Richard Heibel (12 Glenmoor Place, Hilton Head, S.C. 29926) for FM at 106.7 mhz, 6 kw, ant. 100 m., 1 km SE of intersection of Lake and Buckskin rds. *Feb. 18*

El Reno, Okla. (BPED-970226MA)—American Family Association (Donald E. Wildmon, president, 1208 Zentwood, Tupelo, Miss. 38801) for FM at 88.5 mhz, 37 kw, ant. 168 m., .5 mi. E of junction of State Hwy. 8, Calumet, Okla. Association owns WALN(FM) Carrollton, WAQG(FM) Ozark and WAKD(FM) Sheffield, all Ala.; KVVA-FM Apache Junction, Ariz.; KAOW(FM) Fort Smith and KANX(FM) Pine Bluff, Ark.; KBUZ(FM) Topeka and KCFN(FM) Wichita, Kan.; WAPD(FM) Campbellsville, Ky.; KAPM(FM) Alexandria and KAPI(FM) Ruston, La.; WDFX(FM) Cleveland, WQST-AM-FM Forest, WAQL(FM) McComb, WAQY(FM) Saicoer and WAFR(FM) Tupelo, all Miss.; KAKU(FM) Springfield, Mo., and WAMP(FM) Jackson, Tenn.; is buying CP for FM at Ottawa, Kan.; is selling FM in Mount Morris, Ill.; has CP to build FMs in Selma and Ozark, Ala. and Lake City, Tenn.; El Dorado, Ark.; Vincennes, Ind.; St. Martinville, La.; Hat-

tiesburg and Natchez, Miss.; Hubbard, Neb.; Clovis, N.M.; Poteau, Okla.; Reedsport, Ore.; Huntsville, Tex., and Culpeper, Va.; has applied to build FMs in Troy, Ala.; Bentonville, Blytheville, Des Arc, Fayetteville, Forrest City, Nashville and Springdale, all Ark.; Panama City, Fla.; Americus, Cairo, Dublin, Savannah and Waycross, all Ga.; Marion, Ottumwa and Waverly, all Iowa; Jonesboro, La.; Flora, Kankakee, Kewanee, Pana and Peoria, all Ill.; Fairfield and Ottumwa, Iowa; Arkansas City, Manhattan, Salina and Independence, all Kan.; Mount Sterling, Ky.; Jonesboro, Kinder, Many, Natchitoches and Westdale, all La.; Muskegon, Mich.; Corinth, Duck Hill, Indianapolis, Laurel and Port Gibson, all Miss.; Benton, Hannibal, High Point, Kennett, Kirksville and St. Joseph, all Mo.; Ahsoskie, Fayetteville and Mount Airy, all N.C.; Shelby and Steubenville, Ohio; Ada, Ardmore, Chickasha, Durant, Seminole and Stillwater, all Okla.; Franklin, Pa.; Dillon, S.C.; Clarksville, Hohenwald and Shelbyville, all Tenn.; Crockett, Del Rio, Fannett, Gatesville, Kerrville, Lamesa, Mart, Nacogdoches, Odessa, Pampa, Plainview and Victoria, all Tex.; Charles City and Danville, Va.; Cuba City, Wis., and Gillette, Wyo. *Feb. 26*

Coos Bay, Ore. (BPH-9702)—Gary Stevens (c/o 1150 Connecticut Ave. NW, No. 1100, Washington, D.C. 20036) for TV at ch. 41, 87.1 kw visual, ant. 188 m., Beaver Hill, 19 km S of Coos Bay. Stevens has interest in Saga Communications Inc. (for holdings, see WFM(FM) Brookfield/Milwaukee and WFRM(FM) Menomonee Falls/Milwaukee, Wis., item, "Changing Hands," page 48). *Sept. 20, 1996*

Portland, Ore. (BPH-970219IH)—American Radio Systems Corp. for KUFO(FM): auxiliary station. *March 4*

Dillon, S.C. (BPED-970220MB)—American Family Association (see El Reno, Okla., item, above) for FM at 90.5 mhz, 10.5 kw, ant. 135 m., N on Hwy. 38 at intersection of Hwy 38 and Hood Rd., Blenheim, S.C. *Feb. 20*

Lead, S.D. (BPH-970220MC)—Brian M. Encke (932 Hillcrest Rd., Cheyenne, Wyo. 82001) for FM at 94.3 mhz, 100 kw, ant. 501 m, atop Warren Peaks, Black Hills, 11 m. NW of Sundance, Wyo. *Feb. 21*

Denison, Tex. (BPED-970219MA)—Bible Broadcasting Network Inc. (see Panama City, Fla., item, above) for noncommercial FM at 91.5 mhz, 4 kw, ant. 63 m, 1 km N of SR 691, 1.6 km S of Denison. *Feb. 19*

CAPE CHARLES, Va. (BPED-970219MB)—Delmarva Educational Association (Stuart W. Epperson Jr., director, 3780 Will Start Rd., Winston-Salem, N.C. 27104) for noncommercial FM at 90.7 mhz, 7.5 kw, ant. 157 m., 2 km SSW of Townsend, Va. Epperson owns Salem Media of North Carolina Inc., which owns WTOB(AM) Winston-Salem, N.C.; is buying CP for WWBG(AM) Greensboro, N.C. Epperson owns 50% of Salem Communications Corp., which owns KPXQ(AM) Phoenix; KFIA(AM) Carmichael, KGER(AM) Long Beach, KDAR(AM) Oxnard, KPRZ(AM) Poway/San Marcos, KAVC(FM) Rosamond and KCLA(AM) San Bernardino, all Calif.; KRKS(AM) Denver-KRKS(FM) Boulder, KNUS(AM) Denver, KPRZ(FM) Fountain, KBIQ(FM) Manitou Springs and KGFT(FM) Pueblo, all

