

Reed Hundt To Call It An Era

JUNE 2

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Broadcasting & Cable

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Funny Business

Cartoon Network's Betty Cohen,
Promax's Marketer of the Year

SPECIAL REPORT
The Show Must Go On
On the Internet, Too

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TOP OF THE WEEK / 4
BROADCASTING / 33
CABLE / 67
TECHNOLOGY / 79
Media
PAGE 77

MARTIN!



MARTIN



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MMAA

PREMIERE SEASON SWEEPS TIME PERIOD IMPROVEMENT

SITCOM	SWEEP	A18-34	A18-49
MARTIN	Feb '97	+60%	+44%
SIMPSONS	Feb '95	+58%	+40%
SEINFELD	Feb '96	+57%	+61%
FRESH PRINCE	Feb '95	+39%	+32%
HOME IMPROVEMENT	Feb '96	+36%	+53%
FAMILY MATTERS	Feb '94	+24%	+29%
BLOSSOM	Feb '95	Flat	-12%
COACH	Feb '94	-4%	-5%
DOOGIE HOWSER	Feb '95	-9%	-5%
MAD ABOUT YOU	Feb '97	-10%	-8%

SOURCE: NSI SNIP WEIGHTED RATING CHANGE, FIRST FEB. VS. PRIOR YEAR T.P. (5-6PM)

YOU GO BOY!
PRODUCTIONS
and



**THIS YEAR,
SUCCESS HAD
MANY FACES...**



AND ONE NAME.

Fast Track

Must Reading from

Broadcasting & Cable

June 2, 1997

TOP OF THE WEEK / 4

Hundt closes; hunt opens As FCC Chairman Reed Hundt requested last week that the White House begin looking for a replacement, Hundt officially opened the season on handicapping those who would claim the FCC throne. / 4

Prime time prime topic for ABC affiliates ABC-TV affiliates meeting in Orlando, Fla., this week expect a serious dialogue on a host of problems and issues confronting the third-place prime time network. / 7

Plans are shelved for Povich/Chung news magazine DreamWorks last week scrapped ambitious plans to launch a headline-driven access news magazine with Connie Chung and Maury Povich. The potential show got stuck in the make-or-break distribution logjam that every syndicator faces: New York, Los Angeles and Chicago. / 11

Broadcasters say 'Good riddance' to Hundt The industry that fought FCC Chairman Reed Hundt's public interest policies greeted the news of his impending departure from the commission with applause. / 20

Cable, Hundt reached understanding The cable industry's relationship with Reed Hundt started out rocky but improved over time. As Hundt leaves the FCC chairmanship, he leaves behind an agenda cable leaders say they share. / 24



CBS President James Warner and Westinghouse Chairman Michael Jordan gave affiliates one-year exclusivity deal. / 10

BROADCASTING / 33

PROMAX blows into Windy City PROMAX International officials expects a record crowd of more than 6,500 at the industry's annual conference of radio and TV marketing and promotion managers in Chicago, a city which is closer to many TV stations than other PROMAX host cities were in recent years. / 33

Molinari leaves Congress for CBS Representative Susan Molinari will leave Congress this summer to join CBS as a co-anchor for the planned CBS Saturday Morning news program. / 40



Joan Lunden will leave 'Good Morning America' after 20 years to make her own specials and contribute to ABC's prime time magazine shows. / 40

SPECIAL REPORT

That's Intertainment!

The World Wide Web is turning more and more into a significant entertainment medium, offering games, music, comedy and drama. In this special report, BROADCASTING & CABLE goes online to check out the Intertainment. / 54



CABLE / 67

Primestar partners cash in on roll-up Time Warner expects to pull more than \$200 million out of its own Primestar sales operation before folding it into a roll-up of Primestar's various "franchises" with cable operators. / 67

Telemedia

Intel promotes live music on Web The busy summer music scene will appear on the World Wide Web in the form of live concerts. / 77

TECHNOLOGY / 79

Telstar 5 reaches orbit Loral Skynet's Telstar 5 satellite successfully launched on May 24 to expand the services of fledgling DTH operator AlphaStar Television Network. But three days later a struggling AlphaStar filed for Chapter 11. If AlphaStar doesn't use its Telstar 5 payload, there could be an unexpected—and much needed—influx of capacity into the domestic Ku-band market. / 79

COVER STORY



Marketing to a different 'toon

Over the past six years, Betty Cohen has nurtured the growth of the 24-hour animation channel from a concept on a presentation reel to a worldwide TV franchise. Cohen spoke with BROADCASTING & CABLE about her accomplishments and about Cartoon Network's plans. / 26 Cover photo by Caroline Joe

Changing Hands.....49	Datebook.....96	Fifth Estater.....97
Classified.....82	Editorials.....102	In Brief.....100
Closed Circuit.....18	Fates & Fortunes.....98	Network Ratings.....46

Hundt Closes; Hunt Opens

FCC chairman's decision to resign sparks search for successor

By Chris McConnell

Reed Hundt has sounded the starting gun for the FCC chairman's track meet.

Contenders for the nation's top telecommunications post actually have been racing for months. But with his request last week that the Clinton administration begin looking for his replacement, Hundt officially opened the season for handicapping those who would claim the FCC throne.

"I believe it is time for a new group of commissioners to join Commissioner [Susan] Ness in carrying out the commission's future mission, and I know it is time for me to devote much more attention to my family," Hundt said in a letter to President Clinton on May 27.

He asked the administration to begin the search for a new chairman, but said that he will stay until a choice is made.

The short list: FCC General Counsel and nominee William Kennard, White House adviser Kathleen Wallman, former Senate Commerce Committee aide Ralph Everett and Ness.

As a sitting commissioner, Ness's path to the chairman's office would be the shortest.

A letter from the President is all that is required to anoint a chairman; other contenders require Senate confirmation.

Some in Washington say that Ness's ties to Hillary Rodham Clinton could give her an edge, and there is even speculation that Ness might not stay at the FCC if the administration does not give her the job. Ness's office insists that she will stay, no matter who is named chairman.

"She's not going anywhere," an official in the Ness office says.

The prospect of a Ness-led FCC frightens some broadcasters, who cite her tough stance on broadcast-ownership issues. She has been a strong proponent of tightened "attribution" rules; last month she told a San Francisco audience



Reed Hundt told the press last Tuesday that he decided to leave the FCC chairmanship 'to get reacquainted with my family.'

WHAT'S NEXT FOR HUNDT?

The chairman won't say, but some in Washington predict he will return, at least temporarily, to his old law firm of Latham & Watkins. Most predict that the FCC chairman eventually will assume a role in Vice President Gore's presidential bid.

"I hope and expect that he will return some day to public service," Gore said of Hundt's departure.

Hundt's tenure also won praise from President Clinton. "He reinvigorated children's broadcasting, and he took path-breaking steps to ensure that every classroom and library in America will be linked to the information superhighway," Clinton said. (For broadcast and cable reaction, see pages 20-24.)

Of his future, Hundt would say only that he hopes to work on two books: one, a work of fiction, and the other, a nonfiction work titled, "You Say You Want a Revolution: How Communications Can Change the World."

—CM

that she has doubts about allowing local UHF/UHF combinations based only on a station's UHF status. "The fact is, in many markets, UHF stations outperform VHF stations," Ness said.

Some broadcasters prefer Kennard, a former attorney for the National Association of Broadcasters. Kennard already has won nomination to the seat Commissioner James Quello has occupied for 23 years. But it is not known if his pull with the administration is strong enough to overcome competing bids for the chairmanship.

Wallman, for instance, appears to have the strongest ties to Vice President Gore, who has overseen telecommunications policy throughout the Clinton years. Wallman, a former FCC Common Carrier Bureau chief, has served since March on Gore's telecommunications policy team along with Donald Gips, Gore's chief domestic policy adviser. Gips is a former FCC official.

But Wallman has run into early opposition on Capitol Hill from some senators who regard her as a potential Hundt clone. In particular, Democrats from rural states insist they should have more say in the selection.

Although the Organization for the Promotion and Advancement of Small Telecommunications Companies last week endorsed Wallman, some senators continue to insist that the administration should put a "rural representative" on the commission.

The lawmaker rumblings had prompted speculation that Hundt was under pressure from the administration either to commit to staying at the FCC or to announce plans to leave. And his departure gives the administration another commission seat with which to bargain. Hundt last week denied there was any pressure from the administration.

Several sources point to Washington lawyer Ralph Everett as a candidate who would appease Senate Democrats. Everett is backed by Senator Ernest Hollings (D-S.C.). Others insist

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Market	Station	Rating	
		Vs. Lead-In	Vs. May '96
New York	WCBS	+71%	+13%
Los Angeles	KCBS	+25%	+25%
Chicago	WGN	+65%	+3%
Philadelphia	WPRL	+700%	+14%
San Francisco	KPIX	+71%	+4%
Boston	WHDH	+128%	+32%
Dallas	KDFI	+1000%	+57%
Detroit	WJBK	+32%	+12%
All Metered Markets		+24%	+8%

Source: NSI Overights, May '97, May '96 Sweeps

↑ over year-ago time periods in 74% of its metered markets

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THE
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ENTERTAINMENT
Advertiser Sales



Kathleen Wallman—Part of the Gore in crowd. Mentor John Quinn was Gore's chief of staff and president's top lawyer. Closest to where decision will be made.



William Kennard—Universally liked, but everybody's runner-up. Good news: Hundt's support. Bad news: Hundt's support. Could win on a second ballot.



Susan Ness—Friend of Hillary, soon-to-be senior commissioner, and needs only the stroke of a pen. Long on qualifications, short on popularity.



Ralph Everett—Has Hollings' vote, but not Gore's. Would win only if the White House lets the Senate choose a chairman. A longshot.

that still more contestants will emerge before the chairman's race is over.

The race could leave Hundt at the FCC for weeks or even months. Some predict he will remain at least through July.

That could make for tricky lobbying in upcoming weeks. Broadcast and cable representatives still face a lengthy list of pending business, and they have few clues to how the new commission will act. Issues before the FCC include broadcast ownership rules, closed-captioning, open-video-system cost allocation and cable inside-wiring rules.

Industries will face these issues as four of the five commission seats change. Lobbyists say they are hard-pressed

to remember when so many commission seats turned over at once.

Who will fill three of them is well known. Kennard was nominated last month along with Hill economist Harold Furchtgott-Roth, and the Justice Department's Michael Powell is expected to win nomination to the vacant seat once occupied by Andrew Barrett.

More uncertain, however, is when the new commissioners will take office, and how they will vote once they do.

"It's almost a totally blank slate," says one lobbyist. "I now see four layers of confusion at the commission." ■

—Paige Albinak contributed to this report.

Hundt enlarges PSA complaint

By Chris McConnell
WASHINGTON

Broadcasters may have to hear harsh words from the FCC chairman a bit longer.

While declaring his approaching exit from the commission, Reed Hundt also continued criticizing the industry's recent record on public service announcements. Last week he added a new twist, maintaining that TV stations are not running all the network-delivered PSAs they receive.

"The unwritten rules start getting followed," Hundt said in a speech to the U.S. Chamber of Commerce. He raised the prospect of writing rules to reinstate what he called "traditional PSA practices."

"We need to make sure that time is available for these campaigns," Hundt said, adding that the commission must make sure that affiliates do not eclipse PSA time.

For weeks, Hundt has criticized the network supply of PSAs as dwindling. He also has taken aim at some of the



Hundt wants more network PSAs and more assurance affiliates will air them.

spots aired by networks, maintaining that mere pro-social messages by TV celebrities do not qualify as true PSAs.

Broadcasters have insisted the messages constitute only one form of public interest service and that the FCC has no business regulating the area.

Last week, one broadcast industry source suggested that Hundt is not paying enough attention to locally produced announcements. Another voiced less concern with the PSA issue, noting Hundt's approaching departure: "Any hope he had of getting pet projects done is gone now." ■

Lower Vs up in arms

WASHINGTON—Stations in the lower VHF band want the FCC to keep their channels in the broadcasting business.

The commission has proposed relocating all TV stations to a solid block of "core" spectrum once the industry completes its shift to digital TV. The FCC originally identified channels 7-51 as a home for the core spectrum, but said it will consider shifting the core to channels 2-46 if the lower VHF channels prove acceptable for digital TV.

In a petition last week, a group of 25 stations in the 2-6 range said the commission has singled out their channels for "wait and see" status and urged the FCC to give the lower VHF channels fair consideration for core spectrum status.

"No conclusions can yet be drawn about channels 2 through 6," said the stations. "There is, therefore, no sound engineering reason to attach a label of special uncertainty at this point to those channels." —CM

Padden looks to 'reinvent' ABC-TV

Sees advent of digital as opportunity to rethink business, shore up affiliate relationship

By Steve McClellan
NEW YORK

As expected, Preston Padden was named president, ABC Television Network (B&C, May 19), replacing David Westin, who earlier this year assumed the presidency of ABC News.

Padden, who reports to company president Robert Iger, will be responsible for network sales, affiliate relations, broadcast operations and engineering and network communications. For the past seven years, Padden has served in high-level posts at Fox and parent News Corp., most recently as chairman/CEO of ASkyB, the planned DBS service.

At Fox, Padden was president, telecommunications and television, and the company's chief Washington lobbyist. Padden won't have responsibility for ABC's Washington efforts, but will consult the network's legal staff there on an as-needed basis.

Padden and Iger got to know each other during the negotiations to put the ABC stations on the ASkyB service, says Padden. After leaving Sky in April, Padden says he was determined

to return to the over-the-air business: "The advent of digital gives us the chance to reinvent the business of network television. And a chance to put the network and the affiliates on a firm foundation" for the future. "It's just a great opportunity."

As to the implications of digital, Padden says, "I know some of the questions and none of the answers" yet.

Some affiliates, having heard of some of the tough stances he took with affiliates while at Fox, have expressed concern that Padden will try to steamroller them on certain network/affiliate issues. Responds Padden: "The situation here at ABC is very different [from] the job of starting up a network. My fondest hope is that we can manage the relationship in a win-win way and get away from the zero-sum-gain fights" that networks and affiliates tend to get into. The



New ABC-TV head Padden met his affiliates last week.

switch to digital may help, he says.

As for network/affiliate issues, Padden says that the big short-term issue at ABC is programming, for which he is not responsible. Longer term, he says, the big issue for both sides is the concern "about finding the right strategy to grow businesses in the future," which is part of the debate at all the major networks about program exclusivity for affiliates.

"Certainly those strategies will involve the digital opportunities," he says.

At this week's affiliates meeting in Orlando, Padden says he'll be spending a lot of time "finding out not only what their biggest concerns are but what their hopes and dreams are as well. I really think we have a chance to get away from the fighting over who loses what to whom and get down to figuring out how to build new businesses for the network and the affiliates." ■

Prime time is prime topic for ABC affiliates

NEW YORK—The setting of this week's ABC-TV affiliates meeting is Disney World in Orlando, Fla., but the meeting won't be all fun and games. Far from it, as affiliates are expecting a serious dialogue on a host of problems and issues that confront the network that's in third place in prime time.

Network and affiliate executives agree on one thing—fixing prime time is the top priority. Affiliates are anxious to hear about plans for the new season and development efforts for beyond the fall. "We want some reassurance that long-term program development is in place," says Gary Robinson, vice president/GM of WUWS(TV) Cleveland.

Plans to improve *Good Morning America* are also a "front and center" issue for affiliates, says David Barrett, deputy general manager of Hearst Broadcasting and incoming chairman of the ABC Television Affiliates Advisory Board: "We've been anticipating changes and we're anxious to hear where they're going with the show." Last week 20-year *GMA* veteran Joan Lunden announced that she'll depart in the fall, and the word is that co-host Charles Gibson, a 10-year veteran of the show, also wants out (see box, page 40).

Other key agenda items for the affiliates, says Barrett, include the ongoing talks over program exclusivity as well

as the network's plans for implementing digital television.

Another possible issue is Saturday mornings, where ABC is the only one of the Big Three still in the children's animation business following the rapid decline in profitability in that business over the past few years. Robinson says there may be "some pressure" on ABC to consider bailing out and programming the time with news to compete with NBC and CBS.

While the network is clearly in a down cycle, there was no sense last week that the affiliates are out for blood at this week's meeting. "My guess is the mood will be good but subdued," Robinson says. The network's performance was disappointing this year, but "this is a business where hope springs eternal," he adds. "We believe in Bob Iger and think the recent management changes are logical. Program development-wise it's hard to know. It's not a high-percentage game and the fix comes one or two shows at a time."

Robinson and other affiliates say they are eager to hear from Preston Padden, the new president of ABC Television Network. And Padden, in turn, says he'll spend a lot of time at the meeting talking with affiliates to determine what their concerns are, as well as their "hopes and dreams" (see story above). —SM

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*Source: FasTrak HH cov AA% 1st qtr. 1996 vs 1997. **Source: NHI, NCAR, M-Su 24 hrs., cov AA%, 1st qtr. 1996 vs 1997. 1st qtr. 1996 Disney estimate from FasTrak. Qualifications available upon request.

CBS gives stations year exclusivity

Entertainment protected; no window for raw news footage; Eye must get permission to use station footage

By Lynette Rice
LOS ANGELES

CBS last week paved the way for a more affiliate-friendly use of network programming in local markets, granting one-year exclusivity for an array of shows that includes series and newsmagazines, but providing no such window for network-produced raw news footage or news segments.

At the network's annual affiliate meeting in Los Angeles last week, CBS Network President James Warner said the one-year window also will apply to made-for-s, miniseries and daytime dramas. "Highly perishable" programs like talk shows will be subject to a 90-day holding period, while awards shows and sports can air after five days.

The one-year window on exclusivity was met with applause from the stations. "We were pretty pleased," said William D. Corbin, general manager of CBS affiliate KHSB-TV Chico, Calif.

Tempering the guidelines with the



caveat that things could change, Warner also told the affiliates that raw news footage or news segments gathered by the network must debut on CBS before airing elsewhere—although there will be no window of exclusivity for such material. CBS cable outlets may not use news footage from affiliates without first getting the station's permission. Profit sharing could be involved in the latter guideline, Warner added.

In terms of promotion, CBS said the network may occasionally run spots that advertise programming on the company's cable outlets—Eye on People,



Affiliates were treated to a screening of Steven Bochco's new show, 'Brooklyn South' (above), and heard from Chairman Jordan and network president Warner.

for example—but the spots cannot be day-, date- or time-specific, or air in prime time during the November, February or May sweeps.

"I think they were trying to say they wouldn't ask viewers to tune away right now or an hour later," said one station manager, adding he was reassured by the guidelines.

Although not in attendance, the exiting CBS TV and cable CEO Peter Lund was on the minds of both affiliates and Westinghouse Chairman Michael Jordan, who apologized for the timing of his resignation "when it should be an unfettered celebration for CBS."

"My sentiments go out to Peter," Jordan told a roomful of station heads and executives, which included Mel Karmazin, the newly anointed head of the station group. "Life goes on and we have a great story to tell."

60 Minutes creator and executive producer Don Hewitt, in his presentation to affiliates Friday, paid tribute to Lund, crediting him for hiring Entertainment President Leslie Moonves.

Support, in fact, was widespread for Moonves, fresh from a largely successful upfront presentation in New York that he repeated at the affiliates meeting. Unveiling a schedule that includes three new dramas and five new comedies, Moonves reiterated the division's plans to skew younger while maintaining its hold on the older demographic. Although some doubt the new demo strategy, the mood was generally upbeat—thanks to the network's number-two performance in households for the season and in the May sweeps.

The affiliates also were treated to episodes of *The Gregory Hines Show* and *Brooklyn South*, the latest from Steven Bochco, which includes a gritty gunplay scene at the top. ■

Day is done for upfront; prime time poised

NEW YORK—The upfront advertising market for network daytime ended last week with buyers and sellers estimating cost-per-thousand gains of 10%-15%. Buyers expect the prime time market to break this week.

But the pool of daytime dollars is no larger than last year's \$1.2 billion-\$1.3 billion because of continuing erosion in network daytime viewing. Key demos are down about 9% this season, according to researchers. Still, buyers describe the market as robust.

Sales for early morning and news dayparts also ended. Sales for advertising on news programs, a daypart valued at \$800 million-\$900 million, started slowly but "turned up," as a source put it, ending with mid-single-digit CPM (cost per thousand viewers) gains. Prime time sales started last week in two key categories—movies and automotive. Sales for both are reported up from last year, with movies commanding 20%-plus CPM gains.

NBC is the pacesetter in prime time, because of its first-place position there. Executives say the network is slowing the deal-making by taking time to analyze the market. NBC hopes to achieve overall 15% CPM hikes across the daypart, sources say.

The other networks, of course, hope NBC succeeds: the closer NBC gets to its goal, the more the networks will benefit, ad buyers say. The overall prime time market is expected to surpass last year's \$5.7 billion, but may not reach \$6 billion, as had been anticipated earlier. —SM

Wakeup call for DreamWorks

Plans are shelved for Maury Povich/Connie Chung syndicated news magazine

By Cynthia Littleton
HOLLYWOOD

With the combined star power of Connie Chung, Maury Povich and the DreamWorks SKG moguls, it seemed like a sure thing at the time.

But DreamWorks' ambitious plan to launch a headline-driven access news magazine with Chung and Povich next year got stuck in the make-or-break distribution log-jam that every syndicator faces: New York, Los Angeles and Chicago. Last week, the company scrapped plans to launch the show.

As the chances of clearing the project in the top three markets dimmed, Povich had a change of heart about walking away from his daytime talk show career. Povich had unexpectedly announced plans to wrap up his Paramount-distributed daytime talker next season when the husband-and-wife team announced plans for the fall 1998 strip more than a year ago.

Last week, Povich became the subject of a bidding skirmish among Paramount, Universal and other distributors anxious to sign the talk show free agent. Universal is said to have offered \$8 million for a multiyear deal. Povich says he expects to make a decision this week.



The planned TV show featuring Povich and Chung couldn't get big-market clearances.

Povich had hoped to do both strips, but DreamWorks officials say they feared the workload would lead to "creative conflicts," hinting that they didn't want to be associated with the sensational world of daytime talk shows.

Povich says he changed his mind about leaving talk TV after many general managers "begged" him not to give up his successful seven-year-old fran-

chise. Chung, meanwhile, says she's still "surveying all options" for her next career move after being dropped from the *CBS Evening News* in 1995.

Some observers say that the demise of the Chung-Povich project was a bad omen of anticompetitive forces at work in broadcasting, which has just undergone a wave of consolidation prompted by deregulation.

"This business is really messed up when we can't bring out something new, something that many stations are begging us to do," says Ken Solomon, co-head of DreamWorks' syndication arm.

Solomon isn't the first distributor to complain that broadcasting's prime real estate is increasingly locked up by in-house production and deal-driven alliances struck by corporate behemoths like Disney/ABC, Fox and NBC. But other industry veterans disagree, saying the Chung/Povich project was judged on its merits and just didn't have any takers.

DreamWorks had zeroed in on the Big Three O&O groups with the hopes of tapping into the resources of a strong newsgathering organization. Yet CBS and NBC would not commit so far in advance, and the ABC group bet on another four years of *Wheel of Fortune* and *Jeopardy!* back in January. ■

FTC smokes Joe Camel

WASHINGTON—The Federal Trade Commission last week decided 3-2 to give R.J. Reynolds' Joe Camel advertising campaign the thumbsdown, saying the ads violate federal law by targeting an underage audience. The commission wants to ban Joe Camel's image from all places where children under 18 can see it, but the ruling still has to go through an administrative judge in Washington, and RJR has vowed to fight it.

Tobacco advertising does not appear on broadcast media, but the ruling indicates the FTC's willingness to investigate "advertising aimed at audiences that cannot buy the product," says John Kamp, senior vice president of the American Association of Advertising Agencies. Kamp took the opportunity to sling some arrows at the FCC, when Chairman Reed Hundt is making clear his desire to keep liquor ads off the airwaves.

Although Hundt is leaving the commission, he said last week that he planned to issue a notice of inquiry on

liquor ads at the FCC's next public meeting June 19. Hundt faces plenty of opposition from fellow commissioners Rachele Chong and Jim Quello.

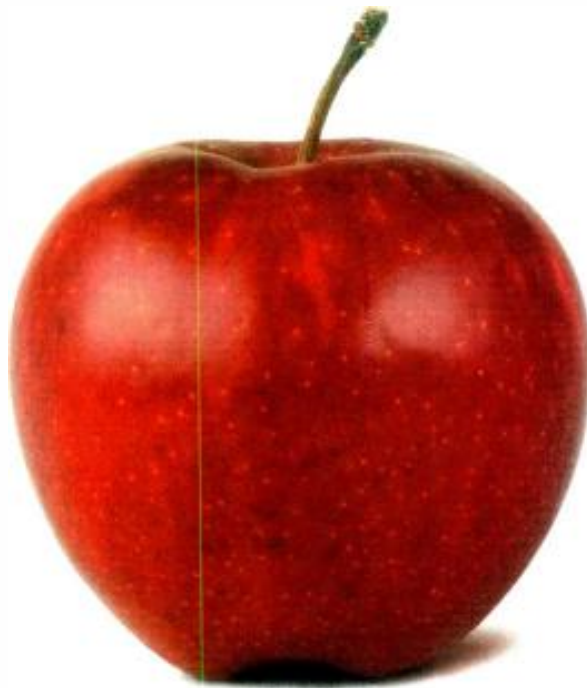
"I think [Hundt is] there until at least September or October at best," says Elizabeth Board, director of public issues at the Distilled Spirits Council of the U.S. "He can make some mischief in that time. He's made it clear that he's made up his mind, and he's not looking at all the facts."