Colo.; WYLL(FM) Des Plaines, Ill.; WEZE(AM) Boston; KKMS(AM) (formerly KEGE) Minneapolis/St. Paul; WWDJ(AM) Hackensack, N.J.; WMCA(AM) New York; WTJY(FM) Johnstown and WRFD(AM) Worthington/Columbus, Ohio; KPQD-AM-FM Portland, Ore.; WFIL(AM) and WZZD(AM) Philadelphia; WPIT(AM)-WORD(FM) Pittsburgh; KKHT(FM) Conroe, KENR(AM) Houston and KSLR(AM) San Antonio, all Tex.; KTSL(FM) Medical Lake, KGNW (AM) Burien/Seattle and KLFE(AM) Tacoma/Seattle, and 15% of WAVA(FM) Arlington, Va./Washington.; is buying KMJ(AM) Sacramento, Calif.; KIKX-FM Manitou Springs, Colo.; WBNW (AM) Boston; WHK(AM) Cleveland; KEWS(FM) (formerly KSNM) Arlington/Dallas, Tex., and KMPS(AM) Seattle; is selling KDFX(AM) Dallas; has TBAs with WHLO(AM) Akron and WTOF(FM) Canton, Ohio. ■ Epperson also owns 50% of KFAX(AM) San Francisco and WAVA(FM) Arlington, Va./Washington; has interest in KCLA(FM) Los Angeles and KBIQ(FM) Manitou Springs, Colo. *Feb. 19*

DILLWYN, Va. (BPH-970210ME)—WKGM Inc. (Vernon H. Baker, president/51% owner, PO Box 889, Blacksburg, Va. 24063-0889) for FM at 105.3 mhz, 6 kw, ant. 100 m., S side of Hwy 649, 14.2 km WNW of Dillwyn, Va. WKGM owns WKGM(AM) Smithfield, Va. Baker has interest in Positive Alternative Radio Inc., which owns WOEF-FM Union City, Ind.; WMO-FM Asheboro and WXRI-FM Winston-Salem, N.C.; WCQR-FM Kingsport, Tenn.; WPER-FM Culpeper, WPIN-FM Dublin, WPIM-FM Martinsville, WPIR-FM Salem and WPVA-FM Waynesboro, all Va., and WPIB-FM Bluefield, W.Va.; has applied to build FMs in Ashland, Ky.; Danville and Lynchburg, Va., and Beckley, Hurricane and Pt. Pleasant, all W.Va. *Feb. 10*

Barron, Wis. (BPH-970220ME)—Marigen E. Anderson (1431 270th Ave., Luck, Wis. 54853) for FM at 97.7 mhz, 4 kw, ant. 123 m., 14 1/2 St., .5 mi. N of Hwy. 48. *Feb. 20*

Barron, Wis. (BPH-970220MF)—Thomas F. Beschta (PO Box 703, Rice Lake, Wis. 54868) for FM at 97.7 mhz, 6 kw, ant. 100 m., E side of 18 1/2 St., 1.3 km N or 21st Ave., Rice Lake, Wis. Beschta owns WWLC (FM) Balsam Lake and WAQE-AM-FM Rice Lake, Wis.; has applied to build FM in Spooner, Wis. *Feb. 20*

FACILITIES CHANGES

Granted

Birmingham, Ala. (BPCT-950629KO)—WTTO Licensee Inc. for WTTO(TV): change ERP to 5,000 kw visual, ant. to 1,343 m. *Feb. 21*

Ozark, Ala. (BMPED-961016IB)—American Family Association for WAQG(FM): change ant., TL. *Feb. 24*

Fairbanks, Alaska (BPCT-960621KK)—Tanana Valley Television Co. for KFXF(TV): change ERP to 7.8 kw visual, ant. to 268 m., ant., TL to 3.2 km NNW of intersection of Farmers Loop and Skyline Drive. *Feb. 21*

Safford, Ariz. (BPH-960909IB)—McMurray Communications Inc. for KXKO(FM): change TL. *Feb. 24*

Merced, Calif. (BPED-960715ID)—Central Valley Broadcasting Co. Inc. for KAMB(FM): change TL, ant., ERP. *Feb. 27*

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Datebook

THIS WEEK

Through March 12—MID Television International Television Programme Market. Dubai World Trade Center, Dubai, United Arab Emirates. Contact: +971-4-621133.

March 11—Hollywood Radio and Television Society newsmaker luncheon featuring Deepak Chopra. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

March 11—"Broadcasting: The Challenges Ahead," luncheon featuring Susan Ness presented by the New York chapter of *American Women in Radio & Television*. Hotel InterContinental, New York City. Contact: Rosemarie Sharpe, (212) 481-3038.

March 11—Southern California chapter of *Women in Cable & Telecommunications* Mentoring Luncheon. Bel Age Hotel, Los Angeles. Contact: Katrina Sutton, (310) 998-9310.

March 11—Television acquisitions and finance conference, presented by *Kagan Seminars Inc.* The Park Lane Hotel, New York City. Contact: (408) 624-1536.