Although the FTC's decision on Joe Camel may spell bad news for tobacco, national advertising associations approve the FTC's interest in monitoring age-appropriate advertising.

"The FCC has no such expertise," Kamp says. "When it decides what is appropriate or how children might respond to advertising, it's editorializing; it's free-lancing. When the FTC gets involved, it brings with it 50 years of experience." —PA

#1 Entertainment Magazine

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Los Angeles choose **ACCESS HOLLYWOOD** over E.T.

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PacTel wireless cable goes live

Begins marketing service in Southern California

By John M. Higgins

After months of speculation that new parent SBC Communications would shelve it, Pacific Telesis Inc. quietly pushed forward with wireless cable TV in Southern California last week.

Pacific Bell Digital TV kicked off consumer marketing last Monday, by dropping direct mail pieces on an undisclosed number of local residents.

Don't expect to see splashy commercials and newspaper ads. The company said it had begun promoting Pacific Bell Digital TV via direct mail in Orange and Los Angeles counties, but wouldn't name the areas it was targeting. Wall Street executives said the company is limiting itself to a small part of Orange County for now to keep from being overwhelmed by orders it can't readily fill.

Local cable executives said they

haven't seen any signs of PacTel's marketing. "It wasn't exactly what you would call an explosive, 'here we are!' deal," said the manager of one Orange County cable system.

Another MSO executive said he has also seen no signs of marketing, but has had employees from all throughout the

PACIFIC  TELESIS

1-888-WATCHPB

region schedule installation appointments. "They don't seem to be limiting themselves to any specific geographic area."

According to a PacTel spokesperson, "the rollout will be gradual." The company said that 3,500 "friendlies"—mostly employees—have been getting the service for a few months.

Two years ago, the L.A. market looked like it was going to be a great

competitive battleground for cable. PacTel bought Cross Country Wireless, one of the industry's few success stories, for \$175 million and boasted that it would blast cable operators with an advanced digital video system. The telco linked with two other Baby Bells (Bell Atlantic and Nynex) to create Tele-TV. Developing killer programming to overwhelm incumbent MSOs was the goal.

But Wall Street and industry executives questioned PacTel's commitment to the venture. SBC Chairman Edward Whitacre is sour on video ventures, particularly after stumbling on his purchase of Hauser Communications Inc.'s suburban Washington operation.

The collapse of the much-vaunted Tele-TV venture and Bell Atlantic and Nynex's withdrawal from wireless cable added further doubts. Insiders reported in recent weeks that PacTel executives had been told the launch was "on hold."

One telco executive said that SBC executives remain doubtful that the venture can generate much of a return on investment but that they decided "it's too big to kill."

At least initially, the telco is not undercutting cable. A salesperson on the company's ordering line—1-888-WATCHPB—said PacTel's basic "Digital Select" package includes 49 cable and broadcast channels for \$31.95 a month. In comparison, Time Warner Inc.'s system in Torrance—one market where PacTel acknowledges installing service—charges \$28.25 for a 59-channel enhanced basic package.

PacTel's "Select Plus" adds one pay service for a total of \$39.95. "Digital Variety" adds 10 smaller basic networks, like start-ups Animal Planet, TV Food, CNNs1, CNNfn and Speedvision, and bumps the price to \$45.95. The fourth and fattest package, "Digital Preferred," adds a second premium channel, pushing the price to \$53.95.

Installation costs \$99.95—payable over three months. Another expense is equipping more than one set with digital converter boxes. Additional outlets cost \$6.95 per month. ■

PrimeTime 24 takes broadcasters to court

DENVER—Firing back at what it calls "collusion" among broadcast networks, PrimeTime 24 Friday filed a federal antitrust suit against NBC, ABC, CBS, Fox, their affiliate groups and the National Association of Broadcasters.

The suit, filed in U.S. District Court in New York, seeks an injunction against the defendants to prevent them from challenging PrimeTime 24 subscribers. The suit also seeks unspecified monetary damages against the defendants.

The suit claims collusion among the broadcast groups in mounting "sham" and "unsupported challenges."

"They are conspiring to obstruct us from using our compulsory license to offer network programming to unserved households," says Sid Amira, chairman of PrimeTime 24.

A number of broadcasters have sued PrimeTime 24, contending it is violating the U.S. Satellite Home Viewer Act by providing service to customers who can receive an acceptable off-air signal.

The dispute centers on what a white area is. Broadcasters interpret it strictly as where an off-air signal cannot be received. To PrimeTime 24, white areas are where off-air picture quality is poor to unacceptable.

NAB President Eddie Fritts called PrimeTime 24's suit without merit, saying: "It represents a sorry attempt at diverting attention from the fact that PrimeTime 24 is being sued in three federal courts for violating copyright laws under the Satellite Home Viewer Act."

Of PrimeTime 24's 2.2 million subscribers, roughly 1.7 million have been challenged by the broadcasters, Amira said. The satellite carrier has had to drop a little more than 320,000 services (essentially channels) because of the challenges.

"At some point, they're going to challenge all the subs," Amira says.—PC

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ABC has sent out a message to production companies that is a warning for next year: expect a request to renegotiate license fees after five years rather than the standard four. The production companies have balked at the last-minute blanket request—it should have come before the development process began, one source says. Nevertheless, they're expecting it to be made next season. Lengthening the time between renegotiations means putting off—for one more year at least—the inevitable cost increases of a hit show. "I think through the course of the next several years, the business is going to change," says one high-level agency executive. "This gets everybody ready for it next year. That's really the only reason they did it."

Interested observer

Among the hundreds of people who attended UPN's upfront presentation in New York May 20 was Ted Harbert, the former chairman of ABC Entertainment, whose name has been brought up as a potential replacement for UPN's Lucie Salhany. Now developing and producing shows for DreamWorks, Harbert kept a keen eye on the fall schedules. Earlier this month, Salhany said she would not renew her contract as UPN's president/CEO when it expires in September. She'll stay on the job until a successor is named.

NEW YORK

TCI: Leader of the brand?

Tele-Communications Inc. and Discovery Networks Inc. are finding a lukewarm reception for a scheme to create a single industrywide brand for digital cable. TCI President Leo Hindery and Discovery Chairman John Hendricks are concerned that having a different brand for each operator will dissipate some of the power the industry and its networks have to promote the product. Hendricks has presented "12 Points About Digital" to operators, seeking to "galvanize" digital with a "com-

mon, reliable digital brand that they can find and buy" wherever they move. Hindery is offering to scrap the ALL TV brand that TCI has been touting for a year. But there's no groundswell in sight. "I haven't been able to see the advantage for us," says a marketing executive with a top 10 operator. "It assumes that there is a common product being delivered, but channel lineups will be different, electronic guides will be different, the set-top boxes will be different."

'700 Club' vs. 'Mickey Mouse Club'

Don't bet on Disney winning the bidding contest for International Family Entertainment Inc. Executives familiar with the negotiations say News Corp. bumped its bid to \$35 per share, up from \$28 three weeks ago. The Mouse did switch its bid from a stock swap to about \$1.4 billion in cash. But Disney wants to be able to cancel Pat Robertson's religious talk show, *The 700 Club*. The IFE chairman and preacher has agreed to move his show out of prime time, but he's balking at cancellation.

WASHINGTON

Author, Author

Reed Hundt isn't the only one who plans to write a book once he leaves the FCC. Chief of Staff Blair Levin has already mapped out "Eight Million Ways to Die in D.C.," a novel about the cutthroat world of Washington maneuvering. Levin, who is drawing on his FCC experience in penning the work, says the book will differ from Hundt's planned work in an important way: "In my book, I'm the hero."

NEW YORK

Good TV

Even Nostalgia ain't what it used to be. Sources tell BROADCASTING & CABLE that Nostalgia Television is changing its name to Nostalgia's Good TV. Officials at Nostalgia say they are working on a name change and plan to unveil it on June 25. Nostalgia has lost nearly 2 million subs in the past year (B&C, May 26).

TCI shrinks Starz! stake

By John M. Higgins

NEW YORK

In a move that gets hefty losses and film rights obligations off its books, Tele-Communications Inc. finalized plans to push pay movie network Starz! off to its Liberty Media Inc. unit.

But the terms of last week's deal startled Wall Street, with Liberty agreeing to pay TCI \$400 million for a venture that one analyst valued at just \$6 million.

Another surprising feature: TCI gets a 25-year flat rate for carriage of Starz! and Encore. The fee escalates a few percentage points each year, but unlike conventional per-subscriber license fees, it allows the MSO to add as many subscribers as it wants at one price. Operators generally pay back 30%-40% of pay network sales to the programmers.

Traders knocked Liberty's stock down about 5%, to \$21.25 per share, on news of the deal.

TCI owns 50.1% of Starz!, with Liberty and its Encore Media unit controlling the remaining 49.9%. TCI's majority stake means that the Starz! estimated \$100 million-plus in annual negative cash flow and up to \$1 billion in programming obligations hit TCI's books, not the "tracking stock" company Liberty.

Liberty says TCI essentially will roll its Starz! stake into Encore and take a 20% stake in the combined operation. TCI will also get \$400 million in cash. Liberty will acquire Encore Chairman John Sie's 10% interest in the company.

The \$400 million payment is far greater than analysts expected, particularly since TCI gets 20% of Encore as well. Liberty President Robert Bennett says the payment isn't for TCI's Starz! stake but rather for the value of its new carriage deal. TCI will pay a flat license fee of \$270 million in 1998, increasing to \$360 million by 2003 and rising at the rate of inflation thereafter. TCI paid \$52 million last year and was due to pay an average \$169.5 million in 1997 and '98.

Bennett says the stepped-up payments guarantee Encore/Starz! roughly \$50 million more than the networks expected. That means TCI needs to heavily sell the networks to subscribers to make up the difference. But the flat-rate deal means the MSO can keep all retail revenue if it really drives sales. ■



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FOR ONCE, BROADCASTERS Cheer Hundt's Move

Chairman's activist agenda leaves TV industry battle-weary

By Chris McConnell
WASHINGTON

Good riddance, broadcasters say. The industry that has fought FCC Chairman Reed Hundt's public interest policies greeted word of his approaching departure with resounding applause last week. For them, Hundt's request that the administration start its search for a new chairman signaled the end of a three-year fray that has left the TV business with revised public interest requirements, although not so revised as Hundt would have liked.

"His reign was a tragedy," said one top broadcaster. "I can't think of anyone who's been worse for our business."

"I'm hopeful we will no longer be faced with Orwellian accusations," added Pappas Telecasting President Harry Pappas. KPAX Communications President William Sullivan voiced hopes that Hundt's replacement will not be someone "who has a personal agenda."

"He [was] finding solutions to problems that don't exist," Tribune lobbyist Shaun Sheehan said of Hundt's tenure.

That tenure touched on a raft of broadcast issues that frequently pitted Hundt against the industry, even when the issue was awarding stations a new channel for digital television. Hundt launched his FCC career with a January 1994 criticism of TV violence and has not really stopped finding fault with television since.

In 1995 and '96 the problem was children's educational programming. Hundt did not see enough of it and called for a three-hour weekly mandate. He called for it in speech after speech, even sending a letter to Ann Landers. The campaign touched off an angry series of exchanges with broadcasters and other commissioners.



It also forced individual companies with pending deals to face the children's programming issue. With a \$5.4 billion purchase of CBS and a series of ownership waivers pending, Westinghouse offered to boost educational programming at CBS. Disney, with an \$18.5 billion acquisition of CapCities/ABC before the FCC, chose not to make any children's programming offers.

Hundt cited Disney's position when he discussed his decision not to grant the company a permanent waiver to own radio and newspaper properties in Michigan and Texas. The action angered other commissioners, particularly Andrew Barrett, a staunch opponent of the three-hour rule.

But Barrett left the FCC, and the White House threatened the industry with a public whipping over children's TV. In the closing days before the White House children's TV "summit," broadcast lobbyists agreed to a three-hour rule (actually a three-hour "processing guideline" that still leaves leeway for stations not ponying up the programming).

As Hundt's devotion to the children's TV rule made him a villain to broadcasters, it made him a hero to public interest groups. And last week several offered superlatives of their

own in response to his departure.

"He is one of the few FCC commissioners who has not been afraid to take on the powerful forces of the media industries," said Kathryn Montgomery, president of the Center for Media Education. The group's Jeff Chester added, "Every industry took out a contract on Hundt."

"Time and again, families have celebrated his wise leadership and heroic, successful stands on behalf of children,"

children's TV advocate Peggy Charren said.

Hundt's stand on children's TV did not mark the last issue that would antagonize broadcasters. Commissioners resolved the issue just in time for the summer political conventions and a new round of calls for campaign finance reform.

Hundt's solution: free airtime for politicians. Broadcasters, he said, should provide free airtime as well as children's educational TV in order to fulfill their public interest requirements. Hundt suggested the government deal with both issues in the digital age by requiring broadcasters to set aside 5% of their digital TV spectrum for public interest programming.

Broadcasters—while providing some free time during the '96 presidential campaign—had already opposed such mandates on Capitol Hill.

By late 1996, however, they had a more pressing battle on their hands. FCC officials had for one year been reviewing a recommendation for an advanced TV transmission standard.

Broadcasters wanted the commission to approve the technology—the result of an eight-year effort by an FCC advisory committee. Hundt delayed it, questioning the need for a digital TV

standard and maintaining that the standard-setting effort had not adequately included the computer industry.

The dispute introduced broadcasters to a new lobbying foe: Microsoft. In May, Bill Gates led a contingent of computer industry executives opposing the "Grand Alliance" standard.

Hundt listened to the computer industry objections, and broadcasters were forced to the bargaining table. Eventually they axed controversial picture formats from their ATV standard after a marathon negotiating round with the computer executives.

Even before the dispute over the standard, broadcasters were suspicious of Hundt's digital TV policies—particularly where DTV spectrum was the issue. Late in 1995, Hundt said that one legislative proposal to study the prospect of a digital TV spectrum auction had "real merit."

And when the FCC last year proposed distributing the DTV licenses to broadcasters, Hundt called the action "the single biggest gift of public property to any industry this century." Even as the commission wrapped up its digital TV proceedings in April, Hundt said the decision to give each broadcaster a second channel "has been legitimately questioned by many."

Hundt also crossed swords with broadcasters over the use of digital TV channels. He wanted network stations in the top 10 markets up and running with DTV within a year of receiving their licenses. When broadcasters said they could not meet the deadline, he questioned their devotion to digital TV.

As with the children's television and DTV standard disputes, a frenzy of last-minute negotiations was needed to bridge the gap.

Only days later, Hundt and broadcasters were back to bombarding each other over still more TV issues. Speaking at the NAB convention, Hundt criticized a decline in public service announcements and the airing of hard-liquor ads by "a few profit-chasing renegades."

"He always finds something new to bitch about every time we look around," said James Hedlund, president of the Association of Local Television Stations. In his own address to the convention, Fritts cited government intervention in broadcasting as the number-one challenge facing broadcasters in 1997.

Fritts and Hundt have continued sparring over PSAs throughout the spring. In April, Hundt escalated the rhetorical bat-

tle by calling on networks to devote 60 prime time seconds each night. He also said the pro-social messages from network stars do not qualify as true PSAs.

"Talk about a red herring," Pappas Telecasting's Pappas said of the PSA issue last week. "It reflects such ignorance of how advertising works."

In a pair of letters to Fritts, Hundt requested information on the time and dollar value of PSAs aired by broadcasters. Fritts responded that much of the sought-after data does not exist.

"Even if the number of PSAs should decline—which it has not—there would be no need for the Congress or the commission to take any action," Fritts said in the May 1 letter.

Fritts and others in the industry have felt the same about many of the issues on which the Hundt FCC has taken action. And in the case of children's programming minimums and digital TV construction deadlines, they were unable to block Hundt's initiatives.

In other instances they were able to dodge—at least for now—more stringent rules. Late last year, for instance, Hundt discussed a new "Third Way" regulatory doctrine in which public services would be carved from broadcast spectrum just as city parks and playgrounds are from land.

The FCC has written rules for digital TV, satellite radio and wireless cable that say such rules could still be coming. In the case of digital TV, an advisory committee is slated to consider such issues later this year. But such "Third Way" rules do not exist yet, and likely will not before Hundt leaves the FCC.

Hundt is quick to point out he is not through. Nominating and confirming a successor could take months, and Hundt says he has no plans to put the FCC's business on hold during the wait.

This month he hopes to hold a vote on launching an FCC inquiry into hard-liquor advertising. Commissioners Rachelle Chong and James Quello have opposed such a measure for months, but that has not stopped Hundt from pressing the issue.

"We're just going to keep teeing the items up and voting on them," Hundt said last week. ■

HUNDT FCC HIGHLIGHTS

1994 February—Wins additional 7% rollback on cable rates.

August—Suggests broadcasters revisit their "social compact" with public.

1995

July—Repeals Prime Time Access Rule.

September—Repeals financial interest and syndication rule.

November—Approves Westinghouse acquisition of CBS.

December—Adopts social contract with Time Warner.

1996

January—Auctions reclaimed DBS

channels to MCI/News Corp. and EchoStar.

February—Approves Disney acquisition of CapCities/ABC.

August—Adopts rules establishing three-hour "processing guideline" for children's

educational programming.
December—Adopts standard for digital television.

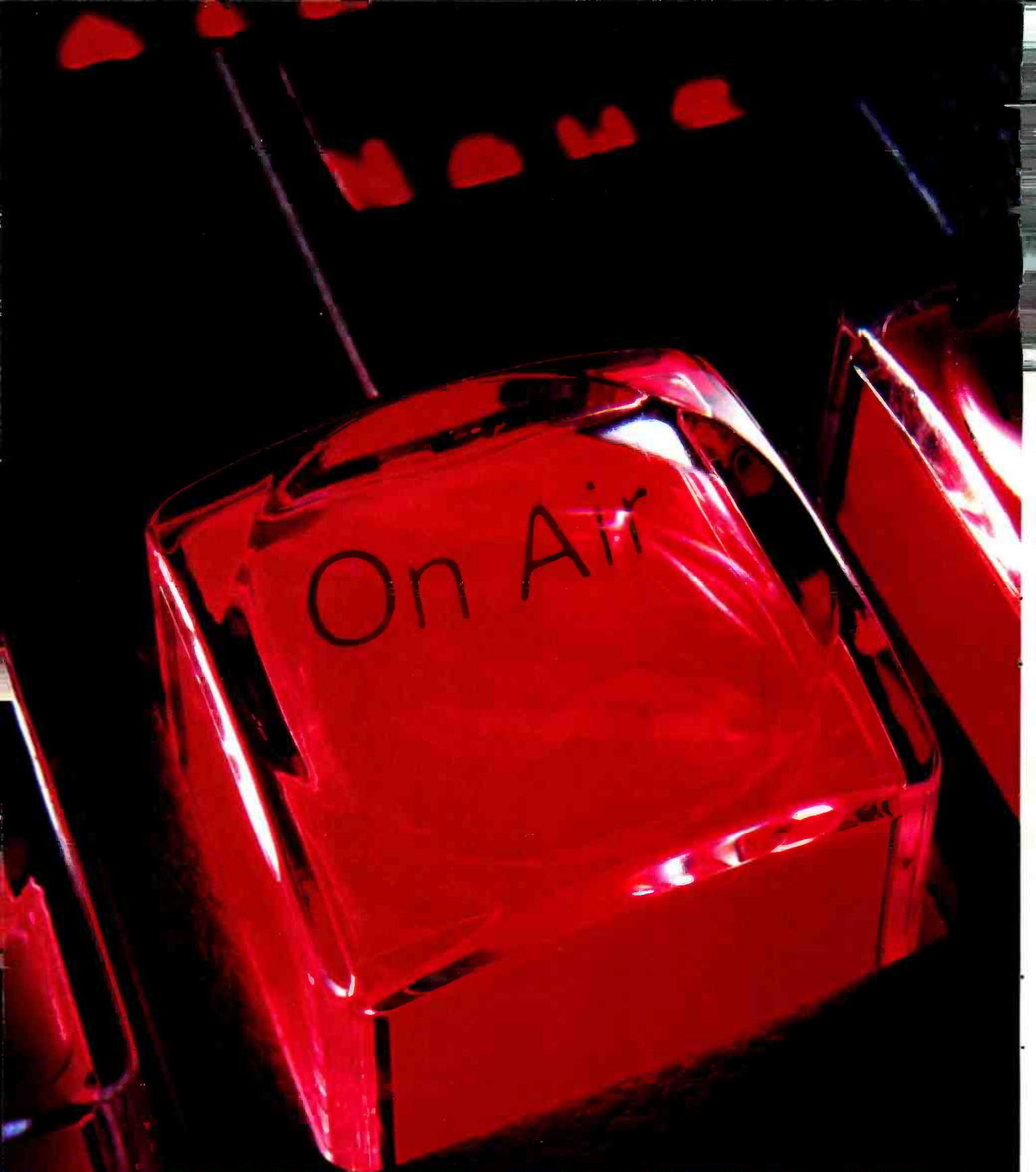
1997

March—Establishes rules for digital satellite radio and local multipoint distribution service.

April—Assigns broadcasters digital TV channels and adopts digital TV rules and construction deadlines.

May—Adopts telephone "universal service" rules including provisions to establish \$4 billion annual fund for wiring schools and libraries.






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Hundt, cable reached common ground

Chairman's popularity in industry rose with cable rates

By Harry A. Jessell

WASHINGTON

Like National Association of Broadcasters President Eddie Fritts, National Cable Television Association President Decker Anstrom wished FCC Chairman Reed Hundt well when Hundt announced he would be leaving the agency.

The difference is that Anstrom may have meant it.

While the broadcasting industry's relationship with Hundt went from bad to worse, the cable industry's went from dismal to cooperative and productive.

Cable and Hundt got off to a rocky start. Early in his administration, in February 1994, the Hundt FCC stung the cable industry by mandating steep subscriber rate cuts. "It was the lowest moment for cable in recent years," says MediaOne's Robert Sachs. "The industry lost two years of cash-flow growth at a critical point when we needed capital to upgrade networks."

Further antagonizing cable operators was the knowledge that Hundt had wanted to force rates even lower, but was blocked by the other two commissioners at the time, James Quello and Andrew Barrett.

Cable operators blasted Hundt for carrying out the anti-cable agenda of his friend and political patron—Vice President Gore—and for reacting to reports that the 1992 Cable Act had failed to rein in cable rates.

The February 1994 rate cuts proved also to be the lowest moment in the industry's relationship with Hundt. Since then, though, they have slowly warmed to each other.

Although Tele-Communications Inc. chief John Malone told a reporter he'd like to shoot Hundt—a remark for which he apologized—most operators decided they had better learn to live with him. They began explaining their business, and they made their case that rate hikes were needed for technical upgrades and new programming.

And Hundt listened. Sachs remembers a meeting he and Amos Hostetter had with the chairman. "Hundt was at his blackboard putting down the numbers, making sure he understood the



Vice President Gore and FCC Chairman Hundt appeared at the 1996 National Cable Television Association convention not to bury cable, but to praise it.



points we were making."

"The detente with the chairman came after he realized we were telling the truth," says Steve Effros, president of the Cable Telecommunications Association. "For us to do the things he wanted us to do, we needed the capital expenditure money to do it."

The turning point for cable came in November 1994, when the FCC adopted rules permitting cable operators to pass through the costs of some new programming in higher rates. It wasn't everything cable had hoped for, but it heralded a series of actions through which the FCC gradually loosened its grip on cable. Today, the FCC takes heat for allowing cable rates to outpace inflation.

"I don't think there is any question he learned a great deal and put that learning to use," says Comcast's Joe Waz. "His policies have become better and better by an understanding of the marketplace."

Other evidence of the cooperative spirit are the so-called social contracts. Continental (now MediaOne) pioneered the concept in early 1995. In exchange for settling nearly 400 rate complaints before the agency, Continental promised to make in-kind refunds to its subscribers and committed \$1.35 billion over the next six years to capital improvements. Time Warner later worked out a similar deal.

Despite the goodwill, there were bumps, most notably the dispute about a set of desirable satellite TV channels

in 1995. The FCC touched off the battle by revoking Advanced Communications' permit for the channels, after it had agreed to sell them to TCI for \$40 million. TCI intended to turn them over to Primestar, the satellite TV partnership of TCI and other top cable operators.

Cable lobbyists representing the Primestar partners thought they had worked out a deal with Hundt to recapture the channels without having to bid for them at auction. But, they say, Hundt reneged on the deal and sent the channels to the auction block after MCI pledged to bid at least \$175 million for them. (It ended up paying nearly \$700 million.)

Some, but not all, of the bad blood that satellite battle generated dissipated in 1996 as the FCC turned to writing the implementing rules for the 1996 Telecommunications Act. Cable and Hundt found themselves on the same side. Hundt and other policymakers desired local telephone competition and saw cable as best able to provide it.

Anstrom asserts that he really does wish Hundt well in his post-FCC life. Once they had put the antagonism about rates behind them, he says, cable and Hundt found they had a lot in common—a determination to bring competition to telephony, a commitment to wiring schools for broadband services and a concern about the impact of violent television on society. "In the end we were working on the same agenda." ■

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an animated



is Cartoon Network's success a triumph of marketing?

Well, that's what they were thinking when they put me in charge of the network. Scott Sassa [former Turner executive] saw this as a marketing person's job. By virtue of being a cable channel, you have to have a marketing orientation from the moment you're on, because there are 68 other choices. You can't presume everyone is going to know who you are and what you have to offer. If you're running a cable network, you'd better be good at marketing.... I've been really pleased that we've done a lot with a little in so many respects. So many companies in entertainment throw money at their product. In terms of resources, we had on-air promotion [on the Turner networks], but it took marketing to get exposure in the early days. We had to do guerrilla marketing with national stunts. That's where *Space Ghost Coast 2 Coast* came from. My people wanted to move into more timely things, and when Letterman was making his big move [from NBC to CBS in 1993], we went for it to get national press! And then to have *SGC2C* turn out to be a fun show that people actually do follow is great.

When did the domestic Cartoon Network hit the break-even point?

Cartoon Network was making money by our second year

cover story

[largely because we controlled] our programming costs by owning the library.

And we did everything very inexpensively with so few people.... Now [with 110 on staff] there are some people that I don't even know.... We were so strong at first because we really did have a great management team, some of the greatest people—not just in terms of their love for cartoons but in their fields of discipline. Mike Lazzo [now senior VP, programming and production] had been TBS's animation guy, and he was so completely steeped in the world of cartoons that he knew how to give us a great on-air mix.

What's your goal for Cartoon Network this year, in terms of subscriber growth?

We really hope to be in the high 40s [millions] by the end of the year. Our real benchmark is 50 million. That's pretty sizable growth. We started in a very tight distribution world [following the 1992 Cable Act and must carry]. But it's hard for cable operators to deny high ratings when they see them. In the face of competing technologies, they've come to appreciate us—not just to look at what they're paying per sub, but to realize that we have moved so quickly to gain a lot of loyalty among their subscriber base. We get phone calls if we change the schedule. Imagine the phone calls they'd get if they dropped us.

conversation

with betty cohen

Betty Cohen began working on plans for the Cartoon Network as soon as Ted Turner closed the deal to buy Hanna-Barbera.

Over the past six years, she has nurtured the growth of the 24-hour animation channel from a concept on a presentation reel to a worldwide TV franchise.

"We are the global headquarters for cartoons," Cohen says with the infectious enthusiasm of a woman who loves her work. This week, PROMAX is honoring the president of Cartoon Network Worldwide and Turner Network Television International with its Marketer of the Year award.

Cohen oversees the worldwide operations of Cartoon Network and the marketing of TNT in Europe, Asia and Latin America. A cable industry veteran, Cohen joined Turner in 1988 after several years with Nickelodeon. In late 1991, she put together the prototype for Cartoon Network during her spare moments as senior vice president/general manager of TNT.

Much of the credit for Cartoon Network's success belongs to the enduring appeal of Tom and Jerry, Bugs Bunny, Yogi Bear and Scooby-Doo, but Cohen and crew have spurred that success by positioning the channel as a home for kids and their favorite car-

toon characters.

Yet Cartoon Network has never been just for kids. That's why it took the plunge into the late-night talk wars (and its first original series) with *Space Ghost Coast 2 Coast* in 1993. Using a mix of old and new animation, the show reincarnates a washed-up 1960s Hanna-Barbera superhero in a *Tonight Show*-like setting.

More original cartoons are coming to the Cartoon Network the old-fashioned way—as seven-minute shorts under the "World Premiere Toons" banner. Those with promise graduate to their own half-hour series, as have *Dexter's Laboratory*, *Cow and Chicken* and *Johnny Bravo* since the first shorts debuted in February 1995.

This year, Cohen hopes to turn Cartoon Network into a bully pulpit for encouraging kids to value their own imaginations. Cartoon Network's multifaceted "Animate Your World" campaign kicked off last month with a series of spots designed to get kids thinking about the creative process.

On the eve of a trip to a European animation festival, Cohen spoke with BROADCASTING & CABLE's Cynthia Littleton about her accomplishments during the past five years and Cartoon Network's plans for the future.

Are you contemplating spin-off channels?

Not in the immediate future. There are so many kids channels out there now.... But you never know.

Tom and Jerry, Bugs Bunny and Fred Flintstone are known around the world. Does that universal appeal lend itself to a universal marketing strategy for Cartoon Network? Or does every region require a different approach?

There is a global [aspect] and a regional aspect to how we approach the networks that has contributed to our success in both realms. We enter the marketplace with a fair amount of familiarity with certain characters: Tom and Jerry, the Jetsons, the Flintstones. There's some familiarity with Yogi Bear and definitely with the Warner Brothers product—Bugs Bunny. A lot of things about cartoons in general lend themselves to marketing a globally appealing brand.... We've layered that with regional marketing. We've done different things for the same set of programs in each market. We try to find what appeals to [the local audience], what reflects their popular culture, their holidays. Even how we schedule the networks differs because of different life habits—what time the kids get out of school, and so forth.

A good example was in Asia last year. According to the Chinese calendar, last year was the year of the rat, and it turns out

the Chinese character for rat is the same as for mouse. So we had this whole promotion around Jerry the mouse, who had been kidnapped. He disappeared from the network. We did a big on-air and off-channel promotion around this, asking "Where is Jerry the mouse?" and saying we were trying to get him back in time for the Chinese New Year. We also kept showing clues implicating Tom. All of this happened only in Asia.

In Europe, we do a lot of promos to European [pop] songs. There's a show on the BBC, *A Time for Europe*, where people call in and vote for their favorite song. We did a take-off called "Toons for Europe," where we asked everyone to vote for their favorite cartoon character.

How does the marketing of TNT differ around the world?

TNT in Europe and Asia is positioned more as a classic movie service. It really isn't trying to be about new shows. We regionalize the TNT stuff in Europe. We have British or continental movie stars and directors hosting their favorite nights of movies. We've done wonderful interstitials for TNT Asia with Chinese actors and directors. In India there's a whole active school of film critics. We just got a comedian to do a whole piece on the Marx brothers. India produces more movies than any other country in the world. In light of that, there's a lot of interest in our stuff. There are a lot of people ready to talk

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Serious about news?



In everything we do—our on-air promotion, our off-channel stunts—we look to the style of the early classic cartoons. Our screening guide is probably “Would Bugs Bunny approve?” Complete unpredictability, irreverence. Not harmful, not nasty, just playfully subversive.

about how our early movies affected them and influenced them.

TNT Latin America is less of a classic service, more of a movie lover's channel with more contemporary stuff. It also carries the NBA. TNT Latin America is more into event television. We also have foreign film franchises for each channel. It starts with the global library, then we regionalize it depending on the taste and the movie knowledge of the region.

Your own air aside, what's the most effective promotional vehicle for Cartoon Network?

For kids, it's interesting because they're not avid readers of *TV Guide*. So the best way of reaching kids about TV is on TV. It's expensive to get your spots on other networks carrying kids programming. We have to buy a lot locally because, nationally, people aren't so willing to sell to competitors any more. We buy local in markets that matter. We did an image campaign in the beginning of this year: "The Toons have taken over." We bought time in *Seinfeld* and *The Simpsons*. It was an image campaign not just directed at kids. It was for kids and young adults, and those shows do well with both.

We've had a lot of fun with Dive-In Theater [free summertime screenings of "World Premiere Toons" at public pools]. We try to do events that are set up for kids but can serve a lot of different masters at once. We raise publicity and awareness, and cable operators who haven't launched us think that perhaps they should. We use radio to give away a lot of tickets. We get the DJs talking up the network, getting people to call in their favorite cartoon character. There's a lot of activity around it, but often there's only room for several hundred kids. The event itself is the pebble in the pool that everything radiates out from.

What effect do you think the FCC's new rule requiring broadcasters to carry three hours of children's educational programming per week will have on the competitive landscape? Many broadcasters think it gives cable [which isn't covered by the rule] an unfair advantage with kids.

The very week that President Clinton came out in support of the three-hour rule for broadcasters was the week we pre-



Caroline Joe

cover story

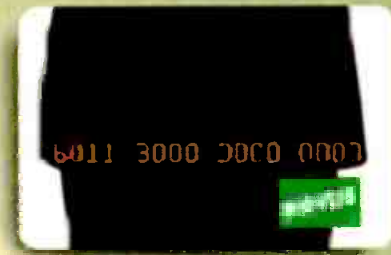
miered *Big Bag*. We had been thinking about it two years ahead of time, in the absence of any regulation. We

were thinking about how high our kids ratings were and how much time kids were spending with us. We really are an entertainment channel. We're not there to teach people calculus, but what a program like *Big Bag* inspires in kids is a certain kind of behavior. It teaches good and bad.

How has the TBS/Time Warner merger changed the picture for Cartoon Network?

We've only just begun to mine what that could be about.... In the future we're looking forward to getting first crack at a lot of strong [Warner Bros. animation] when it's no longer in syndication. We already have a fresher mix of Looney Tunes running in prime time, but there's a lot we don't have access to yet. We're really just building up.

We've gotten *Freakazoid!* [from Kids' WB!]. We've done [cross-promotional programming] stunts with [Kids' WB!'s] *Animaniacs*. We're also getting the benefit of their production experience. Even though Cartoon Network is developing through Hanna-Barbera, we welcome the oversight and insight of Jean MacCurdy [president of Warner Bros. Television Animation who now also oversees H-B]. It really has become a Time Warner corporate priority to grow the Cartoon



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Network, to make it a stronger forum for all of our characters.

Is original production a priority for Cartoon Network?

One of the things that has certainly become clear to us is that people like the library and think it's a lot of fun, but kids recognize the need to have more new stuff. It's true of every network. People really shift into another gear when introducing new programming.... That's why we launched World Premiere Toons in the way we did. We weren't standing over people saying, "Could you please crank out 13 half-hours." We thought, "Why not do a series of seven-minute shorts?" What that does is enable the animator and director to explore the character and make it solid in their minds. It's staying true to the cartoon form, and we also attract new talent to Hanna-Barbera.

How do you feel about licensing and merchandising Cartoon Network originals?

It's kind of a loyalty thing [to viewers]. If [merchandising] is not why the show was created, then trying to get kids to make a connection to a character through merchandise could be helpful.... We're not into doing shows based on some character somebody wants to sell as a toy. We're doing com-

edy, really, and I see these shows as about character and comedy and not action figures. We've got to see where these shows go and be really clever about it. *Cow and Chicken* is such a surreal show, if we did normal [merchandise] it would send out the wrong impression about the show! We would need to keep the kooky character of that show. We ask the animators for ideas and we get these funny missives back. We got some great ideas for the flotation devices for this year's Dive-In Theater. One is Cow [of *Cow and Chicken*] lying on her back with the udders coming up as handles. *Johnny Bravo's* inner tube is his arms [stretched out in a circle] as if he were hugging you.

Whether it's in the library, in development or available for license, how do you judge whether an animated program is right for Cartoon Network?

Everything we do—our on-air promotion, our off-channel stunts—we look to the style of the early classic cartoons. Really, our screening guide is probably "Would Bugs Bunny approve of what we're doing now?" Complete unpredictability, irreverence. Not harmful, not nasty, just playfully subversive. That whole early Warner Brothers spirit sets the tone and manner of our network. ■

cover story



Promax & BDA 1997 Highlights

All concurrent sessions and conference events will be at the Navy Pier and the Sheraton Chicago Hotel unless otherwise noted.

TUESDAY, JUNE 3

2-8 p.m. Registration Hall A, Navy Pier 6-8 p.m. International reception Terrace D Rooftop, Navy Pier

WEDNESDAY, JUNE 4

7:30 a.m.-5 p.m.—Registration Hall A, Navy Pier 11 a.m.-noon —Promax annual meeting Superior A, Sheraton Chicago 11 a.m.-noon —BDA Annual

Meeting Superior B, Sheraton Chicago 1-2 p.m.—Keynote session, *Oprah Winfrey* speaker Hall B, Navy Pier 2-6 p.m.—Exhibit Hall Hall A, Navy Pier 2-3 p.m.—Design Keynote Session, writer/lecturer *Stuart Ewen*, speaker Grand Ballroom, Navy Pier 4-5 p.m.—International Keynote Session, *Greg Dyke*, Pearson Television, speaker Sheraton Ballroom V, Sheraton Chicago 6-7:30 p.m.—Cable and New Technologies Reception Ballroom Promenade, Sheraton Chicago 6-7:30 p.m.—Radio Reception Streeterville Bar Grill, Sheraton Chicago 8-10 p.m.—Opening Night *Tina Turner* Concert Hall B, Navy Pier

THURSDAY, JUNE 5

7:30 a.m.-5 p.m.—Registration Hall A, Navy Pier 8:30-9:30 a.m.—Battle of the Promo Cutters Hall B, Navy Pier 10-11 a.m.—Siskel & Ebert: At the Promos Hall B, Navy Pier 10 a.m.-4 p.m.—Exhibit Hall Open Hall A, Navy Pier 7-8 p.m.—BDA International Design Awards Reception Terrace D, Navy Pier 8-10 p.m.—BDA International Design Awards Show Grand Ballroom, Navy Pier

FRIDAY, JUNE 6

7:30 a.m.-2 p.m.—Registration Hall A, Navy Pier 10-11 a.m.—Vision 2000 Seminar, marketing analyst *Faith Popcorn*, speaker Hall B, Navy Pier 10 a.m.-2 p.m.—Exhibit Hall Hall A, Navy Pier 2-3:30 p.m.—Cable roundtables Rooms 328-329, Navy Pier 4:30-6:30 p.m.—Exhibit Hall/Annual Member Reception Hall A, Navy Pier

SATURDAY, JUNE 7

9:30-10:30 a.m. General Session, Master Creative Series, actress *Lauren Bacall* speaker Hall B, Navy Pier 10 a.m.-1 p.m. Exhibit Hall Open Hall A, Navy Pier 1-2:30 p.m. Promax Honors Luncheon Sheraton Ballroom V 1-2:30 p.m. BDA Honors Luncheon Chicago Ballroom X, Sheraton Chicago 2:45-3:45 State of Our Art Hall B, Navy Pier *Meryl Cohen*, Paramount Domestic TV, *Kelsey Grammer* presenters 4-5:30 p.m. Promax International Gold Medallion Awards Hall B, Navy Pier

Broadcasting

June 2, 1997

Promax blows into Windy City

Marketers spread out to brief stations on game plans for new launches, veteran returns

By Cynthia Littleton

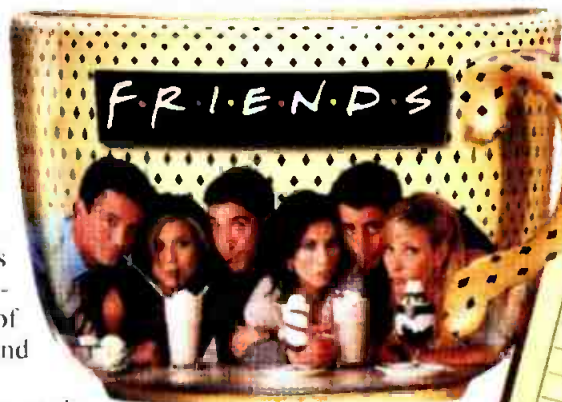
PROMAX is going nontraditional this year. Distributors are fanning out all over Chicago's Loop in search of unusual or apropos settings for hands-on sessions this week, June 4-7, at the industry's annual conference of radio and TV marketing and promotion managers.

Martha Stewart is baking cookies. Terry Bradshaw is hosting a motivational breakfast at Planet Hollywood. Twentieth Television and Tribune Entertainment have staked out the Adler Planetarium for encounters with *The X-Files* and *Gene Roddenberry's Earth: Final Conflict*. The *Pictionary* crew is taking over Zanies comedy club. And the command post for Rysher Entertainment's *Soldier of Fortune, Inc.* will be hard to miss.

PROMAX International officials are expecting a record crowd of more than 6,500 at this year's convention, in part because Chicago is closer to more TV stations than other PROMAX host cities have been in recent years.

But mostly, PROMAX is growing because the business of marketing and promotion is growing. As it does, marketers are becoming more specialized and more influential in the industry.

"Promotion and marketing [are] at the forefront of the battle for viewers," says Jim Chabin, president of PRO-



MAX International. "No organization tries to build an audience without a singularly focused marketing plan."

As marketing mavens converge on the Windy City, here is an overview of major syndicators' battle plans for the 1997-98 season.

Warner Bros.

Underscoring the importance of the property to the studio, the first off-network marketing workshop for *Friends* is taking place more than a year before its fall 1998 debut in syndication.

"This is such a major project and the investment by the stations is so large that we felt it necessary to get the ball rolling early to coordinate our strategy on a national level," says Jim Moloshok, Warner Bros.' senior vice president, corporate marketing and advertising.

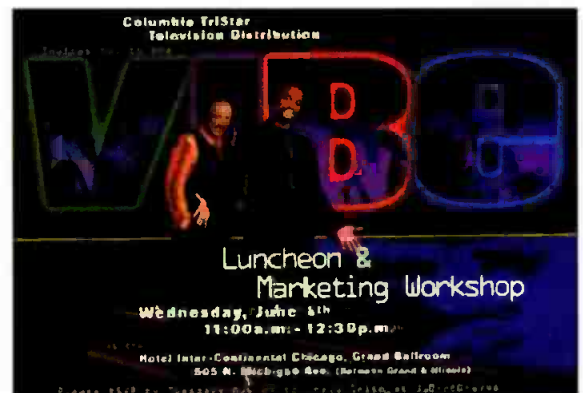
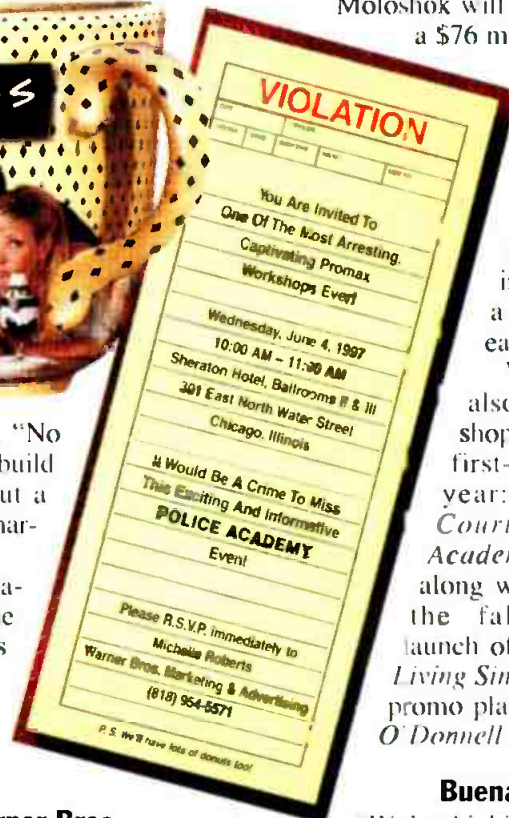
Moloshok will outline plans for a \$76 million promotional blitz for *Friends*'s first season in syndication, encompassing a national cross-promotional tie-in for stations with a different sponsor each month.

Warner Bros. is also holding workshops for its two new first-run entries this year: *The People's Court* and *Police Academy: The Series*, along with a session on the fall syndication launch of the Fox sitcom *Living Single* and year two promo plans for *The Rosie O'Donnell Show*.

Buena Vista TV

"We're thinking big, very big," says Buena Vista's Sal Sardo of the promotional strategy for the Aug. 4 debut of *The Keenen Ivory Wayans Show*.

Stations will begin airing the pre-launch teaser campaign for the new late-night strip at the end of this month. Phase two begins in mid-July, when the



focus will be on differentiating Wayans from his late-night competitors.

"The selling point is that this is a much hipper, much trendier, younger-skewing variety show," says Sardo, BVT's senior vice president, advertising and creative services.

In keeping with the spirit of the show, Buena Vista is forgoing a workshop session for *Keenen Ivory Wayans* in favor of a big party.

The studio is hosting a workshop for its other new first-run offering this fall, *Honey, I Shrank the Kids*. The TV spin-off of the Disney feature film franchise, executive-produced by John Landis, brings a comedic, family-friendly twist to syndication's action-hour format.

Columbia TriStar

Columbia TriStar Television Distribution is promising to deliver one of the most extensive promotional campaigns in recent history in support of its upcoming late-night strip, *Vibe*.

John Moczulski, CTTD's senior vice president, marketing, is saving the details for the *Vibe* marketing workshop this week, but the pre-launch teaser spots will bow on most *Vibe* stations by the end of this month.

"We have an unusual chance [with *Vibe*] to really change the landscape for our stations," says Moczulski, noting that advertisers are clamoring for a vehicle that reaches an audience younger than the Leno and Letterman audience. If *Vibe* is a hit, "our stations will reap the benefits of higher CPMs in late night."

The show, patterned on the fast-growing music/lifestyle magazine of the same name, is expected to have a certain amount of built-in audience among followers of the monthly publication and of creator/executive producer Quincy Jones.

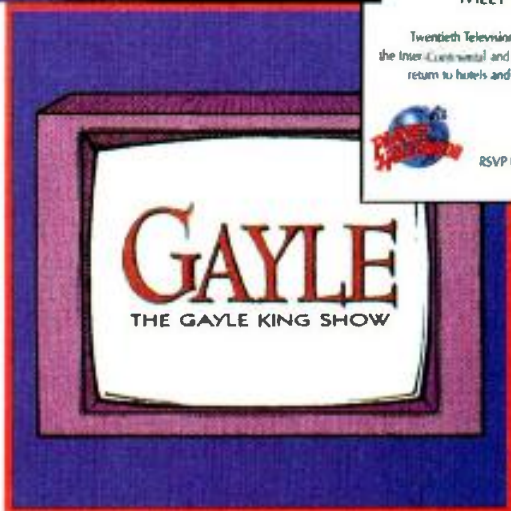
CTTD is also hosting a session for *Ricki Lake*, mostly to thank local promo managers for their ongoing support as the groundbreaking talker heads into its fifth season.

Eyemark Entertainment

Learn something new every day that's the gist of Eyemark Entertainment's

promotional message for its two new daytime strips, *Martha Stewart Living* and *The Gayle King Show*.

The pre-launch campaign kicks off in



Eyemark hope the show will boost their prime time lead-in rating on Saturday, usually CBS's strongest night.

Twentieth Television

Terry Bradshaw, former NFL star turned sports commentator and motivational speaker, is taking a stab at daytime TV as host of *The Home Team*. Bradshaw will go over his game plan at a breakfast session at Chicago's Planet Hollywood. The restaurant chain is a production partner in the show, along with Twentieth and Comcast's C3.

Twentieth is also planning a luncheon session for *Access Hollywood* and a cocktail party for *The X-Files* at the Adler Planetarium, where Twentieth's promo spots for the broadcast syndication launch of *The X-Files* will be screened in the planetarium's domed theater.

Paramount

After a successful first season, *Real TV* is poised to join Paramount Domestic Television's list of first-run franchises. Of those, *Entertainment Tonight*, *Hard Copy* and *Montel*

Williams will be featured at PROMAX, along with a group therapy session on the syndication launch of *Frasier*.

In addition, *Frasier* star Kelsey Grammer and Meryl Cohen, president of marketing for PDT, will co-host PROMAX's annual survey of the best promo and ad spots of the year.

King World

King World Productions should be in for a love fest at its workshop for *Jeopardy!* and *Wheel of Fortune*. Most of the stations have just renewed the top-rated game show block for the next four years.

Oprah Winfrey takes center stage as PROMAX's keynote speaker on Wednesday. King World's news magazines have been hurt by downgrades in crucial markets, but the company is investing heavily in the strips in hopes of reclaiming better time slots as competing programs flounder.

Inside Edition has a lot to brag about this year, including a National Press Club award and other honors for its



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investigative reporting. *American Journal* is due for a new anchor to replace the departing Nancy Glass.

Worldvision

Watch-and-win contests, supermarket promotions and *Pictionary* parties at bars and restaurants—Worldvision is trying anything and everything to get people talking about its new game show. With celebrity guests and theme weeks, the show described as “charades with a pen” lends itself to promotion, says Gary Montanus, Worldvision’s senior marketing executive.

Worldvision is hoping to enlist radio stations to help organize local *Pictionary* Party Nights around the show’s Sept. 22 premiere.

After a promising first season, *Judge Judy* is getting the syndication world’s equivalent of justice: upgrades on more than 40 new stations, which also means relaunching the show in many markets. Worldvision is also bringing *America’s Dumbest Criminals* and *Beverly Hills, 90210* back to PROMAX.

Universal

The talking car stole the show in the original version of *Knight Rider*, but Universal’s new first-run revival, *Team Knight Rider*, promises to deliver more special effects and less camp.

Additionally, Universal is hosting a reception for its controversial talker *Jerry Springer*, who is expected to be the focus of an image-polishing campaign in the fall.

All American

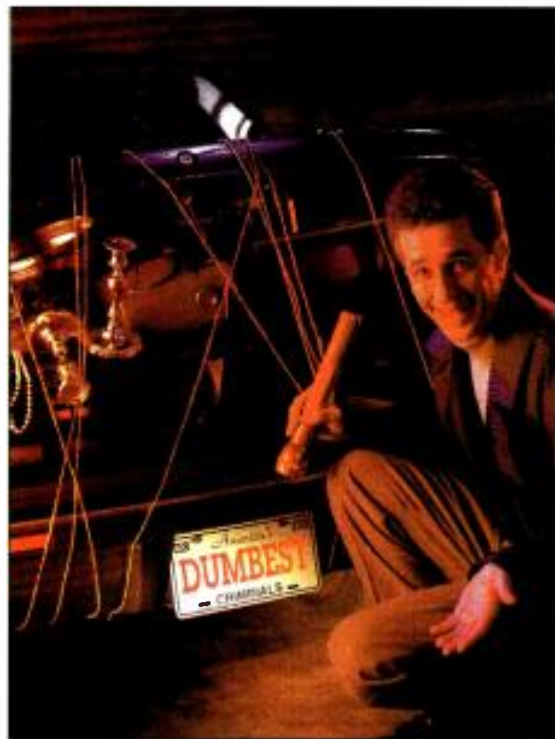
Arthel & Fred is about to join forces with a “major retailer” for an extensive cross-promotion involving radio, print and direct mail advertising, as well as signs and banners in stores.