March 12—Radio & Television News Directors Foundation annual banquet and celebration of the First Amendment. Mayflower Hotel, Washington. Contact: Joyce Schreiber, (202) 467-5215.

March 12-13—Association of National Advertisers Television Advertising Forum. The Plaza Hotel, New York City. Contact: Joyce Schreiber, (202) 467-5215.

March 12-13—Radio acquisitions and finance conference, presented by *Kagan Seminars Inc.* The Park Lane Hotel, New York City. Contact: (408) 624-1536.

March 13—International Radio & Television Society Foundation newsmaker luncheon featuring Frank Biondi Jr. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

March 13-14—"Cable & Telecommunication Finance for the Non-Financial Manager," course presented by *Women in Cable & Telecommunications*. TCI Bldg., Englewood, Colo. Contact: Kirsten Gee, (312) 634-2353.

March 14-16—"Civic Journalism: Doing It Daily," workshop sponsored by the *Radio and Television News Directors Foundation* and the *Pew Center for Civic Journalism*. Swissotel, Chicago. Contact: Kathleen Graham, (202) 467-5216.

March 15—Associated Press Radio-TV Association regional seminar on immigration. KGTV-TV San Diego. Contact: Rachel Ambrose, (213) 626-1200.

March 16-19—Cable '97, *National Cable Television Association* annual convention and exposition. Ernest Morial Convention Center, New Orleans. Contact: Bobbie Boyd, (202) 775-3669.

March 16-20—Electronic Industries Association spring conference. J.W. Marriott Hotel, Washington. Contact: (202) 907-7971.

MARCH

March 18—Federal Communications Bar Association luncheon featuring Sam Donaldson. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

March 18—National Association of Minorities in Communications annual awards breakfast. Sheraton New Orleans, New Orleans. Contact: Roxanne Yballe, (310) 404-6208.

March 18—American Sports Broadcasters Association 12th annual Hall of Fame dinner. Marriott Marquis, New York City. Contact: (212) 227-8080.

March 19-21—NIMA International '97 spring meeting. Sheraton New Orleans, New Orleans. Contact: (202) 289-6462.

March 22—American Center for Children's Television screening of Kid's TV: Around the World in a Day. Goethe Institute, San Francisco. Contact: David Kleeman, (847) 390-6499.

March 24-27—SBCA Las Vegas '97 Satellite Show, presented by the *Satellite Broadcasting and Communications Association*. Las Vegas Convention Center, Las Vegas. Contact: (800) 654-9276.

March 24-30—World Animation Celebration. Pasadena Civic Center, Pasadena, Calif. Contact: (818) 991-2884.

March 26—International Radio & Television Society Foundation Gold Medal Award dinner honoring Bob Wright. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

March 27—13th annual *National Association of Black Owned Broadcasters* Communications Awards Dinner. Sheraton Washington Hotel, Washington. Contact: (202) 463-8970.

March 28-29—19th annual Black College Radio Convention, presented by *Collegiate Broadcasting Group Inc.* Renaissance Hotel, Atlanta. Contact: Lo Jelks, (404) 523-6136.

APRIL

April 1—"The Business of Entertainment: The Big Picture," 7th annual conference on the media and entertainment industry presented by *Variety* and *Schroder Wertheim & Co.* The Pierre Hotel, New York City. Contact: Margaret Finnegan, (212) 492-6082.

April 3—Broadcasters' Foundation Golden Mike Award Dinner. Plaza Hotel, New York City. Contact: (203) 862-8577.

April 3-4—"Cable Television Law 1997: Implementing the 1996 Telecommunications Act," conference presented by *Practising Law Institute*. San Francisco Hilton & Towers, San Francisco. Contact: (800) 260-4754.

April 3-6—SkiTAM '97, cable industry annual fund-raiser to benefit the U.S. Disabled Ski Team organized by *CTAM*. Sonnenalp Resort of Vail, Vail, Colo. Contact: (303) 797-6756.

April 4-5—Texas Associated Press Broadcasters annual convention and awards program. Doubletree Hotel, Austin, Tex. Contact: Diana Heigder, (972) 991-2100.

April 4-7—Broadcast Education Association 42nd annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5354.

April 5-7—24th annual *CAN PRO* Festival, celebrating excellence in Canadian television production and promotion. Westin Harbor Castle Hotel, Toronto. Contact: David Hamilton, (416) 446-5338.

April 6—Broadcasters' Foundation invitational golf tournament. Las Vegas Hilton Country Club, Las Vegas. Contact: (203) 862-8577.

April 7—Association for Maximum Service Television 41st annual membership meeting. Las Vegas Hilton, Las Vegas. Contact: (202) 861-0344.

April 7-8—Television Bureau of Advertising sales and marketing conference. Las Vegas Hilton, Las Vegas. Contact: Janice Garjian, (212) 486-1111.

April 7-10—National Association of Broadcasters annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

April 8—Association for Maximum Service Television annual engineering breakfast. Las Vegas Hilton, Las Vegas. Contact: (202) 861-0344.

April 9-12—National Broadcasting Society—Alpha Epsilon Rho annual convention. Palmer House Hilton, Chicago. Contact: Richard Gainey, (419) 772-2469.

April 12—Associated Press Radio-Television News Directors Association/Emerson College regional convention. Boston Marriott Long Wharf Hotel. Contact: Bob Salsberg, (617) 357-8100.

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 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 21-23—Cable & Satellite '97, presented by

Reed Exhibition Companies. Earls Court 2, London. Contact: Andrea Johnston, +44 (181) 910 7866.

April 27-30—Cable Television Public Affairs Association Forum. Renaissance Mayflower, Washington. Contact: (202) 775-1081.

April 28—Fourth annual *T. Howard Foundation* fund-raising 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—The Caucus for Producers, Writers & Directors general membership meeting. Jimmy's Restaurant, Los Angeles. Contact: David Levy, (818) 843-7572.

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 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 20—International Radio & Television Society Foundation awards luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

May 21-23—37th annual *Broadcast Cable Financial Management Association* conference. Hyatt Regency Embarcadero, San Francisco. Contact: Mary Teister, (847) 296-0200.

JUNE

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 8-14—18th annual *Banff Television Festival*. Banff Springs Hotel, Banff, Alberta, Canada. Contact: (403) 678-9260.

June 11—Radio Mercury Awards, presented by the *Radio Creative Fund*. Waldorf-Astoria, New York City. Contact: (212) 681-7207.

June 12-17—20th *Montreux International Television Symposium and Technical Exhibition*, Montreux Palace, Montreux, Switzerland. Contact: +44 21 963 32 20.

June 23-25—*Wireless Cable Association* 10th annual convention and exposition. Anaheim Convention Center/Anaheim Marriott Hotel, Anaheim, Calif. Contact: (202) 452-7823.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

No couch, but lots of potatoes

Erica Gruen says she should probably be sitting in a room without windows somewhere in the Midwest, rather than in her midtown Manhattan suite overlooking Times Square.

She should probably be listening to people's problems as they lie on her couch, she says, instead of directing traffic at a 160-employee company.

"My family is full of very ambitious and talented people," Gruen says. "I'm the first one without a PhD [behind] my name. And until now, it's been tough at cocktail parties."

No need to fret—Gruen is no failure. Instead of Dr. Gruen, the sign on the door says she's president and CEO of the Television Food Network.

Gruen holds a master's degree in educational psychology and in the early 1970s was a schoolteacher and psychologist in Bedford, N.Y. Since last summer, however, she has been at the helm of TVFN, capping a 25-year run in entertainment promotion and marketing.

"I always thought my interest in the arts was just a hobby," says Gruen, whose musical abilities cover everything from the fiddle to the harp. "Growing up around scientists and doctors, I didn't think you could make a living doing anything else."

Gruen appeared to be following the PhD track until 1974, when she promoted a folk concert while studying at the University of Wisconsin. Gruen and a few friends hung posters, rallied students and promoted what turned out to be a "very successful" concert.

"We sold out the damned thing," Gruen says. "I couldn't believe it. That really got me started. But to this day, I look back and think what might have been if the concert had been a failure. I might still be sitting in some windowless room talking over people's problems."

Following the concert, Gruen founded Madison Folk Productions, a small promotions firm that brought folk acts to Wisconsin. From there she landed in Knoxville, Tenn., where she was student activities manager for the University of Tennessee. For two years she promoted everything from opera to rock concerts, even promoting one of Elvis Presley's final concerts in 1977.

Two years later, Gruen found herself in New York City as director of promotions for the Aspen Music Festival. The festival



"People want to be entertained. That doesn't mean they don't want to learn anything."

Erica Gruen

President/CEO, TV Food Network, New York; b. May 15, 1951, Chicago; BA, psychology, University of Michigan, 1972; MS, education psychology, University of Wisconsin, 1975; president Madison Folk Productions, Madison, Wis., 1975-76; student activities manager, University of Tennessee, Knoxville, 1976-78; director, promotion and PR, Aspen Music Festival, Aspen, Colo./New York, 1978-80; marketing manager Bravo, Woodbury, N.Y., 1980-82; associate media director/senior VP/director, strategic media resources, Saatchi & Saatchi, 1982-96; director of media services, Merkley, Newman, Harry, February-June 1996; present position since 1996; m. Jan Marc Levy, June 1986; child: Anna, 3.

was in Colorado during the summer, but the position required working out of New York the remainder of the year.

But working in New York brought her to Rainbow Programming Services, where she was marketing director for the launch of cable network Bravo in 1980. Gruen considers that her "first real break in the business."

While at Bravo she got her first shot at producing, with a 12-minute profile of a violinist. It turned out to be the first of hundreds of programs she produced.

"In 1980, three million people had cable," Gruen says. "I went to the library when I started at Bravo and looked up cable in the periodical section. There were three listings. That's it."

Gruen parlayed her cable experience into advertising, and wound up at Saatchi & Saatchi in 1982. While there she produced over 450 half-hour programs for Procter & Gamble, Toyota and other top corporate companies.

Gruen joined Merkley, Newman, Harty in February of last year. While at Newman, she was involved in a monthly dining club she calls "Media Salon." The group, comprising a dozen or so advertising, broadcast and cable industry executives, met regularly to share their experiences. Reese Schonfeld, who founded TVFN, was a regular member of the dining dozen. Through Schonfeld and other friends, Gruen was asked to take over as president of TVFN.

Since joining TVFN last June, Gruen has helped put the channel on the map. The network will soon reach over 24 million cable and DBS subscribers. Shows such as *Essence of Emerald* and *Ready...Set...Cook* have received national attention and have changed the face of TVFN.

Gruen says the network, which launched in November 1993, already had "a lot of the ingredients" in place before she got there. But she felt it was missing one aspect—an engaging, entertainment-like format.