For the on-air push, promos for *Arthel & Fred* will focus on the rapport between hosts Arthel Neville and Fred Roggin, billed as a younger and hipper version of Regis Philbin and Kathie Lee Gifford, and the celebrity guests on the talk/variety show.

All American is also scaring up a special Halloween tune-in promotion for its upcoming anthology weekly, *Ghost Stories*, says Joseph Scotti, executive vice president, distribution and marketing.

Tribune Entertainment

Tribune is looking to turn the arrival of *Gene Roddenberry’s Earth: Final Conflict* and *Nightman* into major events in



the sci-fi universe. Interest in the weekly hours is already high, given Roddenberry’s *Star Trek* legacy and the following for the “Nightman” comic books.

Tribune is also holding a session for Geraldo Rivera, whose revamped talk show is starting to get a bounce in some markets. “The creative changes we’ve made really address Geraldo’s

Rediscovering ‘Lost in Space’

Danger! Will Robinson fans: New Line Cinema is preparing to drop a nostalgia bomb on kids who grew up with *Lost in Space*.

And that’s only the beginning. New Line’s marketing masterminds have been plotting for more than two years to put *Lost in Space* back on the pop culture map in a big way. The business plan for the revival is a study in long-term marketing.

A movie adaptation, an animated series and a live-action prime time entry are in development for next year, but the promotional push begins in earnest this fall with the launch of classic *Lost in Space* “collectible” merchandise. The Robot is even getting his own Altoids ad this month (see right).

The timing is not accidental: October 16, 1997, is the date the Robinson family left Earth in the original series, which aired on CBS from 1965 to 1968.

“*Lost in Space* is a great example of a brand you can



manage across a lot of different dimensions,” says Chris Russo, New Line Television’s senior marketing executive.

New Line acquired the movie and TV rights to the show from Sheila Allen, widow of series creator Irwin Allen. Twentieth Century Fox owns the original episodes, which are licensed to the Sci-Fi Channel through 1999.

Ideally, clever marketing of the new *Lost in Space* lunch boxes, lava lamps and T-shirts will serve as a teaser campaign for the movie, which arrives in April 1998. The producers aim to blend elements of the old series (to entertain mom and dad) with enough action and special effects to hook their kids on sequels or spin-offs. “It’s a fine line for us to walk,”

says Russo. “It’s fun for people to relive those memories, but our challenge as marketers is also to get the word out on the movie and TV series that it’s the next generation of *Lost in Space*.”

—CL

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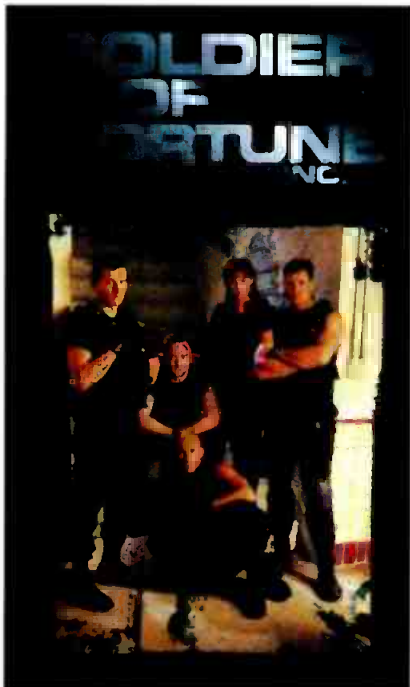
strengths," says Dick Askin, president of Tribune Entertainment.

Carsey-Werner

Grace Under Fire star Brett Butler commands respect from fans of her ABC sitcom, and that emotional bond is expected to be the centerpiece of Carsey-Werner's launch campaign.

"We've learned [from market research] that women have a real emotional investment in the show," says Dan Weiss, C-W's vice president, creative services. "Women view her as survivor, a role model. Men like [Butler] as a comedienne."

The pre-launch image spots focusing on Butler will begin airing in early July, followed in August by a new batch spotlighting great moments on the show.



Rysher

Rysher is taking no prisoners at its "guerrilla" marketing workshop for *Soldier of Fortune, Inc.*, to be held inside a tent in Navy Pier Park. Star Brad Johnson is set to debrief attendees on confidential plans for launching Rysher's latest action hour.

Everything about *SOF, Inc.* has to live up to the action-packed standard of its executive producer, Jerry Bruckheimer, known for such theatrical blockbusters as "Top Gun" and "Crimson Tide," according to Paul Eagleton, Rysher's vice president, worldwide TV marketing.

Seagull

SeaGull Entertainment has made the *Hollywood Connection*. The celebrity interview/home shopping series, hosted by Home Shopping Network alumnus Bob Circosta, debuts today (June 2) on the Paramount Station Group and other outlets covering about 50% of the country.

The hour strip is being produced in Los Angeles, but SeaGull is hoping to gradually add remote segments from such celebrity-rich locales as Branson, Mo., to the in-studio format.

CHILDREN'S PROGRAMING

Cluster Television

DIC Entertainment, Cluster Television and toymaker Hasbro have high hopes for DIC's new animated strip *Mummies Alive!*

"Kids can't resist mummies," says Cluster's Sally Cluster Bell. Indeed, DIC President Andy Heyward got the idea for a cartoon about modern-day mummies a few years ago when his own kids were "blown away" by the Egyptian display at the British Museum.

Among the promotional plans for the launch are "countdown" spots

kicking off 10 days before the mid-September premiere.

Saban

Reviving the *Captain Kangaroo* franchise for a new generation of small fry is at the top of Saban Entertain-

ment's priority list for fall. The syndicator has created an educational advisory board of child development experts and programmers to guide the production of the FCC-friendly series and develop educational materials to be distributed through preschools.

By contrast, Saban distribution chief Peter Schmid predicts that all kids really need to know about the syndication launch of Fox Kids Network's *The X-Men* and *Marvel Superheroes* is where and when. "This is evergreen product with a proven track record [on Fox Kids Network]," says Schmid.

Sachs Family Entertainment

Sachs is offering a barter-free half-hour special to all stations signed on for the strip *Bananas in Pajamas & The Crayon Box*. The Bananas will also continue on their successful mall tours in major cities this summer and fall.

Summit

Summit Media is planning a national tune-in promotion to generate interest in its new strip *Mr. Men*. Kids will be encouraged to send in a postcard with a drawing of their favorite *Mr. Men* character. The grand prize is a family vacation in Orlando, Fla., but each market is guaranteed a number of smaller prizes. ■

Promo power

A little competition and a lot of help for a good cause—that's what Buena Vista Television's Sal Sardo is shooting for in staging the "Battle of the Promo Cutters" in Chicago at PROMAX this week.

Five of the industry's top design firms were given the same raw footage and invited to create a PSA for the Pediatric AIDS Foundation. PROMAX attendees will decide which team gets bragging rights, but the PAF is the real winner. All five spots will be distributed to TV outlets nationwide.

The five teams facing off at the Thursday 8:30 a.m. session are Air Creative Group, Lee Hunt Associates, Canada's MuchMusic, NBC On-Air and Tribune Creative Services Group.

"I wanted to do something competitive because that's usually fun, and I like the thought of us doing something [at PROMAX] that has a tremendous afterlife," says Sardo, BVT's senior vice president, advertising and creative services.

To show an image of children at risk, the footage provided by Buena Vista includes stunt scenes of a baby left in a car seat in the middle of a busy downtown Los Angeles street. The spots are supposed to urge pregnant women to get an HIV test, alerting them to new drug therapies that can prevent an HIV-positive mother from passing on the deadly virus.

Paul Michael Glaser, the actor-director whose late wife, Elizabeth, co-founded the PAF, will be on hand to talk about the foundation and to help judge the spots. Sardo is also promising a few surprise guests from the Buena Vista TV family.

—CL

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Molinari to quit Congress for CBS

Heyward says politics won't be problem

By Steve McClellan

Dismissing concerns that her conservative politics would cloud her objectivity as a journalist, CBS has hired Representative Susan Molinari (R-N.Y.) as co-host for its planned *CBS Saturday Morning* news program, which will debut in mid-September.

Molinari will resign from the U.S. Congress Aug. 1. A congresswoman from New York since 1990, she served as minority leader for the New York City Council for four years before winning her congressional seat.

Quizzed about Molinari's politics and possible conflicts with objective journalism at a press conference last week, CBS News President Andrew Heyward said, "it's not a non-issue, but neither is it a problematic one." Heyward stressed that Molinari won't be doing political commentary, as former Clinton adviser George Stephanopoulos does at ABC News. Molinari's co-host, executive producer and other details about the show should be announced within four to six weeks, Heyward said.

At the press conference, some reporters asked Heyward why he would want an "amateur" like Molinari in the hot seat of a new show with which the

network is trying to take on NBC. "There are many ways to prepare for a successful career in TV," retorted Heyward, pointing to the congresswoman's "great experience in public life."

Molinari is not new to public affairs television. Several years ago, she was a regular on a show called *Off the Record* on Fox-owned WTTG(TV) Washington. The series was a kind of younger-skewing *McLaughlin Group*. Molinari became a regular on the show, which featured the likes of P.J. O'Rourke, Michael Moore and Tony Snow. "We had her early on and she was great," said Fox Stations Inc. Executive Vice President Tom Hurwitz, who produced *Off the Record* at the time. "She had a real spark of life and knew how to communicate in an entertaining and informative way."

Others said there were signs back then that Molinari was headed for a career in TV. "You wondered how a high-profile congresswoman had so



Anchor-to-be Molinari with new boss Andrew Heyward

much time to devote to that show, and the reason was, she clearly had an interest in TV," says one Washington insider. "She knew at the time that is where she wanted to be."

According to Heyward, he and Molinari first met in San Diego during last year's Republican convention. There, Heyward said, they had an "abstract chat about a career change." That chat led Heyward to make Molinari a job offer earlier this year, and she accepted.

Molinari didn't rule out a possible return to politics at last week's press conference. "Right now it's not in the plans," she said. "But I never say never." ■

Lunden leaving 'GMA'

The first of several expected major changes at ABC's *Good Morning America* was announced last week: After 17 years as co-host and 20 years with the broadcast, Joan Lunden is stepping down.

While network officials weren't talking about it last week, the program's other co-host, Charles Gibson, has also let ABC News higher-ups know he'd like to move on sooner rather than later. One slot that insiders say he's being considered for is the second edition of *20/20*, which will debut on Thursdays in the fall.

Insiders also say it is likely that a new executive producer will be installed soon, replacing the show's current executive producer, Marc Burstein.

Among the candidates to replace Lunden are *20/20* correspondents Deborah Roberts and Cynthia McFadden and *GMA* news anchor Elizabeth Vargas.



Lunden

Lunden has been with *GMA* since the fall of 1976, a year after the program made its debut. She started as a consumer reporter, becoming co-host in 1980.

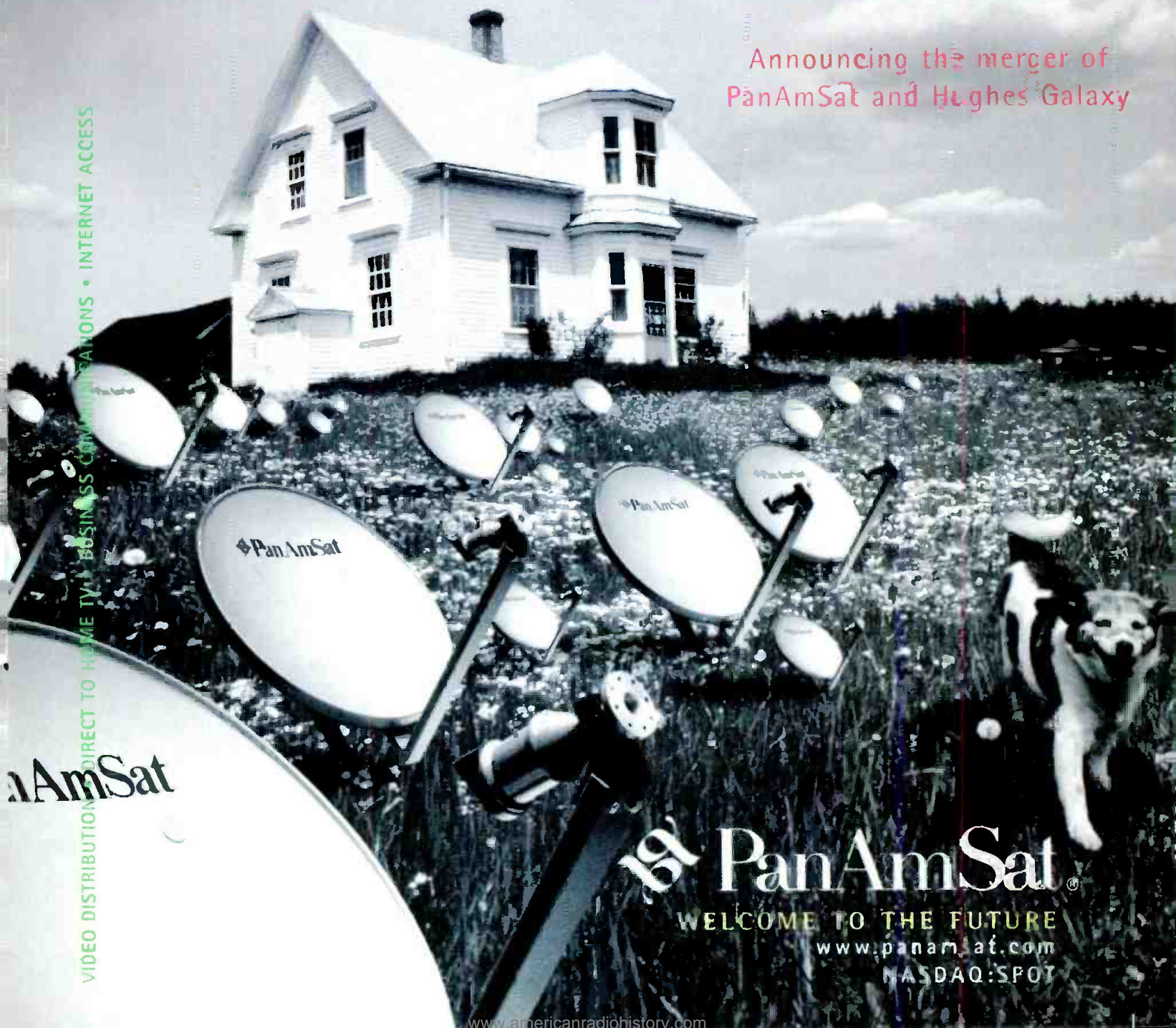
After 20 years of "waking up America with a smile," as she put it in a statement, Lunden is stepping down in part because she wants to "wake up my children with a smile while they're still children." Lunden has three daughters, 10, 14 and 16.

Lunden will leave the broadcast, which has struggled to remain a competitive second to NBC's *Today* for more than a year, in early September. At that time she will start to contribute stories to the ABC prime time magazines and will continue making her own specials, *Behind Closed Doors with Joan Lunden*. She has another two years left on her current contract. —SM

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Netlets divide to conquer

UPN extends reach; WB focuses on brand

By Lynette Rice

With differing strategies on how to become the fifth network, UPN is looking to the new season and greater distribution, while The WB touts a program schedule that is hitting its stride creatively.

UPN, which has already secured renewals from two-thirds of its primary affiliates, projects that it will add as many as five new stations by September and swipe more from The WB by year's end. The netlet announced earlier this month that WUAB(TV), a primary in Cleveland that was a WB secondary, will be exclusive to UPN beginning in January and extending through 2004.

Other primary affiliate renewals reached earlier this month include stations operated by Chris Craft, Clear Channel, Pegasus, Malrite, and the Paramount Stations Group, with deals that extend until 2006. UPN reaches more than 92% of all U.S. television viewing households.

"With these renewals, UPN's distribution will remain strong," said R. Kevin Tannehill, UPN's executive vice presi-

dent, network distribution. "As we continue to grow our affiliate base, we are gratified to know that those that were with us at launch continue to support our vision for the future."

Over at The WB, CEO Jamie Kellner confirmed that his Acme Broadcasting investment group will file six purchase applications with the FCC for areas where the netlet lacks affiliates. Acme over two years expects to build a portfolio of 12 stations, half of which will be start-ups.

Meanwhile, the netlet's planned WeB cable service has signed letters of intent with 85 broadcasters to run and manage cable-only TV stations in their markets. Deals with MSOs are proceeding, while further announcements about program suppliers—beyond Warner Bros. saying that *Friends*, *The Rosie O'Donnell Show* and *ER* will air on the WeB—will be unveiled at next year's NATPE convention.

But Kellner insisted The WB enter the new season focused more on programming and branding than distribution.



"Making a statement that some percentage [of stations] will be locked up through 2000 is silliness," Kellner said. "Within the next two years, one of the networks will emerge creatively and you'll have a line behind that network, trying to get in. Ultimately, programming wins out."

"The hardest part of this is to get a company creatively working on the highest level so that you can compete with the bigger entrenched networks," Kellner continued. "You develop a reason for viewers to come watch you. If you have the most creative programming, you have sketched out a niche that offers the most promise long term."

Earlier this month, the netlets announced schedules that included a fourth night of programming next season. UPN remained true to its urban-appealing lineup with new shows like *Good News* and *Hitz*, while The WB is looking to younger-skewing dramas like *Dawson's Creek*. ■

State laws target crime coverage

Would make unauthorized transmission of certain images from crime scenes illegal

By Dan Trigoboff

Legislators in two states have proposed laws that would offer a certain sanctity to the scene of a tragedy—but at the expense of media coverage.

Related California bills would make it illegal to broadcast or publish images or sounds from the scenes of serious crimes, such as murder, rape or mutilation. Offenders would be subject to actual and punitive damages as determined in court.

And in Michigan, lawmakers want to make it a crime to photograph or publicly display the image of "all or a portion of a decedent located in a human grave" such as a wrecked ship. An apparent reaction to a book and documentary drawn from a dive at the site of the legendary shipwreck of the Edmund

Fitzgerald in Lake Superior, the Michigan bill would punish offenders with up to five years in prison and a \$5,000 fine.

California's proposals were similarly prompted by specific incidents. In January of this year, a Southern California newspaper published a photo of the face and torso of a slain deputy sheriff. A week later CNN faced considerable criticism for a broadcast from a murder scene that showed the body of victim Ennis Cosby, son of entertainer Bill Cosby.

Supporters of these bills believe that the media have exploited crime and

Supporters of these bills believe that the media have exploited crime and death scenes with little or no respect for the dead or for other victims.

death scenes with little or no respect for the dead or for other victims, such as decedents' families. The organization Families and Friends of Murder Victims tells the California legislature that it's unconscionable that people "who are already suffering unimaginable pain are made to suffer further" through dissemination

of crime images it calls "not only unnecessary and damaging" but "obscene."

The California Broadcasters Association has written to the state assembly's judiciary committee opposing the California bills. "With the advent of

live crime scene coverage," argues CBA, "there is no possible way to predict if a murder will occur from a hostage situation or police chase." And on the issue of showing the victim, CBA says: "[T]here is no way to prevent such pictures in certain live broadcasts. Even in nightly news coverage the issue is obscure." Moreover, the CBA asks, "What about broadcasts and cable news channels that originate outside California?"

Both proposals will apparently have a difficult road to becoming law, and even if they do, constitutional challenges are certain. But media groups are concerned about a possible trend developing.

"Corrective legislation tends to be reactive and tends not to be well thought out," says Jane Kirtley, executive director for the Reporters' Committee for Freedom of the Press. The bills have no legal significance now, she says, and would likely be found unconstitutional as written. But, she adds, there is fear that "they could force restraint...intrude on editorial judgment"—particularly in a visual medium like television.

Both Michigan's and California's proposals would make exceptions for those with permission from the next of kin, or for those taking photos or displays for law enforcement. The Michigan proposal also exempts medical or scientific purposes. But there are no

Warner Bros. still tops

For the 11th consecutive season, Warner Bros. remains the top provider of shows to prime time. The studio will deliver 15 shows to the networks come fall, including four new series—*Veronica's Closet* and *Built to Last*, both for NBC; *Meego* for CBS and *Rewind* for Fox. On top of the fall orders, the company also received midseason orders for new shows *Hungry for Survival* from ABC and *You Send Me* from NBC. Columbia TriStar holds the top spot in terms of most new shows picked up for fall (8), but the company remains tied with Paramount/Viacom for second place overall with 13 new and returning shows. Rounding out the top five are 20th Century Fox (12 shows), and Disney (10). In terms of providing the greatest number of hours to prime time, 20th Century Fox is the leader (10.5 hours), followed by Columbia TriStar (9) and Warner Bros. (8). —LR

exceptions for news reporting or for educational or historical purposes, although the legislature's own analysis raises issues regarding free speech and free press rights—as well as possible conflicts between the Constitution's commerce clause and the proposal's restrictions on interstate sales of print or videos that include images of human remains in shipwrecks.

So, too, does California's legislative analysis question that state's proposal, offering that "at worst it could be argued that [the proposed law] creates a prior restraint of the press before the news even happens. At best [it] may create self-censorship by the media which victims may appreciate, but which could lessen the media's ability to provide information that serves the public's interest, no matter how diffi-

cult it is to see or watch."

It may also be that any such law amended to accommodate the Constitution would lose virtually all effectiveness. Although an amended version of the California proposal includes a "public figure" defense, it's not clear whether this would apply to people who involuntarily become public figures by virtue of the news-making incident depicted in the photo or video image. "If this is the case," says analyst Marc Carrel, "the bill may create no cause of action for anyone, celebrity or victim." ■

SYNDICATION MARKETPLACE

Going 'Wild'

Paramount Domestic Television has tapped veteran wildlife TV producer Thom Beers as senior producer of its upcoming weekly series, *Wild Things*. Beers most recently served as VP, supervising producer, Turner Original Productions, where he created and was executive producer of the monthly TBS series *Wild! Life Adventures*. *Wild Things*, which will feature real-life battles in the animal kingdom, is set for a fall premiere in more than 150 markets covering 95% of the country.

Enquiring clears

No doubt about it, scandal sells. MGM Worldwide Television has cleared its upcoming special *National Enquirer: 25 Years of Scandals* in more than 140 markets covering 86%

of the country and all top 40 markets. The first of two *National Enquirer* specials from MGM this year has a broadcast window of June 6-22. Stations on board for *Scandals* include WNYW(TV) New York, KCAL(TV) Los Angeles and WPRV-TV Chicago.

'Court' appointed

David Scott has joined the production team of *The People's Court* as an executive producer. Scott, a veteran daytime TV producer whose credits include *Rolonda*, *Donahue* and *Geraldo*, will oversee day-to-day production of the hour strip along with executive producer Stu Billett and co-executive producer/legal anchor Harvey Levin. *The People's Court*, with former New York mayor Ed Koch on the bench, is set for a fall debut on 132 stations covering 86% of the country.—CL

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 **EYEMARK**
Media Sales



Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen May 19-25

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 36	abc	CBS	NBC	FOX	U/PIN	WB	
	8.3/13	10.1/16	14.0/22	8.3/13	2.6/4	2.6/4	
MONDAY	8:00	38. David Blaine: Street Magic 7.6/12	21. Cosby 10.3/17	32. National Geographic Special 8.7/14		87. In the House 2.6/4	83. 7th Heaven 2.9/5 94. Buffy/Vampire Slayer 2.4/4
	8:30		29. Murphy Brown 9.2/15		30. Melrose Place 8.9/14	87. Mal & Eddie 2.8/4	
	9:00	32. ABC Monday Night Movie—Detention: Siege of Johnson 8.7/13	24. Cybill 10.1/15	2. NBC Monday Night Movie—The Odyssey, Part 2 16.7/26		91. Sparks 2.5/4	
	9:30		29. Ink 9.2/14			95. Goode Bhvr 2.3/3	
	10:00		20. Chicago Hope 10.9/17				
10:30							
TUESDAY	8:00	15. Roseanne 11.6/19	38. Promised Land 7.7/13	1. Mad About You 17.9/29	51. World's Scariest Police Chases 6.3/10	82. Moesha 3.0/5	85. In the House 2.7/4 91. Burning Zone 2.5/4
	8:30						
	9:00	4. Home Imprvmt 14.9/23	17. CBS Tuesday Movie—True Women, Part 2 11.1/17	6. Frasier 13.4/20	42. World's Scariest Police Shootouts 7.3/11		
	9:30	16. Drew Carey 11.2/17		5. Frasier 14.1/21			
	10:00	9. NYPD Blue 12.8/21		13. Dateline NBC 12.0/19			
10:30							
WEDNESDAY	8:00	12.2/20	8.3/14	8.9/15	9.4/16	4.4/7	2.7/5
	8:30	14. Daytime Emmy Awards 11.8/20	35. The Nanny 8.1/15	57. NewsRadio 5.5/10		81. The Sentinel 3.1/5	87. Sister, Sist 2.6/5
	9:00		35. The Nanny 8.1/14	54. Men Bhvg Badly 5.6/9	27. Beverly Hills, 90210 9.4/16		85. Steve Harvey 2.7/5
	9:30		34. CBS Wednesday Movie—Under Siege 8.3/14	22. Wings 10.2/16		54. Star Trek: Voyager 5.6/9	83. Jamie Foxx 2.9/5
	10:00	8. Barbara Walters Presents 13.0/22		19. Law & Order 11.0/18			87. Wayans Bro 2.6/4
10:30							
THURSDAY	8:00	5.7/10	7.2/13	13.1/23	5.5/9		
	8:30	69. High Incident 4.8/9	37. Diagnosis Murder 7.8/14	10. Friends 12.6/24	57. 1997 Essence Awards 5.5/9		
	9:00			12. 3rd Rock fr/Sun 12.2/21			
	9:30	71. Vital Signs 4.6/8	44. Moloney 6.9/11	3. Seinfeld 16.2/27			
	10:00	40. Turning Point 7.5/13	44. 48 Hours 6.9/12	7. Men Bhvg Badly 13.1/22			
10:30			11. ER 12.4/22				
FRIDAY	8:00	8.4/17	5.7/11	6.9/14	4.3/9		
	8:30	47. Family Matters 6.7/15	66. JAG 5.0/11	44. Unsolved Mysteries 6.9/15	78. Sliders 4.0/9		
	9:00	50. Boy Meets World 6.5/13					
	9:30	42. Sabrina/Witch 7.3/14	54. JAG 5.6/11	30. Dateline NBC 8.9/17	73. Millennium 4.5/9		
	10:00	40. Step by Step 7.5/14	48. Nash Bridges 6.6/13	66. Profiler 5.0/10			
10:30	17. 20/20 11.1/22						
SATURDAY	8:00	4.7/10	7.2/15	4.6/10	4.8/10		
	8:30	68. Saturday Night at the Movies—Straight Talk 4.9/11	62. Dr. Quinn, Medicine Woman 5.4/12	80. Dark Skies 3.3/8	69. Cops 4.8/11		
	9:00		48. Early Edition 6.6/13	64. NBC Saturday Night Movie—Star Trek VI: The Undiscovered Country 5.2/11	63. Cops 5.3/12		
	9:30				73. America's Most Wanted: AFB 4.5/9		
	10:00	76. Gun 4.2/9	26. Walker, Texas Ranger 9.6/20				
10:30							
SUNDAY	7:00	4.9/10	10.0/19	5.0/10	5.7/11		1.9/4
	7:30	79. Second Noah 3.5/8	27. 60 Minutes 9.4/20	53. Dateline NBC 6.0/13	76. Beyond Belief: Fact or Fiction? 4.2/9		99. Brotherly Lv 1.7/4
	8:00	71. Am Fun Hm Vid 4.6/9	25. Touched by an Angel 9.9/19	52. 3rd Rock fr/Sun 6.1/12	57. The Simpsons 5.5/11		98. Nick Freno 1.8/4
	8:30	57. Am Fun Hm Vid 5.5/11			65. King of the Hill 5.1/10		99. Parnt 'Hood 1.7/3
	9:00	57. Murder One: Chapters 13 & 14 5.5/10	22. CBS Sunday Movie—Thicker Than Blood 10.2/19	75. NBC Sunday Night Movie—Mr. Saturday Night 4.3/8	38. The X-Files 7.6/14		96. Steve Harvey 2.0/4
10:00						91. Unhap Ev Af 2.5/5	
10:30						96. Life w/Roger 2.0/4	
WEEK AVG	8.0/14	8.2/15	9.4/16	5.6/10	3.2/5	2.3/4	
STD AVG	9.2/15	9.6/16	10.5/18	7.7/13	3.2/5	2.6/4	

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Radio, Television Stocks

How They Did, How They're Likely To Do

This is one in a series of media commentaries from the Wall Street investment firm of Morgan Stanley that BROADCASTING & CABLE presents approximately once a month. This installment was written by Frank Bodenachak, broadcasting analyst.