"People want to be entertained," Gruen says. That doesn't mean they don't want to learn anything, because we certainly have that here, but people just want to have fun."

"I had two grandmothers who were outstanding cooks," she says with a laugh. "I enjoy cooking. But entertaining and putting on a show are what I do best." —JS

Fates & Fortunes

BROADCAST TV

Michael Morrison, manager, East Coast programs, NBC Entertainment, New York, named director, entertainment programs, East Coast.

Appointments at WGNT(TV) Portsmouth, Va.: **Patric Anderson**, producer/director, WTKR(TV) Norfolk, Va., joins as senior producer/director: **Mike Hilton**, commercial dubber and master control operator, named promotions assistant.

Princell Hair, assistant news director, WCPX-TV Orlando, Fla., joins WMAQ-TV Chicago as news director.

Neal Baker, writer/producer, sports division, WNBC(TV) New York, named sports management producer.

Jim Barker, GM, Maximum Coverage Media, Del Mar, Calif., joins KSWB(TV) San Diego as local sales manager.

Daniel Longest, director, consumer promotion, ABC Marketing, New York, named VP, promotion marketing.

Michael Renda, director, sales, WLWT(TV) Cincinnati, joins WJW-TV Cleveland as VP/GM.

Larry Hart, director, electronic publicity, production, NBC Entertainment, Los Angeles, named VP.

Lisa Mastoon, producer, *Ten O'Clock News*, WTXF(TV) Philadelphia, named managing editor.

Appointments at Maryland Public Television, Baltimore: **Larry Unger**, president, Quantum Marketing Group, joins as senior VP, administration and finance; **Marty Jacobs**, director, finance, named VP; **Gladys Kaplan**, director, human resources, named VP; **Ann Engelman**, program schedule and acquisitions director, named VP, programing/broadcasting services; **Everett Marshburn**, director, regional production, named VP, broadcast production; **John Potthast** and **Barry Friedly**, interim VPs, named VPs, national productions and membership, respectively.

Denise Parent, senior corporate counsel, Providence Journal Co., Providence, R.I., joins LIN TV Corp. there as VP/deputy general counsel.

PROGRAMING

Serge Karamanoukian, sales executive, The Fremantle Corp., joins Unapix Entertainment, New York, as direc-

tor, North America.

Norman Powell, supervising producer, Orleans, joins MTM Enterprises Inc., Studio City, Calif., as senior VP, production.



Wilk

Andrew Wilk, VP, programing, National Geographic Television, Washington, named senior VP, programing and production.

Eric Steinberg, executive director, research, Paramount Television Group, Hollywood, named VP.

Lou LaTorre, president/COO, sales and marketing, New World Communications, named president, advertising sales, Fox Sports and FX, Beverly Hills, Calif.



Sutton

Alan Sutton, VP, national publicity, Universal Pictures, Universal City, Calif., named senior VP, distribution and marketing.

Appointments at *Fox After Breakfast*, New York: **Lori Dolney Levine**,

talent executive, *The Pat Bullard Show*, joins as senior talent executive; **Kelly Burkhard**, talent booker, *The Charlie Rose Show*, joins as talent executive.

Joel Lewin, manager, Northeast sales, Warner Bros. Domestic Television Distribution, New York, named director, Eastern sales, Telepictures Distribution there.

Veronique Heim, deputy managing director, The Fremantle Corp. Ltd., London, named managing director.

RADIO

Appointments at SFX Broadcasting Inc., Houston: **Michael Crusham**, VP/GM, KLBJ-AM-FM and KAJZ(FM) Austin, Tex., joins as VP/market general manager, KODA(FM), KKRW(FM), KNUZ(AM), KQUE(FM), all Houston; **Michael Nasser**, general sales manager, KODA, named station manager: **Frank Carter Jr.**, local sales manager, KODA,

named station manager, KKRW.

Pat Amsbry, VP/regional manager, Allied Radio Partners, joins American Radio Systems, Sacramento, Calif., as national sales director.

Bernie Gould, Southeast region broadcast sales manager, United Press International, Washington, adds worldwide satellite multiplexing services to his duties as national sales manager, broadcast, there.

Ron deCastro, local sales manager, Barnstable Broadcasting's WHLI(AM)/WKJY(FM) Hempstead, N.Y., named general sales manager.



Forbes

Caroline Forbes, affiliate relations representative, United Stations Radio Networks Inc., New York, named manager, affiliate relations, radio comedy division.

Charles Richardson, VP/GM, WENN-FM and WAGG(AM) Birmingham, Ala., joins WCKX(FM) London/Cincinnati, Ohio, in same capacity.

Dell Kennedy, radio broadcasting instructor, joins WGBK(FM) (formerly WMWA) Glenview, Ill., as GM.

Heidi Stern, midday host, WBZZ(FM) Pittsburgh, joins WTMX(FM) Skokie/Chicago, Ill., as evening host.

Josh Goodman, afternoon host, WPLY(FM) Media/Philadelphia, Pa., joins WWSN(FM) Charlotte, N.C., as host, middays, and assistant program director.

Doug Sterne, VP/GM, WMVP(AM)/WLUP-FM Chicago, joins KKSF(FM) San Francisco in same capacity.

CABLE

Nan Richards, executive VP, Turner International Advertising Sales Ltd., and **Andy Bird**, senior VP/managing director, Turner Entertainment Networks International, named co-managing directors, Turner Broadcasting Systems Ltd. Europe.