Radio

The first quarter of 1997 was another record-setting period for radio, with total revenues up 11% (local up 9%, national up 19%) over the year-ago quarter. Radio is benefiting from industry consolidation resulting from the 1996 Telecommunications Act, which loosened ownership restrictions in a market to eight stations from four. Concentration of ownership within markets has enabled radio consolidators to offer advertisers a reach comparable to newspapers and TV. We believe radio may gain overall advertising share versus other media.

In our view, consolidation has also resulted in the professionalization of a former "Mom and Pop" industry, which has improved selling practices and heightened advertisers' awareness of the value of the medium. Notably, in the recent quarter aggressive consolidators demonstrated above-average revenue growth (Evergreen up 25%; CBS Radio, 18%; American Radio, 17%; Jacor, 15%, and Chancellor, 14%), while less aggressive acquirers showed slower growth (Emmis and Saga up 7% and 3%, respectively). Clear Channel's radio group and Cox Radio grew in line with the industry growth rate of 11% in the quarter.

We expect comparisons to become more modest over the rest of the year, and expect mid- to high-single-digit growth for the industry. While radio revenues were up 9% for April, radio pacsings as of May 10 are flat, with 88.2% sellout for May (versus 88.4% last year), and 61.6% sellout for June (versus 62.7%). Our polling of the 10 largest radio companies suggests that revenues for the second quarter should be up 7%-8%. We expect that operators that have undergone recent consolidation will continue to outpace industry growth rates.

We moved a number of our ratings from Neutral and Outperform to Strong Buy after the basket of stocks fell 27% in reaction—we believe overreaction—to several Justice Department inquiries last fall. Our top radio picks for 1997 as of December were Evergreen Media at \$26 (EVGM: \$39, Strong Buy, 1998 price target \$50) and Clear Channel at \$31 (CCU: \$49, Outperform, 1998 target \$60). Our latest top radio pick is Jacor (JCOR: \$33, Strong Buy, 1998 target \$45).

We continue to weight our ratings on radio companies toward Strong Buys and Outperforms even after the recent recovery in prices. We believe that the prospect of continued 7%-9% top-line growth for most radio companies, with 70% incremental margins, should result in EBITDA (earnings before interest, taxes, depreciation and amortization) growth of 15%. Improving EBITDA can then be used to pay down debt, make acquisitions, or buy back shares, resulting in 20%-25% per annum after-tax cash flow (cash earnings) growth for a number of stocks. We find this potential growth attractive relative to the valuations for the radio group, which trades at 18 times 1997 after-tax cash flow (ATCF) and 15 times 1998 ATCF. We might be more aggressive on dips, however, given the run-up in prices in the first quarter, and believe that selectivity among radio stocks is more important at current valuations.

Television

Television broadcasters logged revenue growth of only 2%-3% in first quarter '97, below 1996 full-year growth of 11%. We think TV advertising in 1996 benefited by as much as 5% from political and Olympics-related advertising.

Much of the lackluster first quarter growth can be explained by ratings slides at the major networks. Ratings in the 18-plus demographic are down 14% for ABC, down 10% for NBC, and flat for CBS, with Fox being the only network to show growth in viewership, up 9%. Other demographic segments show varying percentage changes, but similar trends. We believe that traditional network TV audiences are increasingly being eroded by cable networks and new networks such as UPN and The WB. However, for many reach-oriented advertisers, such as movie studios and telcos, broadcast TV is the medium of choice.

We expect TV revenue growth to improve to 7% in 1998, as TV broadcasters once again benefit from the Olympics (on CBS) and political advertising. Notably, we expect Univision to outpace the industry average by about three times for revenue growth and double for EBITDA growth, as the company benefits from a shift of advertising dollars to Spanish-language media. We expect that owners of independent stations or UPN/WB affiliates, such as Clear Channel, may also show above-industry rates of growth.

In 1996 we were neutral on the group of TV stocks, given audience fragmentation issues, increasing capital expenditures (as broadcasters upgrade to digital) and relatively high valuations. The exceptions—and our top picks for 1997 as of December—were Clear Channel at \$31 (CCU: \$49, Outperform, 1998 price target of \$60) and Belo at \$35 (BLC: \$39, Outperform, 1998 target of \$50). We chose Clear Channel (actually a hybrid TV, radio and now outdoor advertising company) given its ownership of Fox and UPN affiliates and higher-growth radio assets, its ability to make accretive acquisitions and its then-depressed valuation. We chose Belo because of its market dominance in 13 of its 16 TV markets, large and diversified TV portfolio, rapidly growing publishing cash flow and the potential for multiple expansion.

We note that valuations are beginning to look more compelling for the group and that growth of revenues and EBITDA may accelerate in 1998. We believe that over the long term, TV stations have many of the same free cash-flow characteristics as radio but will likely enjoy lower same-station revenue growth prospects (potentially outpacing radio stocks in even/political years and lagging in odd years) and modestly higher cost pressures over a five-year period.

We continue to like stocks with strong potential for above-average growth such as Univision (UVN: \$33, Outperform, 1998 target \$44), Clear Channel or Westinghouse (WX: \$17, Outperform, 1998 target \$25)—and undervalued names with long, successful track records, such as Belo. At current valuations, our top TV picks are Univision and Belo.

Changing Hands

*The week's tabulation
of station sales*

Proposed station trades

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

THIS WEEK:

TVs **\$0** **0**

Combos **\$5,123,027** **4**

FMs **\$4,450,000** **6**

AMs **\$1,080,001** **3**

Total **\$10,653,028** **13**

SO FAR IN 1997:

TVs **\$2,217,418,000** **49**

Combos **\$4,612,310,764** **142**

FMs **\$1,294,696,298** **172**

AMs **\$101,999,415** **95**

Total **\$8,226,824,477** **460**

SAME PERIOD IN 1996:

TVs **\$1,842,410,520** **43**

Combos **\$2,687,048,290** **153**

FMs **\$908,194,619** **161**

AMs **\$76,255,504** **73**

Total **\$5,513,909,933** **430**

Source: BROADCASTING & CABLE

COMBOS

KFNZ(AM)-KBEE-FM Salt Lake City

Price: \$2,873,027

Buyer: Citadel Broadcasting Co., Bigfork, Mont. (Lawrence R. Wilson, president/19.1% owner; ABRY Broadcast Partners II LP, 37.2% owner); KAPN(AM) (formerly KCNR)-KUBL-FM Salt Lake City, KBER-FM Ogden/Salt Lake City and KENZ(FM) Orem/Salt Lake City. Citadel owns/is buying 47 FMs and 22 AMs.

Seller: Price Broadcasting Co., Salt Lake City (Martin G. Peterson??, president); no other broadcast interests

Facilities: AM: 1320 khz, 50 kw day, 200 w night; FM: 98.7 mhz, 40 kw, ant. 2,932 ft.

Formats: AM: contemporary lifestyle; FM: AC

KKON(AM)-KAQY(FM) Kealahou and CP for KAOE-FM Hilo, Hawaii

Price: \$1 million

Buyer: Big Island Radio LP, Honolulu (ASA Corp. general partner; Paul I. de Ville, president); is buying KIPA(AM)-KHUI(FM) and KPVS(FM) Hilo and KLUA(FM) Kailua-Kona, Hawaii

Seller: Visionary Related Entertainment Inc., Santa Rosa, Calif. (John Detz Jr., president); owns KDLX-FM Makawao and KAOI(AM) Kihei-KAOI-FM Wailuku/Maui, Hawaii; is selling KGMZ

(FM) Aiea/Honolulu

Facilities: AM: 790 khz, 5 kw; FM: 101.5 mhz; 6 kw; ant. 2,052 ft.

Formats: AM: news/talk; FM: AOR

WITS(AM)-WYMR(FM) Sebring, Fla.

Price: \$700,000

Buyer: Jacor Communications Inc., Cincinnati (Randy Michaels, CEO; Zell/Chilmark Fund LP, 70% owner); owns WJCM(AM) Sebring. Jacor owns/is buying 84 FMs and 49 AMs.

Seller: Outback Broadcasters Inc., Avon Park, Fla. (Peggy A. Dennis, president); no other broadcast interests

Facilities: AM: 1340 khz, 1 kw; FM: 105.5 mhz, 3 kw, ant. 178

Formats: AM: big band; FM: oldies

KOWS(FM) (formerly KHSP-FM) Ashdown, Ark., and KHSP(AM) Texarkana, Tex.

Price: \$550,000 cash (\$500,000 for FM; \$50,000 for AM)

Buyer: Basso Broadcasting Inc., New Boston, Tex. (Louis Michael Basso III, president/51% owner); owns KCAR(AM)-KGAP(FM) Clarksville, Tex. Louis Basso owns KEWL(FM) New Boston.

Seller: Beat of His Heart Broadcasting Inc., Texarkana, Tex. (George Lavender, president)

Facilities: FM: 103.9 mhz, 2.65 kw, ant. 354 ft.; AM: 1400 khz, 1 kw

Formats: AM: news/talk; FM: AC

RADIO: FM

WAAV-FM Leland/Wilmington, N.C.

Price: \$1.6 million

Buyer: Cumulus Media LLC, Chicago (William M. Bungeroth, president; State of Wisconsin Investment Board, 38.4% nonvoting owner; NationsBank Capital Corp., 25.6% nonvoting owner); is buying WAAV(AM) Leland; WGUS(AM)-WEKL(FM) Augusta, WRXR(FM) Aiken, S.C./Augusta and WUUS(FM) Martinez/Augusta, Ga.; WOGB(FM) Kaukauna/Green Bay, WOSH(AM)-WVBO(FM), WUSW(FM) Oshkosh and WNAM(AM) Neenah-Menasha/Oshkosh, Wis., and KLUR(FM) and KQXC(FM) Wichita Falls and KYII(FM) Burkburnett/Wichita Falls, Tex. Bungeroth has interest in WPNT-FM Chicago, which is being sold.

Seller: DLM Communications Inc., Wilmington, N.C.

Facilities: 980 khz, 5 kw

Format: News/talk

WIRE(FM) Lebanon/Indianapolis, Ind.

Price: \$1.2 million

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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

Buyer: IBL LLC, Indianapolis (William G. Mays, member/51% owner); owns WGGR(FM) Greenwood, Ind. Mays owns 49% of WHHH(FM) Indianapolis.
Seller: Boone County Broadcasters Inc., Lebanon (John R. Dotas, president); no other broadcast interests
Facilities: 100.9 mhz, 3 kw, ant. 300 ft.
Format: Country

KHME(FM) Winona, Minn.

Price: \$920,000

Buyer: Marathon Media III LP, Chicago (Bruce Buzil, manager/96% owner); owns KVIK(FM) Decorah, Iowa, and KHTW(FM) (formerly KSOE) Caledonia and KQYB(FM) Spring Grove, Minn.; is buying WATK(AM)-WRLO-FM Antigo, Wis.

Seller: Home Broadcast Co., Winona (L.F. Baechler, principal)

Facilities: 101.1 mhz, 6 kw, ant. 350 ft.

Format: Lite AC

KOQL(FM) Columbia, Mo.

Price: \$650,000 plus assumption of notes

Buyer: Ft. Smith FM Inc., Columbia (Alan M. Germond, CEO/90% owner). Germond owns 83% of KPLA(FM) Columbia; 60% of KFRU(AM) Columbia; 31.2% of KBXR(FM) Ashland, Mo.
Seller: Truman Broadcasting Inc.,

Rocheport, Mo. (John E. Ott, principal)

Facilities: 102.3 mhz, 6 kw, 420 ft.

Format: Oldies

WXET(FM) (formerly WKJR)

Arcola/Mattoon, Ill.

Price: \$80,000

Buyer: Premier Broadcasting Inc., Effingham, Ill. (T. David Ring, president/owner); owns WXF(FM) Effingham; has LMA with WKJT(FM) Teutopolis, Ill.

Seller: Superior Broadcasting Inc., Sullivan, Ill. (James N. Martin Jr., president); no other broadcast interests

Facilities: 107.9 mhz, 9.5 kw, 525 ft.

Format: Country

WHPL(FM) West Lafayette, Ind.

Price: Donation

Buyer: Moody Bible Institute of Chicago, Chicago (Joseph M. Stowell, president; Robert C. Neff, VP, broadcasting); owns WIWC(FM) Kokomo, Ind. Moody owns/is acquiring 21 FMs and five AMs; has applied to build 13 more FMs

Seller: Von Tobel Foundation Inc., Valparaiso, Ind. (Paul J. Von Tobel III, president); no other broadcast interests

Facilities: 89.9 mhz, 100 w, ant. 328 ft.

Format: Religion

RADIO: AM

WLLE(AM) Raleigh/Durham, N.C.

Price: \$575,000

Buyer: Mortenson Broadcasting Co. Inc., Lexington, Ky. (Jack M. Mortenson, president/owner); owns WCLY (AM) Raleigh/Durham. Mortenson owns/is buying 10 AMs and two FMs.

Seller: Special Markets Media Inc., Raleigh (Henry Monroe, principal); no other broadcast interests

Facilities: 570 khz, 500 w

Format: R&B

WMSA(AM) Massena, N.Y.

Price: \$475,000

Buyer: Community Broadcasting LLC, Brownville, N.Y. (Brownville Specialty Paper Products, owner; F. Eugene Rood, president); no other broadcast interests

Seller: Forever of NY LLC, Augusta, Ga. (Kerby E. Confer, principal);

owns WYRD(AM)-WFBC-FM Greenville and WORD(AM) Spartanburg, S.C.; is selling WKRF(FM) Tobyhanna, Pa.; has TBA with WSPA-AM-FM Spartanburg. Confer also has interests in

WBVR-FM Bowling Green, WVVR(FM) Hopkinsville, WSJP(AM)-WFGE(FM) and KNBS(AM) Murray and WRUS(AM) Russellville, all Ky.; WODZ-AM-FM Rome, WIBX(AM)-WLZW(FM), WFRG-FM and WRUN(AM) Utica and WTNV(AM)-WCIZ-FM and WCIZ(AM)-WFRY-FM Watertown, all N.Y.; WYRX(FM) Lima and WZOQ (FM) Wapakoneta, Ohio; WFBG(AM)-WFGY(FM) Altoona and WFGI(FM) State College, Pa.; WGFG-FM Branchville and WIGL-FM Orangeburg, S.C.; company that has TBA with WNGO(AM)-WBLN(FM) Mayfield, Ky.

Facilities: 1340 khz, 1 kw

Format: AC

KREH(AM) Oakdale, La.

Price: \$30,000

Buyer: Jeffrey N. Eustis, Stanford, Calif.

Seller: Carol M. Skaggs, Oakdale; no other broadcast interests

Facilities: 900 khz, 250 w day

Format: Oldies

WALD(AM) Walterboro, S.C.

Price: \$1

Buyer: Frankie Greene, Charleston, S.C.

Seller: Holliday Communications Inc., Walterboro (Sherrie Smith, president); no other broadcast interests

Facilities: 1080 khz, 2.5 kw day

Format: Dark

—Compiled by Elizabeth A. Rathbun

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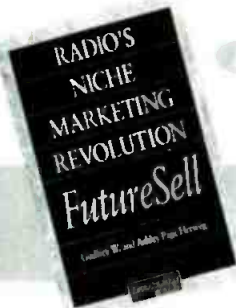
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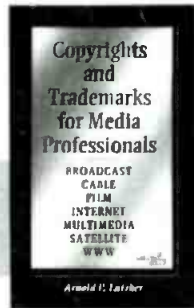
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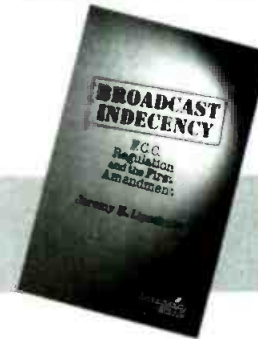
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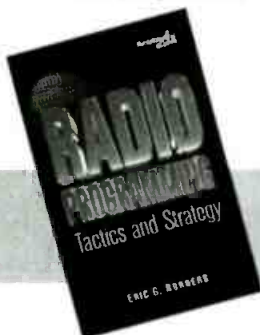
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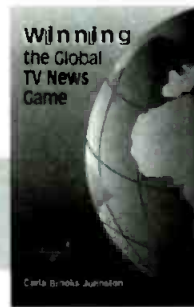


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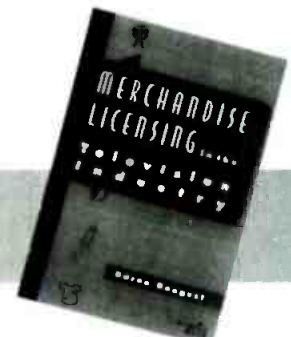
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Paxson picks up four in Florida

\$33 million purchase of 2 AMs, 2 FM's raises portfolio in state to 43 radios

Radio

By Donna Petrozello

Lowell "Bud" Paxson raised his Florida radio holdings to 43 stations with his announcement last week of the purchase of two FM's and two AM's serving West Palm Beach from American Radio Systems for an estimated \$33 million.

Paxson Communications is buying WOLL(FM), WBZT(AM) and WEAT(AM), all West Palm Beach, and WKGR(FM) Fort Pierce, Fla., from ARS (subject to FCC approval). Ownership of classic rock WKGR and oldies WOLL gives Paxson an edge with rock listeners in a broad demographic. Meanwhile, Paxson is expected to add newscasts and sports programming from the group's Florida Radio Network at WBZT and WEAT.

The deal, facilitated by broker Dick Blackburn of Blackburn & Co., takes ARS out of radio ownership in Florida.

Paxson's lock on West Palm Beach

strengthens the group's standing as Florida's leading radio owner. Along with the Florida properties, Paxson also owns four radio stations serving Cookeville, Tenn., five additional radio networks and more than 500 billboard faces. Paxson also owns 53 television stations in large and mid-size markets.

Cox also buys four

In other deals last week, Cox Radio purchased four radio stations serving the Birmingham, Ala., market, giving it control over two signals targeted to urban audiences. One broker estimated Cox's total purchase price at between \$14 million and \$18 million, although Cox did not disclose the value of the two deals.

The first is for gospel WAGG(AM) and



Bud Paxson, who likes the Sunshine State, bought four stations in West Palm Beach.

urban contemporary WENN-FM from Booker T. Washington Broadcasting Service. The second is for urban contemporary WBHK(FM) Warrior, Ala., and contemporary hits WBHU(FM) Tuscaloosa, Ala., from Cecil Hefel and Carl Parmer's co-owned H&P Radio. H&P paid \$6 million last September for WBHK and \$2.8 million last July in a multi-station acquisition deal that included WBHU.

The two buys give Cox seven stations serving the larger Birmingham market (it already operates oldies WODL(FM) and country simulcast WZZK-AM-FM). Nationwide, Cox owns 28 FM and 15 AM stations in 12 markets. Cox Radio's same-station broadcast cash flow totaled \$40.3 million in 1996, according to company reports. ■

R I D I N G G A I N

Radio revenue continues rise

Combined local and national radio ad revenue gained an average 9% in April 1997 over April 1996, marking the 56th consecutive month of revenue gains, according to a 100-market survey compiled by the Radio Advertising Bureau. Separately, national revenue rose an average 15% over last year, and local revenue increased by an average 8%.

Combined revenue for the first four months of 1997 paced an average 11% ahead of the same period last year. Separately, national revenue outpaced local for the year to date, rising an average 18% January through April compared with local's average 9% gain.

Regionally, stations in the Southwest showed the steepest gains in national revenue for April, averaging 41%. Southwest stations also showed the best gains in local revenue, up an average 11%.

On a year-to-date basis, national and local revenue increases were best in the Southwest, with national rev-

enue up an average 28% and local up an average 11%.

Gary Fries, RAB president, says, "Solid increases in April revenue indicates that radio should continue its strong growth pattern well into 1997."

For Eyes ad ousted in D.C.

At least four Washington radio stations chose not to air a commercial depicting a sex scene between a man and woman that ended with the comment "it's half on," alluding to a condom. After the comment, the ad continues with the message that "half off is a lotta off," referring to price discounts on merchandise sold by For Eyes Optical, a Washington optical retailer. Ad agency DeVito-Verdi of New York, which distributed the spot, says the ad "carries an important public service message" that "safe sex should be practiced accurately."

However, WGAY(FM), WRQX(FM), WASH(FM) and WMZQ-FM declined to air the spot. Randy James, WRQX operations manager/program direc-

tor, says there is "just too much implication of sex" in the ad, particularly in the context of WRQX's core audience of women 25-54. "You can be funny and creative without going to the standard sex line all the time. Why go there?" James says his station is running alternative For Eyes commercials.

RAB rolls out results jingles

In its continuing effort to promote radio's effectiveness at getting results for advertisers, the Radio Advertising Bureau has produced a CD of broadcast-quality jingles on the "radio gets results" theme. A copy of the CD was mailed to every commercial radio station in the U.S. last week. RAB President Gary Fries is asking stations to air the jingles with locally produced advertiser testimonials "in high-profile dayparts." The RAB also is working to collect and document 1,000 "radio success stories" and testimonials to radio's effectiveness from advertisers nationwide, Fries says.—DP

RADIO 97 Mercury Awards

WARM UP TO
RADIO'S HOT SPOTS

On June 30, *Broadcasting & Cable* profiles the 1997 \$250,000 Radio-Mercury Awards, which honor the year's best radio commercials in the categories of humor, music and sound design, station produced, non-humor, Hispanic and public service excellence. Winners are selected by The Radio Creative Fund's panel of judges — an elite group representing the advertising agency and radio station communities.

Radio-Mercury Award finalists will be announced in mid-May, with winners announced on June 11 at the Radio-Mercury Awards sixth annual gala at New York's Waldorf-Astoria Hotel.

Broadcasting & Cable's special look at the Radio-Mercury Awards is the perfect opportunity to congratulate advertising agencies, clients, and radio stations for outstanding radio advertising creative. Your message in this must-read Radio Mercury Issue will congratulate the nominees, the winners and the radio industry at large, as well as reach 35,000 leading decisionmakers in the advertising and broadcasting community.

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Special Report: 1997 Radio Mercury Awards

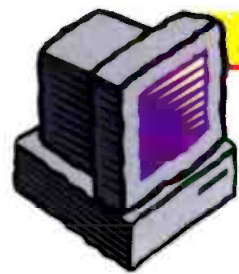
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Games, music, comedy, drama and more beckon TV watchers to the PC, although there is little evidence that couch potatoes are becoming mouse potatoes in great numbers. In this special report, *BROADCASTING & CABLE* takes a look at what's online to tempt the viewers.