Carolyn Lyons, associate director, programing and advertising, Continental Cablevision, Boston, named director, programing development.

Kirk Varner, director, news services, Time Warner Cable, Stamford, Conn., named VP.

Phyllis Ehrlich, editorial director, Kids magazines, Walt Disney Co., joins Turner Broadcasting Sales Inc., New York, as VP, strategic marketing, kids, teens and young adults.



Malamud

Ashendorf

Appointments at MTV Networks, New York: **Jason Malamud**, director, national accounts, affiliate sales and marketing, named national director, affiliate advertising sales; **Sandy Ashendorf**, VP, business development team for affiliate sales and marketing, named senior VP, affiliate sales and marketing.

Appointments at Turner properties:

Ronnie Gunnerson, senior VP, public relations, West Coast, Turner Home Entertainment, Los Angeles, named VP, corporate affairs, Turner Broadcasting System, Atlanta; **Don Smith**, senior producer, *TalkBack Live*, CNN, Atlanta, named executive producer; **Lauren Thierry**, correspondent, CNBC, joins CNN Financial News, New York, as anchor;



Gunnerson

Appointments at Communications Equity Associates, Tampa, Fla.

Evan Blum, senior associate, New York office, named VP, broadcasting; **Ann Brady**, marketing coordinator, named marketing manager; **Tom Cardy**, senior VP, entertainment and new media, named executive VP; **Nora Feeley**, marketing manager, Denver office, named director, marketing; **Scott Feuer**, manager, business planning and development, attractions, The Walt Disney Co., joins as VP, entertainment and new media; **Gina Fevrier**, research analyst, named manager, research and corporate library; **Clark Gadson**, associate, New York office, named senior associate; **Beverly Harms**, senior VP, new business ventures, named senior VP, managed investments; **Suzette Kolacki** named office manager, New York; **Chris Laping**, database administrator, named systems manager; **Nancy McNamara**, regional office administrator, named office administrations manager; **George Pollock Jr.**, manager, affiliate investments, named CFO, merchant banking division; **Elizabeth Redd**, business development analyst, named investor relations manager; merchant banking; **Mike Xenick**, financial analyst, named VP, entertainment.



Terry H. Lee, 1912-1997

Terry Lee, 75, former chairman and CEO of Storer Communications Inc. (based in Miami), died Feb. 14 at his home in Naples, Fla.

Lee in 1986

In the early years of Lee's career he owned an advertising agency in Houston. He held various positions at radio and television stations in Houston and Sacramento, Calif., before joining Storer in 1958 as general manager, wvue-TV Philadelphia. He served at WITI-TV Milwaukee and then WAGA-TV Atlanta. Later, he became VP, television, and executive VP, then president and ultimately chairman and CEO. He retired from that post at Storer in 1987.

Active in industry affairs, Lee was a board member on many organizations, including IRTS, NATAS and NCTA. He was chairman of the board of the Television Bureau of Advertising and the Association for Maximum Service Television from 1967-1987 and was a dedicated and effective force on behalf of the MSTV's efforts to preserve and improve the technical integrity of the nation's broadcast system. In addition to his industry service, Lee was on the national board of the Muscular Dystrophy Association (MDA). Robert Ross, senior VP/executive director, MDA, credits Lee with building the stature, character and effectiveness of the telethon network by donating airtime and facilities and never charging MDA—an example of public service that inspired his broadcasting colleagues to do the same.

Lee is survived by his wife, Mary; six children, Jeffrey, Andy, Lynda, Cathy, Elisa and Kirby; and six grandchildren. The family requests that any donations be sent to the Muscular Dystrophy Association, 3300 E. Sunrise Drive, Tucson, Ariz. 85718. —DS

William Tucker, VP, CNNfn, named correspondent, CNN Financial News.

David Sears, VP, sales and affiliate relations, Western region, Playboy Television, joins Request Television, Denver, as senior VP, sales and affiliate relations.

Appointments at Showtime Networks' international business development division, New York: **Judith Pless**, VP, named senior VP; **Robert Hayes**, director, named VP; **Mark Becker**, VP/counsel, named senior VP/associate general counsel; **Kenneth Hershman**, VP/counsel, named senior VP/associate general counsel.

Amy Baxter, senior representative, customer relations, American Airlines, and Ms. Wheelchair America 1996, joins Kaleidoscope Television, San Antonio, Tex., as liaison between Kaleidoscope and its National Advisory Board, which comprises more than 200 health and disability organizations.

TECHNOLOGY



Hanemayer

Wes Hanemayer, VP, distribution systems, Turner Network Sales, joins Vyvx Inc., Tulsa, Okla., as VP, operations and engineering.

John Alburger, research and development lab manager, Hewlett-Packard, joins Chyron Corp., Melville, N.Y., as VP, engineering.

ADVERTISING/MARKETING

Appointments at The Matthau Co., Los Angeles: **Melissa Wright** named director, creative affairs; **Cathie Lynn Lamm** named director, operations and business affairs.

—Compiled by Denise Smith
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Senate Majority Leader Trent Lott (R-Miss.) and Commerce Committee Chairman John McCain (R-Ariz.) have "outlines of an agreement" on FCC nominations, McCain said last week. "I hope by next week we'll finalize that," said McCain, who has been backing Michael Powell for an FCC seat. Meanwhile, House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) said he supports Powell for a Republican FCC seat. Tauzin also has said he supports a reappointment for FCC Commissioner Rachele Chong, while Lott already has recommended nominating House Commerce Committee Chief Economist Harold Furchtgott-Roth.