THAT'S Inter^{net}tainment



Michael Biegel

By Richard Tedesco

The World Wide Web continues to search for its identity as an alternative entertainment medium, and for the keys to converting TV viewers into Web watchers.

With game shows *Jeopardy* and *Wheel of Fortune* among TV's top-rated syndicated shows, there appears to be an audience ripe for wooing to the interactive contests that proliferate on the Web. In fact, Sony's Station site features interactive versions of both games.

If video rentals are an indication, adult entertainment is another entry point for online entertainers. There are even Cyber-serials to attract the daytime drama fan.

There is some evidence that games, music, comedy and cyber-drama are attracting an audience of regulars willing to yield some

of their TV time to the emerging entertainment medium.

A Nielsen Media Research study for America Online earlier this year indicates that viewers in AOL households typically watch 15% less television in a day than the total U.S. average. Not surprisingly, online services AOL and Microsoft Network are following TV models in packaging content for subscribers.

"One of the things that people tend to trade off for being online is watching TV," says Seema Chadray, analyst in the entertainment and technology strategies group at Forrester Research, Cambridge, Mass.

Just don't mess with their favorite shows. Total Entertainment Network notes that its online activity falls off while *The X-Files*

is airing each Sunday, with usage going back up after the program ends. The good news is that there is definitely a confluence between those respective audiences, with *The X-Files* among the most popular TV sites online, drawing 500,000 visitors per month.

But online's biggest draw so far has been gaming and adult entertainment.

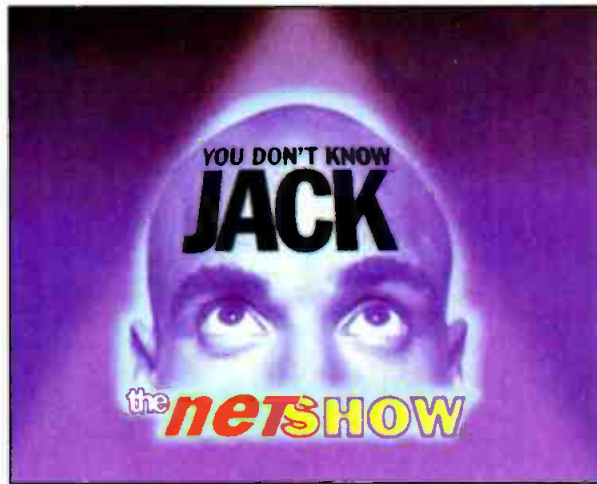
Forrester figures that pay-per-play online gaming revenue will hit \$51 million this year, with ad-supported services drawing another \$65 million. And adult content is certain to surpass the \$50 million that it attracted last year, according to Forrester research.

"Nothing has been remarkably successful—with the exception of online gaming—for capturing consumer attention for any length of time," Chadray says.

Yet Forrester does not see a bright future for pay-per-play/subscription game services. Such services are retrenching, in search of a profitable business model: Mpath Interactive dropped its \$19.95 monthly fee earlier this year to create a free zone for its gamers, and TEN recently slashed its flat-rate subscription to \$19.95 monthly from \$29.95. TEN subs also can sign up for \$9.95 for five hours monthly, and \$1.95 for each additional hour; Mpath has an annual premium subscription package of \$29.95.

"We've tried to set up almost TV-like programming where you have something in the role-playing, strategy and action genres. Then it's a matter of [which games will] be hits," says Greg Harper, TEN vice president of business development. He estimates that the service has more than 30,000 subscribers.

Another site for which TV is the model is the irreverent, wise-cracking environment created by Berkeley Systems around its popular *You Don't Know Jack* quiz show. *Jack* used TV game shows as a launch pad for a "show" featuring tongue-in-cheek multiple-choice queries accompanied by a disembodied commentator/quizmaster that razzes players when they lose. Between rounds, players sit through ads—



Game site *You Don't Know Jack*, which draws 170,000 players per month, is a spoof of TV game shows.

nine per game. Berkeley's sponsors include 7-Up, Saucony and Fox Pictures, which is currently plugging the movie, "Speed 2."

You Don't Know Jack draws 170,000 players per month, according to Chris Deyo, Berkeley's vice president of marketing. A sports version of the show was recently introduced, and a word game, *Acrophobia*, is scheduled to debut this summer. "What we're really trying to do is to provide breakthrough entertainment on the Internet," Deyo says.

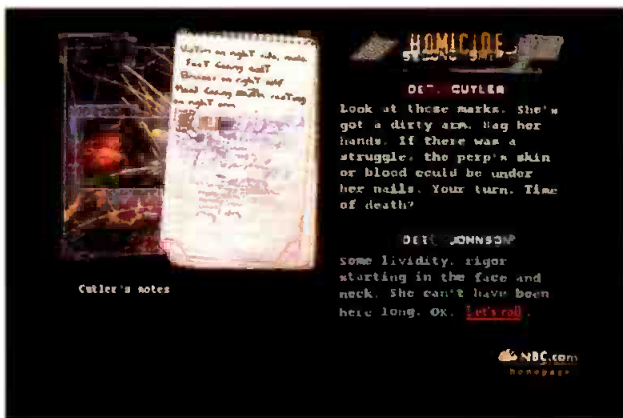
Of course, that's the professed mission of virtually every programmer on the Internet. TV networks present content for each of their major shows, and they are becoming increasingly creative in attempts to bring on-air audiences to the Web. Notable recent examples are NBC's fresh online content for *The Pretender* and *Homicide*.

For the next 12 weeks—leading into the fall season—*Pretender* fans can enlist with the agents of the sinister Centre to track down Jarod, the series' prodigy/protagonist. Before the end of last season, NBC launched *Homicide* on its site to allow users to get their hands dirty solving crimes, sorting through crime scene photos and witness interviews, with a set of detectives not featured on the show.

"We created a whole new story line with another set of actors that it's separate from the TV series," says Edmund Sanctis, senior vice president and general manager of NBC digital productions. "It isn't just porting over the content and putting it on the Internet."

Sanctis says this is the start of a strategy in which NBC is considering a few of its sitcoms for similar treatment.

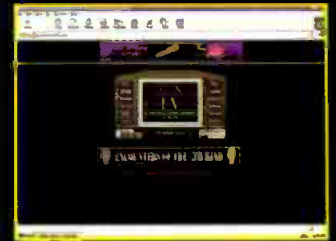
Warner Bros. is taking an unusual tack online with *The People's Court* in the coming season, giving viewers a chance to interact with the show through the Internet. Three-minute summaries of crucial segments summarizing each case will be streamed online the evening before the



NBC's 'Homicide' site, based on the prime time show, allows users to participate in solving crimes.

SITSEEBING

VARIETY



Alternative Entertainment Network: www.aentv.com
Owner/operator: Drew Cummings Productions/ Drew Cummings
Phone: (818) 986-6725
Launch: May 1996
A/V streaming: Yes
Business model: One of 1,500 Doubleclick advertising sites
For information: The Glenn Schwartz Co., (310) 277-2770; lafflak@aol.com

AEN-TV is a five-star domain with amazing, quality programming (including CBS-censored *Smother's Brothers* episodes, 750 hours of Movietone News, broadcast-quality drama, live comedy from the Improv) presented with bleeding-edge streamed audio and video that is easy to use and actually works. It is no surprise that the site was created by an ex-TV producer.



The Palace: www.thepalace.com
Owner/operator: The Palace Inc./Mike Maertz
Phone: (503) 626-7575
Launch: July 1996
A/V streaming: Yes
Business model: Company sells software to users and allows unlimited access
For information: KVO, Will Ludlam, (503) 221-1551; wil_ludlam@kvo.com

This palace has more than 100,000 lavish virtual rooms, most created by its inhabitants using proprietary software. Cyber guests congregate in public lobbies, multiplayer game arenas and an event auditorium—"The Palace Presents"—with audio and video for live performances. Everywhere, onliners (the average number is 1,500) can talk to each other.



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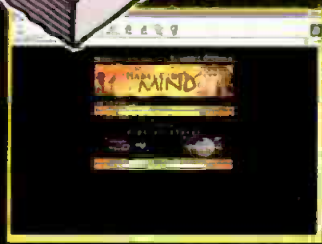
Today, DreamWorks SKG is using IBM Digital Library in the production of all its animated features. So what are you waiting for? See how you can get more from your assets in a digital world at www.ibm.com/solutions. Or call [1 800 IBM-2468](tel:1800IBM2468), ext. [JA131](tel:JA131).



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SITSEEEING
DRAMA



Madeleine's Mind:
www.madmind.com

Owner/operator: Digital Planet
Phone: (310) 287-3636
Launch: May 1996

A/V streaming: Audio only

Business model: Sponsorship (Universal and Intel); commercial break-aways during downloads; product placement of sponsors' products

For information: Killer App Communications, Jennifer Kennedy (213) 938-8760; jkennedy@kappcom.com

Madeleine is a woman with the highest level of biotech secrets sought by evil, greedy government and corporate forces. The episodic tale is told with dramatic animation and some music, sound effects and dialogue. Occasional technical problems and too-short episodes don't obscure the strong concept and execution.



Polaroid Place 2:

www.foxworld.com

Owner/operator: Fox Broadcasting Co., Polaroid Corp./Cindy Hauser
Phone: FBC (310) 369-1422/Polaroid (617) 386-6481

Launch: Polaroid Place 1, May 1996; Polaroid Place 2, May 1997

A/V streaming: No

Business model: Promotional site for FBC and Polaroid

For information: FBC's Cindy Ronzoni (310) 369-3776; cindy@foxinc.com

Of the 100-plus Webisodic sites, this effort is a stylish high-end example of the genre, with a cast of eight twentysomethings struggling to make it in Tinsel City. The multiple storylines are told in text with color photos. Some streaming audio and video would help.



Madeleine's Mind is a cyber-thriller serial for which MCA has an option on TV and film rights.

episode airs, and viewers will be able to vote and write comments about each case. Some of those "verdicts" will be used on air. "It gives them the ability to participate in the content of the show," says Jim Moloshok, senior vice president of Warner Bros. Television.

Warner also has begun to stream five-minute clips each week on its *Babylon 5* site from a half-hour behind-the-scenes look at the series that it will air when its next season commences.

Columbia Tri-Star/Sony recently created an area for *Mad About You* online where visitors can guide the expectant Buchman couple's dog Murray through the streets of New York in

"Murray's Mad Dash" to help get Paul to the hospital. A "bible," background developed by the series' script writers about the characters, also is on the site.

Aside from those departures from form, content residing on network Websites is deposited as much more staid promotional material—content about as compelling as the average cyber-serial.

Cyber-serials have been viewed as the Internet's answer to TV, but they haven't taken off as expected. American Cybercast, which touted itself as an online network, founded into bankruptcy earlier this year.

Cyber-serials are in their infancy, but productions such as the audio-rich *Madeleine's Mind* from Digital Planet and *The Spot* from American Cybercast have a following. The new Alternative Entertainment Network also offers a collage of cyber-serial content of text and still images. At least one entry in that field, a cyber-thriller called *Techno 3* from New York-based Pearl Entertainment, may find a video afterlife with HBO Independent Productions, which is scripting a TV pilot.

AOL also wants to translate its content to TV. It will launch four new content areas, including a new entertainment "channel," this fall. The premiere piece is *Beggars and Choosers*, from Brandon Tartikoff's H. Beale Co., one of as

Web-TV's greatest hits

Web-TV Networks Inc., the company that launched a gazillion Internet sites onto U.S. TV screens late last year, provides a preview of how couch potatoes will be different from the mouse potatoes who use their PCs for access. Tracking aggregate use (but not individual use), the new service has learned a great deal in the past six months. People relate to Web-TV as an extension of their TV viewing experience, rather than as another use for their computers, says company President Steve Perlman: "They tell us they want to be able to relax in front of the TV with family members so everybody can participate, rather than duplicate the intense, isolated experience of computing at work."

The most recent numbers show a heavy use of Web-TV for communicating as well as Web surfing. On the average, subscribers use the system for: e-mail (47%), interactive chat (39%), hobbies and personal activities (25%), to play games (31%), to engage in financial activities (28%) and to access information, mostly about entertainment (15%).

However, entertainment is the primary reason Web-TV viewers cite for using the system. "Even though 32% of our customers have a PC and 14% are already online, they tell us that what they like best about it is that it enhances their TV viewing experience," Perlman says.

The most frequently visited Website is that of The Discovery Channel (www.discovery.com) with Web-TV users accounting for 10% of all the hits on this very popular site. Similarly, of the 500 user sources (such as AOL or Internet service providers), Web-TV is fourth in the number of visitors it brings to E! Online (www.eonline.com). Other popular destinations for Web-TVers are Barbie (www.barbie.com), Hot Wheels (www.hot-wheels.com), and TV Guide (www.tvguide.com).



The Discovery Channel is the most frequently visited site for users of Web-TV.

—JVT

RealVideo site guide

Netsite: <http://www.timecast.com/videoguide.html>



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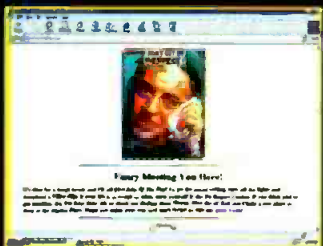
COMEDY

**Comedy Central:****www.comedycentral.com****Owner/operator:**

Partners Time Warner Entertainment and Viacom/Larry Lieberman

Phone: (212) 767-8600**Launch:** June 1995**A/V streaming:** Yes**Business model:** Promotional site with original content**For information:** Joe Lyons (212) 767-8600; jlyons@comcentral.com

A consistently well-executed site, Comedy Central has a good mix of promotional matter, original material linked to its shows and content designed exclusively for the 'Net. An irreverent treatment of daily headlines, animated games, show-based games, contests, quizzes and jokes is presented with lively Java and lots of audio and video.

**Rodney Dangerfield:****www.rodney.com****Owner/operator:** Rodney Dangerfield Entertainment/Rodney and Joan Dangerfield**Phone:** (310) 854-3092**Launch:** April 1995**A/V streaming:** Audio, downloadable videos (streaming on July 1)**Business model:** Promotional site with original content**For information:** Dangerfield Entertainment's Tina Cummings (310) 854-3092; tina@jungleroses.com

This is one of the best celebrity home pages on the 'Net. Look at the Joke of the Day, download videos and listen to a hilarious audio clip from his new album, "La Contessa." There's a lot offered. Personal photos with clever captions make this a particularly intimate and pleasurable site.

many as four episodic dramas that may debut on AOL this fall. The property, a behind-the-scenes drama about a fledgling TV network, is in development for both AOL and Showtime.

Scott Zakarin, head of AOL's as yet unnamed entertainment channel, encourages comparisons to the other medium. "Now that the Internet is catching up to TV, we are going to be doing something close to TV," he says, adding, "it will only be a short time until it's one box." AOL hopes to include audio and video in its episodic content.

So far, there's no danger that anyone will confuse the content from the PC box with what's on the other one. Zakarin's Lightspeed Media, acquired by AOL, was successful in creating *The Spot*, a Generation-X cyber-soap. It had much less success with *GrapeJam*, a cyber-sitcom about a reunited college comedy troupe doing improv comedy online. "It was evolution," Zakarin says of *GrapeJam*. "This is revolution."

But the appeal of cyber-serials in their text-heavy form is limited, according to some observers. "It's appealing to the higher end of the spectrum that might enjoy reading it, but it doesn't appeal to the lowest common denom-

inator," says Dan Amdur, analyst for The Yankee Group.

Charlie Fink, senior vice president-CEO, Greenhouse Networks, AOL's in-house development arm, figures AOL's ability to develop online communities of interest around its original properties is key: "Content is why they show up. Community is why they stay. If it were just about multimedia, TV would have kicked our ass a long time ago."

Nevertheless, producing content enhanced with multimedia is the direction in which AOL and MSN are moving. One of MSN's brightest features is a daily, updated news send-up called *Second City Naked News*, featuring streamed RealAudio content with gag animation around news anchors who appear naked from the waist up. "We're not reinventing television. This is interactive entertainment. It's got to be designed for the medium," says Matti Leshem, one of *Second City's* creators at Cobalt Moon, based in Santa Monica, Calif.

Next on MSN is *This Is Not A Test*, which will feature a weekly live half-hour of comedy from New York's Catch A Rising Star club. Still images will be refreshed every 15 to 30

Net versus set: battle for the box

Is the Internet taking people away from their TV sets?

It's an assumption that some executives in the industry are leaping to this season because of a drop in the level of homes using television (HUT), with a more alarming drop in TV usage by viewers in target demographics for advertisers.

And some network executives say that Nielsen Media Research officials have told them that Nielsen believes Internet usage is responsible for some of the drop in TV viewing.

However, a Nielsen spokesman strongly denies that the research company has told any of its clients that the Internet—or any use of personal computers in the home—is taking people away from the tube. There is simply no direct evidence to make such a claim, the spokesman says.

However, there does appear to be at least some circumstantial evidence leading to the belief that computer usage is growing at the expense of TV viewing. Last February, Nielsen issued a report based on a sample of homes that subscribe to America On Line that shows that TV viewing in those homes is lower.

That study indicates that TV viewers in households subscribing to AOL spend 15% less time watching TV than viewers in the average U.S. TV household. The study also shows that the disparity is much bigger during daytime hours (weekdays between 10 a.m. and 4 p.m.) when TV viewing in AOL homes is 32% less than in the average TV household. In prime time, however, the difference is much smaller, with only a 4% disparity in the AOL homes, according to the study.

But the report does not say that the lower viewing level is directly the result of Internet usage. "There's no direct evidence of that yet, although we are working on it," says a Nielsen spokesman, who says there are plans to study personal computer and Internet usage within peplemeter homes. Nielsen will start reporting that data in September.

Separately, Nielsen is impaneling a sample of personal computer homes (outside the peplemeter sample) to study PC and Internet usage. This season, overall HUT levels in prime time are down 1% to 60.1%. Viewing levels among 18-34-year-olds are down 5% and viewing levels among 18-49-year-olds is down 3%.

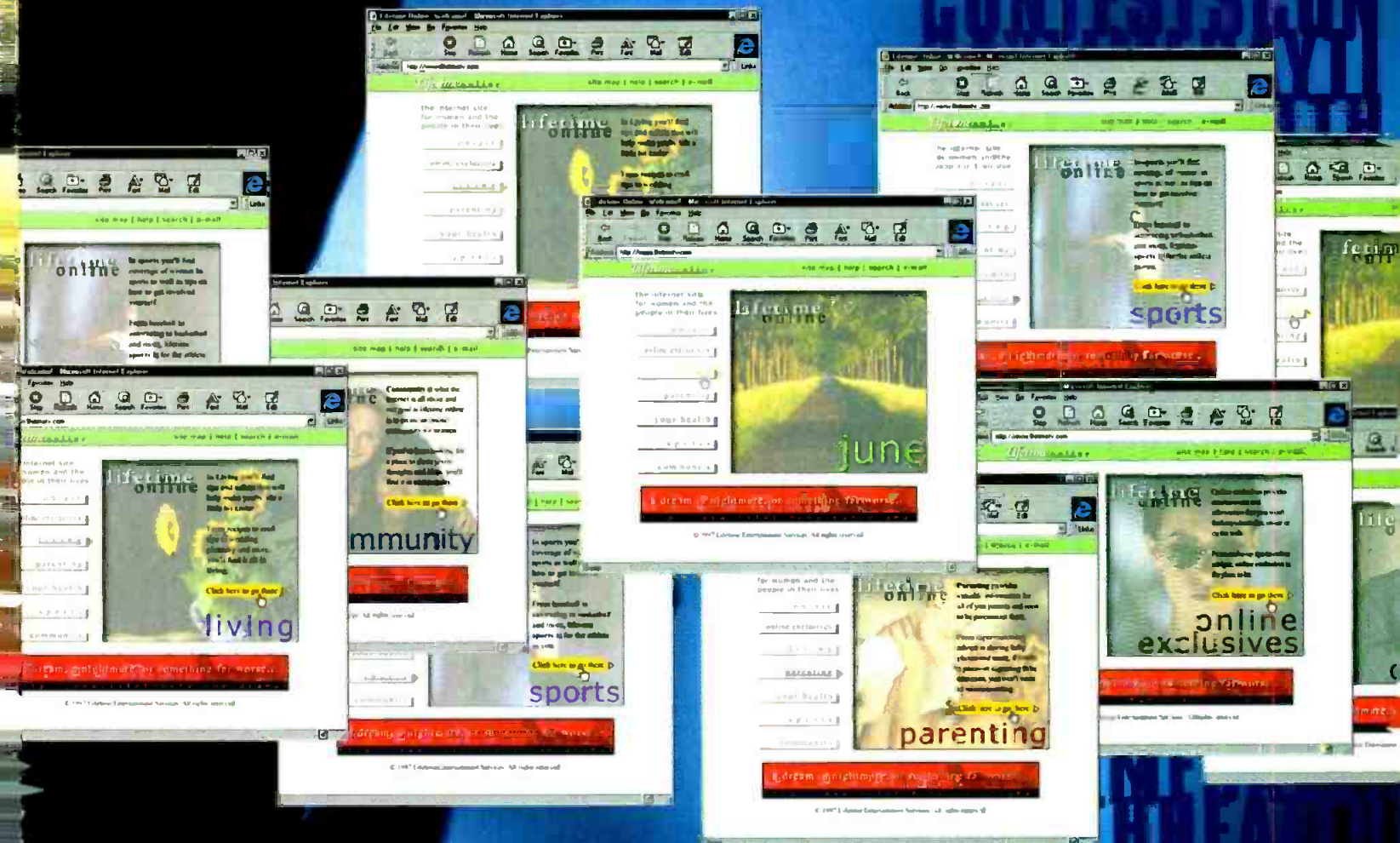
More than 700 homes have already been impaneled for the new Internet/PC measurement service, and Nielsen hopes to have 10,000 homes in the sample by early next year. Instead of meters, homes in the sample have special software installed in PCs to collect data.

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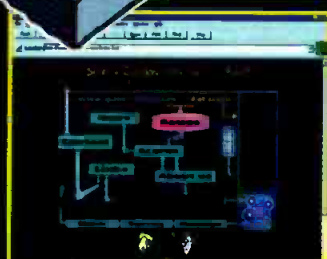
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GAMES



Game-land: www.game-land.com

Owner/operator: Tekna Interactive/
Christopher Hunter

Phone: (804) 775-2345

Launch: August 1996

A/V streaming: Audio

Business model: Used as promotion for site and game-development business; clients include Sega, Eskimo Pie, Creative Labs

For information: Tekna Interactive's Christopher Hunter (804) 775-2345; games@game-land.com

The home-page alone is worth looking at, with its weirdly fascinating animated mechanism that ticks and clicks. The unique games are designed with interesting graphics ranging from the simple to the mind-bending. Most important is the community of competitors developed by the announcement of high scorers, and e-mail contact between players.



Gemstone III: access only through AOL and Compuserve; scheduled to launch on Internet in June

Owner/operator:

Simutronics/David Whatley

Phone: (301) 670-7935

Launch: January 1990

A/V streaming: Text only

Business model: Charges players by the hour; split between online service and Simutronics

For information: Simutronics' Melissa Whatley (301) 670-7935; melissa@simutronics.com

Hard to believe, but the most popular online multiplayer game is all text—no graphics, sound or video. As many as 3,000 players log on simultaneously, playing roles such as warriors, wizards, thieves and elves seeking adventure in a fantasy environment, while chatting up a storm.

seconds, but audio content in the show also will trigger graphics through Macromedia Shockwave. And randomly accessible content includes politically incorrect—and often blue—bits such as conversations overheard in the Bugged White House area.

"We really believe the online space is going to be dominated by online portal networks," says Bob Bejan, MSN executive producer, who says MSN has consciously "raised the bar on multimedia online."

Other content on MSN's dozen "channels" includes On Air, a weekly show of live performances by alternative rock bands, featuring video streaming, and Hard Rock Live on MSN, an online companion to the VH1 series.

Live music online is the closest the Internet has come to television. A new service, *JamTV*, is streaming live concerts in RealAudio, with limited video streaming, an approach used by House of Blues and ambitious music marketer

N2K. The latter recently forged online links to MTV to enhance its brand appeal in what is becoming an online dogfight among major recording labels.

For MTV, the idea is to extend its presence into cyberspace as an information resource on bands, through areas on its site such as MetaMusic and Biorhythms, while repurposing content from its *Unplugged* TV series and music videos. "Our mission is to be interactive entertainment around music, first and foremost, which is what the whole music channel is about," says Matt Farber, MTV senior vice president, programing and new business.

Of course, entertainment on the Internet is business. And apart from the calculable revenue of gaming services, it's too early to tell what will sell. "What has yet to emerge are the larger, profitable, durable entertainment businesses," says Robert Broadwater of Veronis Suhler. "I think a lot of it is just too new." □

Shootout at the www corral

Sony, Disney aim to provide pure entertainment, without commercialism

By Joan Van Tassel

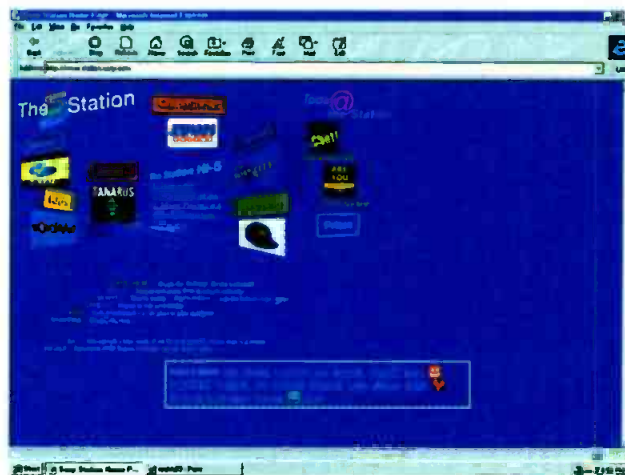
Hollywood studios are re-examining their assumptions about the World Wide Web and monitoring the two pioneers, Sony and Disney, to see if the leaders are headed in the right directions.

The big questions are: Is there gold in them thar hills and, if so, what's the best way to get it?

Sony and Disney are the first studios to develop what are called "destination" Websites, places to go on the Web, not just archives of information about media companies and their products. In March, Sony debuted the Station (www.station.sony.com), a huge effort using some of the company's most popular television properties to attract visitors.

The lineup includes online versions of game shows—*Jeopardy!* and *Wheel of Fortune*—and soap operas—*Days of Our Lives* and *The Young and the Restless*. And last month, Disney launched a \$4.99 per month subscription service for kids, the Daily Blast (www.disneyblast.com). Through a licensing agreement, subscribers to the Microsoft Network Internet service can access the Daily Blast at no charge.

While both are destination sites, there are



Sony's Station site offers entertainment for all demographic groups at no charge.

substantial differences between the two. Disney's Daily Blast is designed for children. It costs \$4.99 a month and delivers games, comic books, activities and news to kids. There are no purchasing pitches aimed at the young audience, nor is there a shopping area.

Sony's Station is free and contains sections for visitors from all demographic groups. Wonderland is for children, Armageddon targets hardcore game players, Soap City reaches women 20-30, and the TV properties (*Jeop-*

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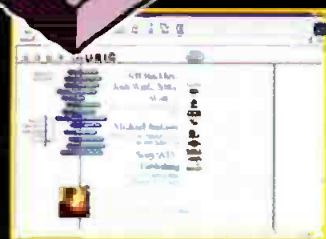


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MUSIC



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Owner: Sony

Phone: (212) 833-8000

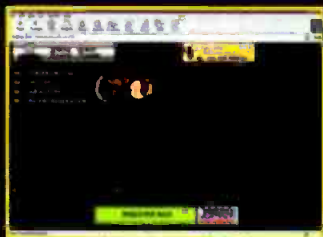
Launch: 1995

A/V streaming: Yes

Business model: Promotion, with advertising

For information: Fred Ehrlich
(212) 833-8000

Sony is the nuts and bolts of the record label Websites. Maybe that's why it has an assortment of hardware tools running across its pages. Check out this site to audibly experience everything from interviews and news to video clips and CDs. The site also lists tour dates, new releases, upcoming videos and job opportunities. Its many Web links include Epic, Columbia and Sony's International Music sites.



Rocktropolis:

www.rocktropolis.com

Owner: N2K

Phone: (212) 378-0331

Launch: Summer 1995/relaunch
Aug. 1, 1997

A/V streaming: Yes

Business model: Advertising

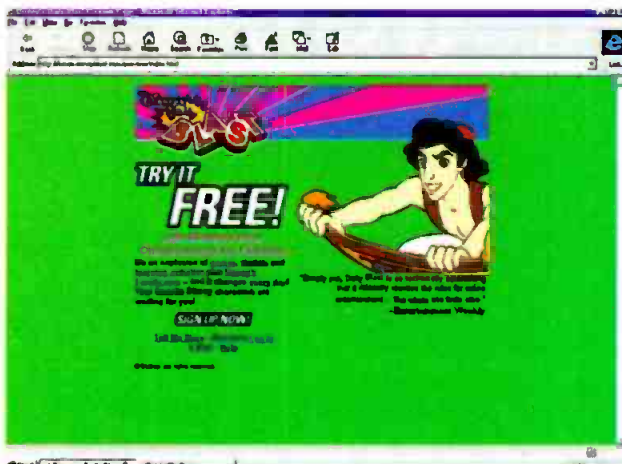
For information: Paula Watson
(212) 378-0331; pwatsonn2k.com

This is a rockin' site that makes you feel part of the gritty music scene. You can visit the "Rocket Ballroom" to view live concert cybercasts, or go to "City Jail" where low-down-loser rock stars are sent and sentenced. Confess to the "Church of Rock and Roll," a sanctuary for rock fantasies and blasphemies. Coming soon is "Club Nebula," a dance club on the Web that features cybercasts, happening DJs, raves and special events. Rocktropolis also offers links to other cool music sites including Jazz Central Station and Classical Insites, which is currently exhibiting an extensive profile of Leonard Bernstein.

ardy! and *Wheel of Fortune*) are aimed at a family audience.

If these two efforts are successful, they will set a new strategic direction that other studios likely will follow, abandoning their earlier promotional models. When Hollywood's major studios first established sites on the Web in 1995 and 1996, many of them had just become part of huge media conglomerates. Entertainment executives viewed Websites primarily as promotional sites, a place to hawk their profitable film, television, music and game wares.

From the beginning, studio Webmasters, as opposed to traditional movie and TV execu-



Disney's Daily Blast, a subscription service for children offered at \$4.99 per month, sells no goods on the site.

tives, realized that it wasn't just a simple matter of repurposing existing content and slapping it on the Web. They pushed for original Internet-based content, and had some success. Beth Bornhurst, vice president, market development, MGM Home Entertainment, sums up the problem: "The hardest thing on the World Wide Web is that with one click of the mouse, the visitor can go anywhere in the world. We've got to get them there and get them to stay by offering something they can't get anywhere else."

Disney and Sony are the among the first to act on the belief that entertainment entities must go beyond simple promotion and content repurposing if they are to establish a dominant position on the Internet.

While promotion and marketing are the norm for most entertainment Websites, the two pioneers are steering away from mere commercialism, exemplified by the Disney no-sales policy on the Daily Blast. Sony's Linda Keeler, marketing vice president, says that on the Station, promotion is secondary: "Even when we're linked to a property, like *Jeopardy*, we focus on what we call 'playability,' rather than promoting the show."

However, compared to promotional sites, destination sites are much more expensive to develop and maintain, although neither comes cheap. "It costs a lot of money to be active leaders in this medium," says Disney spokes-

woman Rebecca Buxton.

Developing original content requires a high level of creativity. "The CD-ROM business is littered with failures of repurposed content," says Sony's Keeler. "We focus on the key interactive element in an existing property that can go online and modify the property to fit the Web experience. Take *Jeopardy!* The key element is answering questions but there's no panel of judges to handle a typed answer. So we changed the player response to a multiple-choice situation."

Another driver of high costs is the nature of the Internet community. It's a demanding audience, forcing Website creators to constantly work on new material to lure picky visitors. Disney Daily Blast, Sony Station, as well as the Rodney Dangerfield and Comedy Central sites, change their material daily.

Entertainment sites typically add content weekly, and even game sites put up new challenges frequently.

The task is so difficult and expensive that it is not known whether studios will continue to invest in a medium that doesn't seem to bring big profits to anyone. Bill Cooley, president of Los Angeles-based Virtual Cooley, who develops marketing and advertising strategies for entertainment companies, underlines the dilemma: "The 'Net is fascinating and exciting, but what everyone wants to know is: Does it sell

tickets? Nobody asks the *Seinfeld* show, or magazines or newspapers to prove that advertising in that venue actually sells product. But studios still are reluctant to spend ad dollars without proof."

But Cooley points out that media companies may find synergy, economies of scale and operating efficiencies through the 'Net: "The Internet is one place where synergy does take place. The Internet promises the opportunity of great reach and response that hasn't been realized. With the advent of mass public access and secure electronic commerce, I believe they will recoup all these initial investments."

Disney's Rebecca Buxton thinks that studios will continue to fund a substantial Internet presence and that the new destination Websites will be successful. "People may be able to find games, comic books and news on a lot of sites. But they won't find the ease of navigation, the careful targeting to a particular audience segment and the constant updates anywhere else."

According to Keeler, the two years of experience Sony acquired from operating a promotional site provided a good foundation for this new direction: "We learned what people liked, the writing styles that worked, preferred presentation styles and the experiences they wanted. And while there is great information on the Internet about entertainment, there still are very few really good entertainment sites." □

Website Listings

Location:

What's New

What's Cool

What's Hot

What's Next

www.adhoc.com

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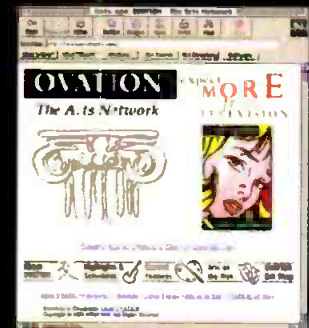
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Primestar partners cash in on roll-up

TW plans to pull out \$200 million, some other partners up to \$60 million each

By John M. Higgins

Time Warner Inc. may not have extracted big concessions to allow Rupert Murdoch to join Primestar Partners, but the consolidation will yield one immediate benefit—cash.

Time Warner expects to pull more than \$200 million out of its own Primestar sales operation before folding it into a roll-up of the DBS service's various "franchises" with cable operators. Some of the other partners—Comcast Corp., Cox Communications Inc. and US West Media Group Inc.—are expected to extract about \$50 million–\$60 million in cash each.

Tele-Communications Inc. has essentially already pulled money out of its end of Primestar by laying \$250 million in debt on TCI Satellite Entertainment Inc. before spinning the company off to shareholders last fall.

"We want to recover at least some of the capital we've invested in our subscribers," said one Time Warner executive.

Currently, cable operators have individual "franchises" that install new subscribers at a cost of about \$800 each, including the expense of a satellite dish and receiver. The roll-up will exchange those franchises for equity in a new, publicly traded company that will centralize the marketing and be easier to finance. That company is expected to combine with American Sky Broadcasting, giving its partners News Corp. and MCI Communications Inc. a slice of Primestar's equity.

But the cash payouts are a hidden feature of the roll-up. Sources say the agreement allows the partners to load debt on their individual operations before sending them over to the new company but to pocket the cash from the loans.

"We want to recover at least some of the capital we've invested in our subscribers," said one Time Warner executive.

The more subscribers an MSO contributes, the more debt it can load on. However, the more cash an operator pulls out now, the less equity it gets—and the more News Corp. and MCI might get.

"The more cash we take out the more equity the new guys get," said an executive with one of the partners.

Time Warner currently owns about 28% of Primestar, while TCI Satellite owns 21%. ■

E! going all-original

Will scrap off-broadcast shows for brand-building product

By Joe Schlosser

In February, The Walt Disney Co. and Comcast purchased Time Warner's majority stake in E! Entertainment for more than \$300 million. Three months later, their imprint is becoming clear.

E! is dropping off-broadcast episodes of such shows as *Melrose Place* and *WKRP in Cincinnati* in favor of an all-original lineup.

E! President Lee Masters says the network's prime time lineup will consist of all-original programming by fall 1998. On a 24-hour basis, the network will air 95% original programming by the second half of 1998. E!'s goal is to be the final word

in entertainment news five days a week.

One analyst described the network's maneuvers as an effort to become the *People* magazine of cable television. Masters says that with the influx of Disney and Comcast money, E! just might reach such a plateau.

"This is the first step we are taking to improve on our investments," says Rich Frank, chairman of C3, Comcast's programming arm. "To me, every month is too long to wait to make changes."

Frank is behind E!'s change in philosophy, analysts say. Masters credits Frank and Disney officials with being a strong, positive influence.

"They want to build long-term value," Masters says. "They aren't



E! aims to be 'the' word in entertainment news and is beefing up its 'News Daily.'

looking for the short-term win. They want to invest in original programming, and that is what we are going to do. We are building up the brand."

Network officials say the programming budget will increase by 40% during the next two years. Masters would not say exactly how much will

be spent on new programing but that it is in the tens of millions.

Analysts say E! has traditionally spent just enough to get the job done, committing \$40 million–\$50 million a year to original programing. Jeff Flathers, an analyst with Paul Kagan Associates, says the network will likely spend about \$75 million a year on its new charter.

“Historically, E! has been able to do things at a bootstrap level,” Flathers says. “It is going to be interesting to see what they will spend if they truly go to an all-original lineup.”

Masters says *E! News Daily*, expanding from a half-hour to an hour

and airing live twice nightly, will now be the cornerstone of the lineup. The network is opening a New York news bureau to beef up the show. The network will also launch a West Coast feed this summer in an effort to build a larger following in the Hollywood entertainment community.

E! will increase its live coverage of such events as the Academy Awards and top movie debuts. Masters says the network will do more than 25 live events a year, up from 12 in 1996.

New shows set to debut this fall or in 1998 include *Celebrity Bio*, *Mysteries and Scandals* and *The E! Game Show*, and a daily talk show to be named later.

E! True Hollywood Story and *Models* are going to be given greater exposure and more financial backing.

The sudden swing from reruns to all-original programing makes sense, Masters says. Shows like *Melrose Place* served their purpose in bringing in viewers who normally might not have tuned in the channel. Now, he says, it is time to move on.

“The analogy is that it’s like taking heroin,” Masters says of running acquired programs. “It feels good for the moment, but you have to get more and then better quality to keep the thing going. It doesn’t help your image or what you stand for as a network.” ■

TCI rate hikes run gamut

MSO holds off in competitive hot spots, boosts price as much as 14% in others for 6.5% average increase

By Price Colman

Tele-Communications Inc. rate increases averaging 6.5% nationally were scheduled to go into effect Sunday, but a spot survey indicates wide variations in how the rates will change.

The increases, which are for TCI’s regulated systems encompassing about 11 million subscribers, are as much as 14% in some franchises. In others, TCI is holding back on any increases at all. And in a number of systems, proposed rate increases may be headed to federal regulators for a final say.

Jay Smith of Oregon-based Public Knowledge, a cable franchise consulting firm, says he’s identified problems with increases for equipment and installation costs.

The FCC in 1993-94 empowered cable operators to unbundle programing and other costs, such as equipment and installation, and separate them into different “baskets.” TCI, which filed on a national basis for equipment basket rates, has been inconsistent in how it selects equipment basket items, Smith contends.

“I’ve identified over \$139 million” in what appear to be duplicate costs nationally, Smith says. That finding could prompt franchising authorities to order different rates than those the cable company has submitted. If that happens, the cable operator can accept

“Our subscribers are just getting over the last [increase]. What concerns us is that we saw a tremendous number of disconnects subsequent to the last increase.”

Doreen Thompson, acting executive director, District of Columbia Office of Cable TV

the change or appeal to the FCC.

“TCI is generally cooperative in providing information, but we disagree on theory,” says Smith. “Their argument on this unbundling issue is they don’t have to be consistent with the way they unbundled costs in 1993-94. My position is they do have to be consistent. There is an FCC ruling on this issue.”

TCI is hardly the only cable operator raising rates, but because of its visibility and size it often takes the most heat for increases. TCI and other cable operators attribute as much as 60% of their rate increases to rising programing costs.

Shortly after TCI announced an average national increase of 7% in early March, TCI President Leo Hindery said the company intended to review increases on a system-by-system basis and make adjustments where appropriate. Following that review, Hindery disclosed in late April that rate increases had been

reduced to an average 6.5%.

TCI will have an easy go in at least a few areas. In virtually all of its Connecticut systems; San Jose, Calif.; Troy, Mich.; and Cedar Falls, Iowa, TCI has decided to hold off on rate increases for the time being. The primary reason: competition.

In its 160,000-subscriber San Jose system, TCI is coping with a competitive overbuild by Pacific Bell Video Services.

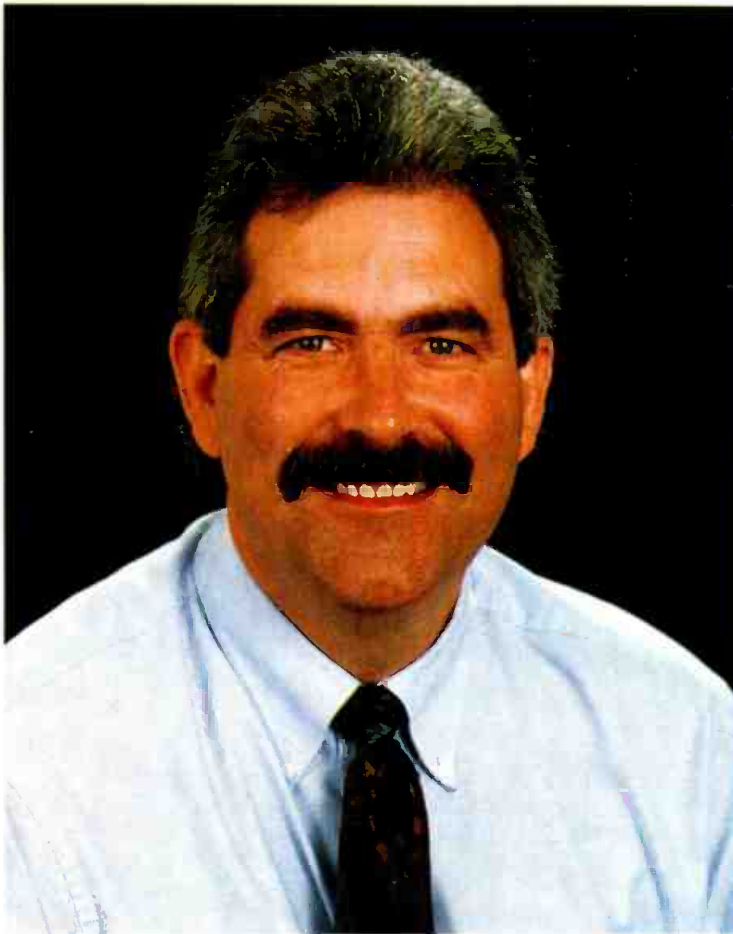
TCI also faces competition from telephone company overbuilds in Connecticut. The situation there is further complicated by Hartford being one of three new-product launch markets.

“We’re trying to understand and be cognizant of relationships

on prices of services we offer, including digital cable, People Link [cable telephony] and @Home,” says TCI spokesman Matt Fleury. “We’re in the early stages of a competitive market, and obviously that’s another factor we’re going to review and respond to based on experience.”

On the flip side, TCI is boosting rates roughly 14%, to \$32.19 (basic and expanded basic), in its District Cablevision system in Washington; 14%, to \$31.86 (not counting franchise fees), in southern Dade County around Miami and some 14% in about 10 suburban Detroit franchises. Rates are set to increase 12% in Tucson, Ariz., and about 8% in Miami.

“Our subscribers are just getting over the last one,” says Doreen Thompson, acting executive director of the District of Columbia Office of Cable TV. “What concerns us is that we saw a tremendous number of disconnects subsequent to the last



Steve Shufelt, General Manager, TCI of New York, Central Square, NY

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increase. We've been told those were not necessarily a result of the rate increase. But it concerns us as franchising authority, and it's a revenue source for the city as well."

Elsewhere, rate increases are in line with the national average of 6.5% and, in some places, below that mark. In the San Francisco area, rates are heading up 6.5%, to \$25.91; in Northern Cali-

fornia systems excluding San Francisco, rates are going up 7.1% after a 15% increase last year. In King, Snohomish and Pierce counties in suburban Seattle, rates will increase about 2.5%. ■

Schumer blasts Cablevision

New York congressman says cable company has taken too big a bite of sports rights in Big Apple

By Joe Schlosser

New York Congressman Charles Schumer (D-Brooklyn/Queens) is crying foul over Cablevision's new-found control of the New York sports market.

Schumer says the MSO's purchase of Madison Square Garden has given Cablevision a monopoly of the Big Apple's once-competitive television sports scene. The congressman is calling on the Federal Trade Commission and the Department of Justice to break up what he calls a "blatant violation of the 1992 Cable Act."

"I believe this is an open-and-shut violation of antitrust," he says. "There is no real competition, and without competition prices are bound to rise. For New York's loyal sports fans this is a real disaster."

Cablevision, the nation's sixth-largest MSO, owns the cable television rights to seven of nine of New York's professional franchises. With the purchase of Madison Square Garden in March, Cablevision acquired the New York Knicks and the Rangers and the Madison Square Garden Network. Cablevision already ran SportsChannel New York and owned the cable rights to five other New York teams, including the Yankees and the Mets.

After acquiring Madison Square Garden, Cablevision Chairman Charles Dolan said he couldn't "promise a free lunch to New York sports fans." Dolan, whose cable conglomerate has \$4 billion worth of debt hanging over it, said he was going to put certain New York professional sporting events in pay-per-view packages.

The MSO has yet to reveal its PPV plans for games that had been seen free on broadcast television or as part of a basic cable package.

"Scalped tickets will look like a bargain if this deal goes through,"

Schumer says. "If Cablevision owns MSG, one man will hold all New York sports fans hostage."

Cablevision officials would not comment, but said in a statement that Schumer's allegations contain "misconceptions."

"While we have not heard from the congressman since we announced our agreement with ITT nearly three months ago, we would be happy to sit down with him at his con-

venience to clear up the misconceptions contained in his press release," the statement said. ■



EchoStar unbundles

DBS service is offering programming packages that can be bought monthly, rather than yearly

By Price Colman

EchoStar Communications Chairman Charlie Ergen, in a bold and potentially risky move, last week stuck with plans to unbundle programming and hardware costs of the DBS service starting June 1.

New EchoStar subscribers can buy programming packages on a monthly basis for prices beginning at \$19.99 instead of purchasing an annual programming subscription. The offer is also valid for renewing subscribers who prefer monthly payments to an annual fee.

There was no change in the price for the basic hardware package, which starts at \$199. Subscribers who buy the most popular Top 50 programming package for \$300 a year will get a \$23.88 break over those who buy it monthly for \$26.99.

In announcing the move, Ergen implicitly challenged other DBS providers DIRECTV and Primestar to match his move, saying, "We fully expect that, once again, this price point will force the rest of the DBS industry to reevaluate its current offers in response to EchoStar's lead." DIRECTV was already testing a similar un-

bundling program in limited markets and had planned to enact it widely this summer, analysts said.

While EchoStar's move is an apparent attempt to demonstrate that the company is going full speed ahead in the wake of its aborted merger with News Corp.'s ASkyB, it could be a costly move. EchoStar is already subsidizing new subscribers to the tune of as much as \$250 each, and the unbundling will put an additional crimp in the company's cash flow.

"It immediately takes from him the \$300 upfront payment he needs," says Curt Alexander of Media Group Research. "Plus he's trying this thing in June, the deadest month of the year for DBS sales. If it doesn't increase sales, he won't know why."

Alexander also says that if DIRECTV matches the offer as planned with a similar move in July, "EchoStar is cooked. If they don't match, it's because they don't think EchoStar has been successful."

EchoStar's move is also likely to increase churn and drive up marketing and customer retention costs, Alexander contends. ■

“

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50 PEOPLE'S CHOICE Top Cable Shows

Following are the top 50 basic cable programs for the week of May 19-25, 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	U.S.	Cable Share
1. NBA/Miami @ Chicago	TNT	Tue 8:28p	5,409	7.6	5.6	11.9
2. NBA/Miami @ Chicago	TNT	Thu 8:28p	5,068	7.2	5.2	11.9
3. NBA/Houston @ Utah	TNT	Wed 8:28p	3,952	5.6	4.1	9.1
4. NBA/Houston @ Utah	TNT	Mon 8:28p	3,656	5.2	3.8	7.9
5. NBA/Utah @ Houston	TNT	Fri 8:28p	3,537	5.0	3.6	9.5
5. NASCAR Coca-Cola 500	TBS	Sun 6:05p	3,542	5.0	3.7	10.7
7. Rugrats	NICK	Sun 10:00a	2,724	3.9	2.8	12.1
8. Angry Beavers	NICK	Sun 10:30a	2,608	3.7	2.7	11.3
9. WWF Wrestling	USA	Mon 7:57p	2,519	3.6	2.6	5.3
10. Beverly Hillbillies	TBS	Sun 10:00p	2,510	3.5	2.6	6.2
11. Hey Arnold	NICK	Sun 11:00a	2,376	3.4	2.4	10.3
11. Rugrats	NICK	Mon 7:30p	2,404	3.4	2.5	6.0
13. Beverly Hillbillies	TBS	Sun 9:29p	2,329	3.3	2.4	5.8
14. Inside the NBA	TNT	Thu 11:07p	2,293	3.2	2.4	6.2
14. Inside the NBA	TNT	Tue 11:11p	2,262	3.2	2.3	6.2
14. Beverly Hillbillies	TBS	Sun 10:31p	2,268	3.2	2.3	5.7
17. Rugrats	NICK	Sat 8:30a	2,181	3.1	2.2	12.1
17. Hey Arnold	NICK	Mon 8:00p	2,148	3.1	2.2	4.9
17. World Championship Wrestling	TNT	Mon 7:00p	2,206	3.1	2.3	6.1
20. Tiny Toon Adventures	NICK	Sat 9:30a	2,082	3.0	2.1	10.5
20. Rugrats	NICK	Tue 7:30p	2,085	3.0	2.1	5.3
22. Looney Tunes	NICK	Sun 9:00a	2,000	2.9	2.1	9.5
22. Rugrats	NICK	Thu 7:30p	2,015	2.9	2.1	5.6
22. Rugrats	NICK	Wed 7:30p	2,049	2.9	2.1	5.5
25. Tiny Toon Adventures	NICK	Sat 9:00a	1,974	2.8	2.0	10.3
26. Secret World of Alex Mack	NICK	Thu 8:00p	1,868	2.7	1.9	4.7
26. Hey Arnold	NICK	Wed 8:00p	1,890	2.7	1.9	4.6
26. Movie: "Stripes"	TBS	Sun 1:20p	1,915	2.7	2.0	7.2
29. AAAHH!!! Real Monsters	NICK	Sun 11:30a	1,827	2.6	1.9	7.8
29. Jim Henson's Muppet Babies	NICK	Sat 10:00a	1,846	2.6	1.9	9.2
29. Doug	NICK	Mon 7:00p	1,798	2.6	1.9	4.8
29. Thrills Chills and Spills	DISC	Sun 10:00p	1,863	2.6	1.9	4.6
29. NASCAR/Coca-Cola 500 Pre-Race	TBS	Sun 5:35p	1,856	2.6	1.9	5.9
34. My Brother and Me	NICK	Sun 7:30p	1,715	2.5	1.8	4.9
34. Kenan & Kel	NICK	Sat 8:00p	1,756	2.5	1.8	5.5
34. Jim Henson's Muppet Babies	NICK	Sat 10:30a	1,745	2.5	1.8	8.6
34. Are You Afraid of the Dark?	NICK	Thu 5:00p	1,738	2.5	1.8	6.7
34. Inside the NBA	TNT	Wed 11:18p	1,774	2.5	1.8	5.3
39. Tiny Toon Adventures	NICK	Sun 8:30a	1,703	2.4	1.8	9.6
39. Rugrats	NICK	Sat 7:30p	1,714	2.4	1.8	5.6
39. Alvin & the Chipmunks	NICK	Sat 11:00a	1,670	2.4	1.7	8.6
39. Are You Afraid of the Dark?	NICK	Fri 5:00p	1,674	2.4	1.7	6.9
39. Blues Clues	NICK	Fri 9:30a	1,676	2.4	1.7	10.5
39. Are You Afraid of the Dark?	NICK	Wed 5:00p	1,649	2.4	1.7	6.3
39. Doug	NICK	Tue 7:00p	1,686	2.4	1.7	4.7
39. NBA Playoff Pregame Show	TNT	Thu 8:00p	1,705	2.4	1.8	4.5
39. NBA Playoff Pregame Show	TNT	Tue 8:00p	1,733	2.4	1.8	4.2
39. Inside the NBA	TNT	Mon 11:07p	1,717	2.4	1.8	4.5
49. Movie: "Sixteen Candles"	USA	Sat 10:00p	1,622	2.3	1.7	4.9
49. Kenan & Kel	NICK	Sun 7:00p	1,620	2.3	1.7	4.8
49. Rocko's Modern Life	NICK	Thu 5:30p	1,633	2.3	1.7	5.9
49. Are You Afraid of the Dark?	NICK	Tue 5:00p	1,640	2.3	1.7	6.3
49. Rocko's Modern Life	NICK	Mon 5:30p	1,627	2.3	1.7	5.3
49. Movie: "The Blues Brothers"	TBS	Sun 10:35a	1,627	2.3	1.7	7.0
49. WCW Wrestling	TBS	Sat 6:05p	1,664	2.3	1.7	5.9

Rifkin on a roll

*Controlled growth
is game plan for
acquisition-minded MSO*

By Price Colman

Rifkin & Associates, with roughly 330,000 subscribers, hasn't broken into the Top 20 rankings yet. But give it time.