Reed Hundt last week asked the National Association of Broadcasters for information on the time and dollar value of all PSA time contributed by broadcasters during the last decade on a yearly basis. Hundt also requested the time-and-dollar value of broadcast self-promotions during the same period. "If the amount of PSAs continues to decline, should Congress or the FCC do anything about that decline?" Hundt asked in a letter to NAB President Eddie Fritts.

The Fox Broadcasting Network, its Fox Sports Net collection of regional sports networks and cable network FX will combine to televise over 1,000 Major League Baseball games during the 1997 baseball season. The majority of the games will be seen on Fox Sports Net, which will air regional telecasts. On Monday nights, FX will carry two national games,

NBC Desktop to be recast

NBC and Microsoft plan to reconfigure NBC Desktop Video as a Web-based service operated by MSNBC and showcasing Microsoft's NetShow video streaming technology. NBC Desktop Video delivers video from press conferences and other events via computer. Until now, the service required special software to access that video.

The move—to be officially announced today—extends the business relationship established between NBC and Microsoft when MSNBC was created last fall. The two companies had intended to operate NBC Desktop under the MSNBC umbrella from the outset, according to an MSNBC source. A key reason for making the move now is to provide a high-profile venue to demonstrate NetShow 2.0, the latest iteration of Microsoft's video streaming software. The imminent release of NetShow 2.0 is expected to coincide with the debut of the new MSNBC Desktop, which had required its own proprietary transmission technology. "MSNBC Desktop is sort of their poster child," says an MSNBC source. —RT

one each for the West and East Coasts. Fox Sports Net will do likewise on Thursday nights, and the Fox Broadcasting Network will continue its exclusive Saturday afternoon game of the week. ESPN already has rights to national Wednesday and Sunday baseball telecasts.

Revenue generated by local TV advertising sales in 1996 topped \$7.1 billion last year, marking 8% growth, according to a report released last week by the Television Bureau of Advertising. Spot TV grew 7%, to top \$7 billion. The growth in local advertising was largely fueled by increases in the banking and finance categories. Ad dollars from loan and mortgage companies grew 31% in 1996; banks and savings and loans were up 21%. Spot advertisers posting hefty increases included McDonald's (138%), Boston Chicken (93%) and Sony Corp. (52%).

Daniel Phythyon will be

taking over for departing Michele Farquhar as chief of the FCC's Wireless Telecommunications Bureau, commissioner sources say. Farquhar plans to leave the FCC next month.

Ten days after Rupert Murdoch joined forces with EchoStar Communications to jump-start News Corp.'s entry into domestic DBS business, DirecTV unveiled plans to add 14 new channels and overhaul its programming packages. DIRECTV is also cutting subsidies for the receivers that subscribers need to connect additional TV sets in the home, raising the monthly service fee from \$1.95 to \$4.99. Among the 14 channels joining the DIRECTV universe next month are the TV Food Network, WGN-TV, Discovery's Animal Planet and AMC's Romance Classics. The primary change in DIRECTV's marketing strategy involves incorporating its basic 70-

channel "Total Choice" package into all premium sports- and movie-oriented packages. DIRECTV officials say the reorganization was prompted by requests from its 2.4 million subscribers.

Fox has picked up another 22 episodes of Party of Five, which will start its fourth year on the network this fall. The drama from Columbia TV ranks No. 1 in its time period among adults 18-34 for the season.

In other Fox news, the midseason drama Lawless, which was scheduled to premiere on 8-9 p.m., March 21, in the time slot now held by Sliders, will debut at 9-10 p.m., March 22. *Cops* will still air at 8-8:30 p.m., while *America's Most Wanted: America Fights Back* moves to a half-hour show from 8:30-9 p.m. to accommodate *Lawless*.

Canadian cable operator Shaw Communications and DTH provider Star Choice Communications are joining forces to offer DBS service by the end of next month. The Calgary-based Shaw will invest as much as C\$55 million in capital and uplink facilities for a 50% stake in Star Choice. The companies, which will have a combined value of C\$110 million, say they plan to offer DBS in Canada by April 30.

TCI Communications (TCIC) will issue \$500 million in trust preferred securities beginning this week. Brendan Clouston, the newly named CFO at TCIC parent TCI, said the company intends to use the proceeds to buy back publicly traded debt and repay commercial paper and bank debt.

News Corp.'s Rupert Murdoch and EchoStar's Charles Ergen already are knocking on Capitol Hill doors to encourage favorable legislation on DBS local signal retransmission. Murdoch paid a visit to Senate Judiciary Committee Chairman Orrin Hatch (R-Utah) last week, and both Murdoch and Ergen visited House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) and Senate Commerce Committee ranking member Ernest Hollings (D-S.C.). Murdoch and Ergen set up a meeting with House Courts and Intellectual Property Subcommittee Chairman Howard Coble (R-N.C.), but Murdoch missed the meeting because of a delayed flight.

CBS Eye on People is launching an advertising campaign today with the slogan "Real Stories—Real People" and featuring the network's new logo. The network itself is set to air March 31. The logo was designed by Lee Hunt Associates. Ads for Eye on People will be featured in 10-, 20- and 30-second spots on the CBS Television Network and CBS's owned-and-operated radio and TV stations. Eye on People continues to cross-brand itself by adding CBS anchors to its ranks. CBS News Sunday anchor John Roberts will host *Under Fire*, which will look back on battles and wars through the eyes of reporters and other people who participated in



them. Roberts, three *CBS This Morning* anchors and former CBS news anchor Charles Kuralt all will help launch the new network by hosting shows.

Bob Sanitsky, the former vice president and head of syndication and cable department for ICM, was named president of the newly formed domestic division of PolyGram Television, effective April 1. Sanitsky will oversee PolyGram TV's development and distribution of programming for network, cable and syndication.

The management of hockey's Philadelphia Flyers has filed a libel suit against sports/talk show host Craig Carton and owner Infinity Broadcasting after the station allegedly reported that the team captain was suspended from playing in a weekend series because he was hung over. The Flyers maintain that captain Eric Lindros was benched because of an injury. The Flyers are requesting "immediate release from the current broadcast agreement" and want to "buy out the remaining

term" of its contract with WIP, which gives the station broadcast rights to Flyers' games, said a team spokesperson. WIP station management had no comment on the lawsuit. Carton allegedly made the comments about Lindros during a 2-6 p.m. airshift Feb. 28.

Canadian officials gave AlphaStar Canada the OK to use U.S. satellite capacity to provide direct-to-home broadcast service to Canada for an interim period. A key provision in the approval is that AlphaStar transfer Canadian services to a Canadian bird once capacity is available. The interim measure is permitted under a 1972 Canada/U.S. agreement that allows satellites of either country to be used when there are capacity shortages.

TCI Chairman John Malone has increased his holdings in TCI Satellite Entertainment (TSAT) from 220,000 Class A shares to 1.67 million shares after buying 1.45 million shares of TSAT

in late February. Malone now holds 2.9% of outstanding TSAT shares. **To raise money for development of its MMDS spectrum, CAI Wireless has signed a letter of intent for up to \$30 million in financing.** Funds will come from a \$25 million two-year term loan.

Teleport Communications Group Inc. (TCG) has postponed a \$200 million stock offering and a \$350 million bond deal because of market conditions. Revenue from the bond offering was to be used for the company's 1998 capital requirements. TCG also said US West Media Group's (UMG) Continental Cablevision division has reduced its stake in TCG to below 10%. Continental had until June 30 to lower its TCG stake below 10% and has until Dec. 31, 1998, to completely divest its TCG holdings under a ruling by the U.S. Justice Department that was a condition for the UMG/Continental merger.



"The station wants to know if you'd like to come back—the computer that replaced you caught fire."

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Incorporating The Fifth Estate TELEVISION Broadcasting

Give it up, Jack!

Talk about a slippery slope. That V-chip ratings system so swiftly embraced by the television and cable industries is about to head precipitously downward. Having said that the system it came up with would stand in concrete against any government objection, the industry is again about to cave. This time it will be to admit content considerations into what was designed as an age-based system.

You heard it here first: That won't work either. If you think all those critics objected when shows were categorized by age, wait until they start arguing about content.

The problem is, all these decisions are being made on the basis of PR and quid pro quo, not principle. Broadcasters were willing to trade their First Amendment heritage for the promise of digital spectrum. Cable wanted to get into telephony (that's another editorial). Both were afraid of being painted with a prurient brush if they said no to the President. Hence "The Elegant Surrender," as our cover proclaimed that shameful week.

Here's the deal. Broadcasters and cable operators should program exactly what they think appropriate for any hour of the day or night and let it go at that. It should not be a case of broadcasting and cable taking the government to court; it should be one of the government taking broadcasting and cable to court. That one we'd win hands down.

What should the industries do at the moment? Announce that they're withdrawing the present ratings system for repairs, and then bury it.

It is intolerable that the Fifth Estate go wimpily into the next century with every single television show bearing a mark of dishonor—somebody else's appraisal of its worth. It is also inevitable, as things stand now. Remember, the politicians and the critics are not out to label television programming. They are out to change it. They're already in for a penny and they're going for a pound.

Stalled at the start

A curious phenomenon is manifesting itself in regard to digital television. The broadcasting industry that has been beating on the FCC's doors for nine years to get a standard and the necessary spectrum is now dragging its feet about getting on air. What's going on here?

You won't find the answer on this page, but we're willing to kick it around. The negotiations between FCC Chairman Reed Hundt and the industry are going roughly like this:

Hundt, concentrating on the largest broadcasters, wants all 26 network O&Os in the top 10 markets to be up and running within a year. That would assure multiple-station coverage to about 30% of the country's viewers and give a kick start to the set manufacturing industry. Such an infusion at the top would presumably trickle down elsewhere.

The networks, instead, are offering to put half of those O&Os on the digital air in the first three years and the other half in the following three. That would leave New York City with but one digital signal for at least three years.

Now, we agree with the networks that the Hundt scenario is far too generous with somebody else's money and may not be realistic in practical terms (where to get tower space, clearing the new plant with local zoning authorities, getting past the FAA). But we agree with Hundt that where there's a will there's a way.

What this game doesn't need is another bureaucracy, but we know what we'd do. We'd go back to Dick Wiley, who created digital HDTV in the first place, and ask him to mobilize a government/industry task force to implement the digital revolution as quickly as humanly possible. We'd say five years tops, with a goal of 20% additional penetration each year. Remember the Liberty Ships*?

*A World War II emergency shipbuilding program that produced 2,610 EC-2 class ships. One was launched 10 days after its keel was laid.

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