An ambitious acquisition strategy coupled with plans for new product rollouts characterizes this company on the move. R&A President Jeffrey Bennis says that R&A will have more than 500,000 subscribers a year from now. But he's quick to point out that size isn't everything.

"We're acquisitive right now," says Bennis. "But we're not in it for size's sake. We will pass if we don't think deals are right."

Since the late 1980s, internal growth had fueled R&A's move up the ranks—it's now the 24th-largest MSO—but that changed in late 1995 and early '96. A refinancing of R&A's largest affiliate, Rifkin Acquisition Partners (RAP), brought in Veronis, Suhler & Associates, Greenwich Street Capital, ING and PaineWebber Capital as new investors. And in March 1996 RAP sold \$125 million of senior bonds to pay for rebuilds, upgrades and acquisitions.

As important as the acquisition strategy is, there's a greater urgency associated with rebuilds and upgrades. The reason: revenue.

With upgraded/rebuilt systems, particularly those with two-way capability, R&A can offer such advanced services as high-speed data, digital cable and (in limited markets) telephony. New services help to retain customers who might be considering alternative video providers, such as DBS, and they can help increase revenue per subscriber.

R&A historically has shown enviable numbers on the operations front: During first quarter '97, revenue per subscriber rose 5.1%, to \$32.91, for the RAP systems, which account for about 200,000 of R&A's total subscribers. RAP revenue rose 24.9%, or about \$3.9 million, to roughly \$19.3 million.

RAP is the only Rifkin entity that makes public reports.

R&A founder Monroe Rifkin, one of cable's second-generation pioneers, has long been known as a savvy cable operator. Rifkin, who was an early team member at Daniels & Associates and founded ATC (which eventually became part of the Time Warner empire), founded R&A in 1982. Over the past five years, Rifkin and his management team have produced an enviable internal subscriber growth rate of 23.7%.

"Monty will do what he has to do to maximize revenue per sub and cash flow per sub," says Chuck Kersch of Neidiger Tucker Bruner. "He was always very good at driving that. He is a very strong operator."

In Bedford, Va., where R&A serves about 3,500 customers, the company began offering conventional dial-up Internet access last fall. Earlier this year it launched the high-speed cable version using Zenith modems.

"Some would ask, 'Why would you do it there when you probably have little chance of making a lot of money?'" says Peter Smith, vice president of engineering. "We believe that if you start in smaller areas, the risk factor is lower. We wanted to be able to prove that we can make this business work in a smaller system. We're well on the way to that proof."

By year's end, R&A expects to offer cable modem service to roughly one-third of its nearly 470,000 homes



Bedford, Va., is hosting Rifkin's inaugural high-speed data rollout.

passed. By the end of 1998, as many as 70% of homes passed will have access to the Internet via cable modem.

Even in the core video business, upgrades and rebuilds promise to improve revenue.

R&A recently completed a 750 mhz rebuild in Fulton, Mo., using the increased capacity to add a new \$5 tier with 5-6 channels and PPV service.

"In three months we're up to 20 percent penetration on the new tier," says Bennis. "With PPV, people are lining up at our door to pick up converters.

Basic penetration has climbed for the first time in years in that marketplace."

Bennis characterizes R&A's focus on middle markets—neither urban nor rural—as a key strength for the company. "We find that those middle markets are not subject to the same competition as larger markets," he says. "We're not finding a lot of overbuild situations, even in the distant future. But the people in those markets still have significant buying power.... All they're waiting for is for us to bring them something new."

That's not to say R&A is ignoring its larger markets, such as Miami's South Beach or Gwinnett County in suburban Atlanta. Indeed, because of the high concentration of multiple dwelling units, R&A is looking to roll out cable telephony in those markets.

The focus for the next five years: roll up the partnerships (now seven) that make up the company into a smaller number, each with more subscribers; grow the company to 500,000 to 750,000 subscribers, and finish rebuilds and upgrades that put all systems at 450 mhz to 750 mhz. The company also intends to expand its international subsidiary, Intercom Holdings, with cable operations in France, the Caribbean and South America.

"We're going to be a focused MSO, doing things right, making lots of money for our investors," says Bennis. "We've never been in it to be huge.... We can still get a lot bigger and maintain those grass roots." ■

ESPN price increase angers Indian cable operators

Indian cable operators have started a boycott of Disney- and Hearst-owned sports channel ESPN India. The boycott follows ESPN's demand for a 65% hike in monthly cable per-sub carriage fees, to Rs5.70 (\$0.16) from Rs3.40. Dominant cable group InCableNet's President Jagjit Singh Kohli says ESPN's per-sub fees could end up at even less than the current Rs3.40 because of the cable industry's anger over the move. Kohli charged ESPN's Indian distributor Modi of "mishandling" the situation in an "unprofessional" manner.

Italy finally approves broadcast bill

Italy's Senate has approved the country's first broadcast and telecommunications bill, creating a powerful all-party TV and Telecoms Authority to iron out the final regulatory details and police the system. Under the new rules, Telepiu, Mediaset and RAI will all likely lose



one of their national frequencies, although no time frame has been given. The authority will then reallocate Italy's terrestrial frequencies. Under the rules, no single broadcaster can control more than 20% of terrestrial frequencies or 30% of national TV revenue.

Phoenix flying high

New research shows that Mandarin-language satellite entertainment channel Phoenix Chinese Channel, part owned by News Corp.'s Star TV, has a 10% viewing share in Chinese cable homes that receive it.

Research agency CSM's survey of 11,800 homes also found that Phoenix is watched by two-thirds of Beijing viewers who receive the channel. In February, Star TV claimed that Phoenix was available in 36.2 million Chinese homes. Star TV advised caution about CSM's findings, saying the survey's sampling is "in no way representative," although Star went on to describe the data as "exciting."

—Nicole McCormick



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Charter buys in Minneapolis-St. Paul

Charter Communications is buying US West Media Group Inc.'s Minneapolis-St. Paul cluster for \$600 million. The St. Louis-based MSO beat out three other bidders, most notably a group led by former Time Warner Inc. financial adviser Oded Aboodi. Charter is being backed by traditional partner buyout firm Kelso & Co., but is being joined by a new institutional investor, E.M. Warburg, Pincus & Co. Charter President Jerry Kent said that the 280,000-sub cluster is the type of property the company covets. "It's a unique asset. It's control of a top 20 metro market, where you'd have 60 percent of the customers. You just can't find that kind of asset." The price is on the low side for the attractive cluster: just 10 times cash flow. But industry executives noted that the properties need to be rebuilt. Daniels & Associates represented US West, while Waller Capital Corp. represented Charter.

Cox to sell Sun City

Cox Communications Inc. CFO Jimmy W. Hayes announced a definitive agreement to sell its Sun City, Calif., cable system to Mediacom LLC. Financial details were not disclosed. The transaction is expected to close in the third quarter, pending legal and regulatory approvals. The Sun City system serves approximately 10,000 basic subs and has been



owned by Cox since its 1995 acquisition of Times Mirror Cable Television. Hayes said the sale furthers Cox's long-term strategy of forming major clusters to provide advanced telecommunications services, including voice, video and high-speed data. Mediacom Chairman Rocco B. Comisso said the Sun City system gives Mediacom an increased foothold in one of the fastest-growing areas in Southern California.

'TV Guide' on cable

TV Guide and Twentieth TV are teaming on a series of *TV Guide* hour specials. The first, a look at sci-fi programming, will be hosted by a veteran of the genre, *Star Trek's* William Shatner. The special, *TV Guide Looks at Sci-Fi*, debuts July



William Shatner

5 on USA and on the Sci-Fi Channel July 7. Other specials in the series will include *TV Guide Looks at Christmas* and *TV Guide Looks at Cops*.

TCI trains teachers

Tele-Communications Inc. subsidiary ETC launched its Next Day program to provide free technology training for one teacher in each school in TCI's new-product markets of Fremont,



Calif.; Hartford, Conn., and Arlington Heights, Ill. ETC also is offering the training program in Washington. ETC Chairman Tony Coelho, former House majority whip from California, also said that TCI will offer grants for ETC training scholarships to Jones Interactable, Bresnan Communications and TCI @Home partners Cox, Comcast, InterMedia, Marcus Cable, Rogers American Cable Systems and Shaw Communications. The training is a three-day session designed to prepare teachers to train colleagues on how to integrate technology into their curricula.

PPV punch

Primestar Partners will offer the Mike Tyson-Evander Holyfield June 28 rematch to 1.9 million customers for \$49.95 on pay per view. Holyfield became the second fighter, after Muhammad Ali, to capture the heavyweight title three times after he upset heavily favored Tyson with an 11th-round TKO Nov. 9.

Goodwill partners

CBS and HBO will join TBS as television partners for the 1998 Goodwill

Games. CBS will air 10 hours of weekend afternoon coverage, while HBO will air the boxing semifinals and finals as part of its *Boxing After Dark* series. TBS will air 45 hours of coverage. The games run July 19-Aug. 2 in New York. Coverage by the three networks is being billed as the first time that broadcast, basic cable and premium cable all have covered a single event.

Rogers names new cable CEO

Joseph J. Wintermans was named president/CEO of Rogers Cablesystems Ltd. He'll be responsible for the company's cable division (serving 2.2 million subs in Ontario and British Columbia); a chain of 175 Rogers Video Stores; WAVE, its high-speed Internet access service, and CanGuard, its home security division. Wintermans spent the last nine years at Canadian Tire Corp. Rogers Communications President Ted Rogers has served as interim president/CEO since Colin Watson resigned in March 1996 to join Spar Aerospace.

Advanced interactive channel

Cablevision Systems Corp. plans to introduce an advanced version of The Interactive Channel to some of its systems as early as the third quarter. Cablevision signed an addendum last week to its earlier deal with Source Media, IC's parent company, committing it to Interactive Channel carriage. An advanced version of interactive service includes Internet and e-mail access.

Road trip for VH1

VH1 is launching a national tour June 7 titled *Route '97*. The network will profile top music festivals. Segments from *Route '97* will air daily between videos and other programming.

Chris and Chris Anchor X

Chris Fowler and Chris McKendry will be ESPN's *X Games* Commentators. The games will be televised by ESPN, ESPN2 and ABC Sports June 20-28. Sandra Neil, who hosted the *X Games* for The Sports Network in Canada, has been added to ESPN's announcing team.

Broadcasting & Cable's **Telemedia**

THE CONVERGENCE OF TELEVISION, RADIO AND NEW MEDIA

Online Entertainment

Intel sees chip sales in online music

Summer concerts highlight the power of the processor

By Richard Tedesco

The online music scene will keep pace with the typically busy summer season, with Intel playing promoter for a major New York event that's tied to a larger, global 'Net-fest.

The Webcast of the Intel New York Music Festival in July, featuring 400 bands during four days of club dates, is just the latest indication of the music scene's ascendancy online. This essentially no-name new-music fest fits the online milieu, but it's meaningful that Intel is involved, even if plugging MMX technology is its prime motive.

"Bottom line: Intel wants to sell more processors," says Wendy Hafner, Intel's director for music industry marketing. "It's a great place to show how the PC can be used in the music space."

The scale and the scope of the New York event held appeal for Intel, says Hafner, by offering audio and video streaming from some of the 20 clubs participating and online audio from all. It's part of the worldwide Global Internet Gathering that will



Music's big summer season goes on the World Wide Web with concerts from around the world.

bring together PC users from Dublin, Hong Kong, London, Toronto, Tokyo, Sydney, Amsterdam, Los Angeles and Chicago for performances from a single site: www.thegig.com.

It's that global reach that makes the Internet an "incredible mechanism" for bands with a large following but limited access to traditional media, says Marc Schiller, vice president of House of Blues New Media. HOB recently offered Depeche Mode fans a chance for a live

chat with the band, which has no plans to tour after its most recent release.

Online musical events are often heavily promotional. Next Sunday, House of Blues and LiveConcerts features Steve Winwood (www.liveconcerts.com) performing material from his new "Junction Seven" release at a Virgin Megastore on Sunset Boulevard in Los Angeles. LiveConcerts is a collaborative venture of HOB and Progressive Networks, whose RealVideo product will pro-

vide audio and video streaming for that event. On July 6 they'll present a cybercast of New York's Tibetan Freedom Festival, featuring Radiohead.

House of Blues is producing online music events on Sunday and Wednesday nights, according to Schiller, who says the idea is to make its clubs live-performance studios. "We are creating a direct link that will allow bands to reach out beyond the four walls of our clubs," Schiller says, adding that the bands appreciate the medium. "There are no format restrictions on this kind of channel."

There are obvious technical restrictions, however, notwithstanding new compression technology that significantly improves the 20-plus frames-per-second rate RealVideo affords. And bandwidth delivery limitations make it virtually impossible to deliver premium stereo-quality sound and video.

But the determination is there to drive music events online because of the potentially immense marketing opportunity it represents. Phil Ramone, president of N2K Encoded Music, the first online record label, is currently constructing a live-performance venue wired to the Internet in N2K's downtown Manhattan headquarters.

N2K, which also uses Progressive Networks' technology, plans to increase the frequency of the events it stages online from one event per month to one or two events per week on its three sites. By



Intel sees music on the Internet as a sound promotional tool.

this time next year, it expects to be running music events—live and prerecorded—around the clock on its rock, jazz and classical sites. “We can’t discriminate based on time for world events,” says David Pakman, newly appointed senior director of business development for N2K.

N2K will also cyberecast parts of the Tibetan Music Festival at its Rocktropolis site. And N2K’s Jazz Central Station site (www.jazzcentralstation.com) will carry selected musical events from the Texaco New York Jazz Festival in June.

In its own unique approach to Webcasting events affiliated with local radio stations around the country, JamTV plans to present a Flood Relief festival in Minneapolis, and part of the Lollapalooza Festival later this summer. Working with Intel technology, JamTV is handing out disks at concerts this summer to enable Connected CD music performances on the Internet.

JamTV, the branch of midwestern concert promoter Jam Productions, presently is affiliated with 21 radio stations in the top 50 markets. It expects to connect in as many as 70 of the top markets by next year, enabling PC users to transparently connect to its events through local radio station Websites.

In the case of the upcoming multiband Minneapolis event, JamTV is presenting the concert with KQRS-FM, which is sponsored by Pepsi-Cola. Minneapolis consumers who buy Pepsi products before the event receive coupons they can use for JamTV Connected CDs at local Target Music outlets.

However these Internet events get produced, the point is to build audience with regular events. “The real key is to carve out this time every single evening,” says JamTV CEO Howard Tullman. **TM**

Calendar

June 19-21—E3/Atlanta, interactive content industry trade show presented by the Interactive Digital Software Association. Georgia World Congress Center & Georgia Dome, Atlanta. Contact: (800) 315-1133.

June 30-July 2—ITCA '97, International Teleconferencing Association convention and trade show. Sheraton Washington Hotel, Washington. Contact: Jim Herbert, (703) 506-3271.

Sept. 8-14—Telecom Interactive '97, presented by the International Telecommunications Union. Palexpo, Geneva. Contact: (800) 456-1273.

Netscape leads drive for 'Net privacy standard

Netscape Communications Corp. is leading a large group of content and technology companies that endorse a software standard to further Internet privacy.

The group last week backed a software standard they say would enable PC users to control release of personalized information to Websites. The proposal, known as the open profiling standard (OPS), would give Internet developers a uniform architecture for obtaining personal data from PC users who access goods and services on the 'Net. Many in the Internet community believe that U.S. PC users are particularly apprehensive about privacy on the Internet.

Among the more than 60 companies endorsing the OPS initiative with Netscape are Digital Equipment Corp., Excite, Yahoo!, The New York Times Electronic Media Co., the *Los Angeles Times*, Knight-Ridder New Media, PBS Online, Firefly Network and VeriSign. Firefly is a major provider of profile management technologies for online businesses; VeriSign certifies Internet transactions.

Along with reassuring users about registering personal information online, the initiative effectively allays regulatory concerns about the unregulated online environment. “OPS brings us one step closer to market-based solutions for privacy protection,” said Commissioner Christine Varney of the Federal Trade Commission. “Consumers will benefit from the ability to make choices about what information they provide to Internet sites and what information is disclosed about them, to whom, why and for what purposes.”

Showtime polls cable electorate online



Showtime viewers won't be rearranging the premium service's movie cycles anytime soon, but they'll have a shot at picking one feature online each month.

As Showtime revamps its site, it is featuring an extension of the “Pick-a-Flick” promos it had tried before. In June, “Pick-a-Flick”

becomes a regular feature one night a month, with possible expansion into other programming, according to Jeff Morris, Showtime senior vice president of new media technology.

When Showtime periodically does an episodic sci-fi series, for example, viewers may be able to vote online for episodes they'd like to see twice.

In a new wrinkle, viewers can now rate everything on the Showtime schedule according to a four-star rating system. Showtime will publish the resulting Top 10 picks online each month.

Interactive activities on the Showtime site will be tied to the debut of three original series, *Stargate SG-1*, *The Hunger* and *Fast Track*, all premiering this summer. “We will be looking to add as much engaging content as possible,” says Morris.

When Evander Holyfield and Mike Tyson revive their rivalry on June 28, Showtime will revisit the online scoring features it popularized during the first Holyfield-Tyson heavyweight title tilt last year. Showtime claims its site got 200,000 hits the first time, supporting research indicating that 56% of premium TV households have PCs and TVs in the same room.

Showtime New Media created the official site for the WBA Heavyweight Championship fight: www.holyfieldtyson.com. —RT

Technology

June 2, 1997

Telstar 5 reaches orbit

AlphaStar's satellite capacity also up in the air following Chapter 11 filing

By Glen Dickson

Loral Skynet's Telstar 5 satellite successfully launched on May 24, carrying 24 new C-band transponders to serve U.S. broadcasters and syndicators and 28 new Ku-band transponders to expand the services of fledgling LTH operator AlphaStar Television Network, currently on the 402R bird.

But a lot changed between May 24 and May 27, the day a struggling AlphaStar filed for Chapter 11 bankruptcy court protection from its creditors in the U.S. If AlphaStar doesn't use its Telstar 5 payload, there could be an unexpected—and much needed—influx of capacity into the domestic Ku-band market, which has been exceptionally tight since the loss of Telstar 401 in January (B&C, Jan. 27).

"If those transponders come onto the market, it will turn the market upside down," says Grace Leone, president of capacity reseller EFC Startime. "Everybody's been working on the assumption [the transponders] wouldn't be available. If AlphaStar doesn't take those

Loral Skynet's new Telstar 5 satellite could become a hot Ku-band property.



transponders, it will be a big stone dropped into the supply pool that wasn't anticipated."

AlphaStar didn't return phone calls for comment, and Loral Skynet also declined to talk about Telstar 5's Ku-band situation. But Leone says that she has been approached with offers to buy Ku-band space on Telstar 5 for the past three weeks.

"They're coming through intermedi-

aries—it's not as if AlphaStar is calling me up and saying, 'Hey Grace, do you want to buy a transponder?'" she says. "Loral isn't publicizing any Ku-capacity on Telstar 5 either."

While Leone won't give names, she says the offers have come from reputable intermediaries, and adds that one of the major U.S. teleports has also received an offer to buy Ku-band space on Telstar 5. Leone says she declined because the price was too high—as much as 180% of current market value for a Ku-band transponder—although she doesn't expect those numbers to hold up.

Satellite analyst Walter Morgan of the Communications Center imagines the Telstar 5 Ku-band capacity would be "sucked up very fast" if it became available. He says that 99% of existing domestic Ku-band capacity is used up.

Curt Alexander, an analyst for Media Group Research, says Loral Skynet (formerly owned by AT&T) had to

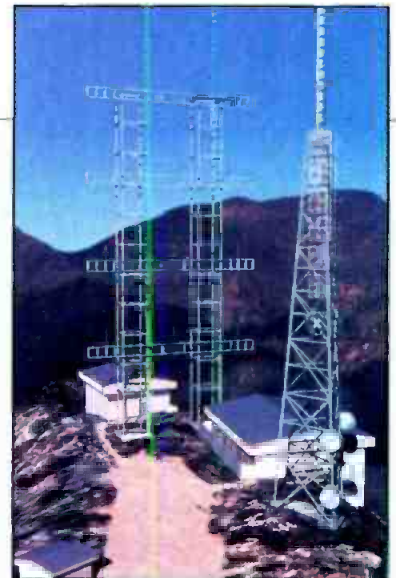
Lodestar breaks ground on mountain

Lodestar Towers has begun construction on a new turnkey transmission facility on Mount Harvard outside Los Angeles. The facility, which should be completed by 1998, will be able to house six TV stations and six FM stations, as well as a number of wireless services.

According to Lodestar President Ron Gibbs, the Mount Harvard site is being marketed as a cost-effective way for Los Angeles TV stations to begin digital broadcasts. Lodestar, a subsidiary of LeBlanc, plans to outfit the plant with LeBlanc antennas and Larcant transmitters, hire full-time personnel to run the equipment and provide around-the-clock DTV transmission for a monthly fee.

"We see Mount Harvard as a template for what the industry is already interested in, which is to share facilities," says Gibbs. "There are a lot of economies of scale in doing that."

—GD



know AlphaStar wasn't creditworthy: "They've got 50,000 subscribers at \$40 a month—that's \$2 million—when the transponder lease alone was going to cost them \$6 million a month."

Alexander suspects that Loral launched the bird knowing that AlphaStar would go into Chapter 11 by the time it became operational in July: "That way no one can say that Loral put Tee-Com [AlphaStar's parent] out of

business by not launching Telstar 5."

Like Leone and Morgan, Alexander thinks Telstar 5's Ku-band space will be shopped to broadcasters, not other DTH services, particularly since Primestar already is picking up high-power satellite capacity from News Corp.

Richard Wolf, ABC director of telecommunications and distribution services, was scheduled to meet with Loral last Friday to talk about Telstar

5—the bird will be ABC's new C-band home, as well as home to Fox and a host of syndicators. Wolf has heard speculation about AlphaStar's Ku-band on the satellite, but couldn't confirm any openings.

"It's a good news—bad news story," Wolf says. "It's bad news for the direct-to-home business, but it's good news for Ku-band capacity if it becomes available." ■

Cutting Edge

By Glen Dickson

Harris has signed an agreement with A.H. Belo Corp. to supply both analog and digital transmitters for Belo's 16 TV stations. The exclusive master purchase agreement, which has a potential value of more than \$16 million, covers WFAA-TV Dallas; KHOU-TV Houston; KING-TV Seattle; KXTV(TV) Sacramento, Calif.; KGW-TV Portland, Ore.; WCNC-TV Charlotte, N.C.; WVEC-TV Hampton/Norfolk, Va.; WWL-TV New Orleans; KASA-TV Santa Fe/Albuquerque, N.M.; WHAS-TV Louisville, Ky.; KOTV(TV) Tulsa, Okla.; KHNL(TV) Honolulu; KREM-TV Spokane; KMOV(TV) St. Louis; KMSB-TV Tucson, Ariz., and KTVB(TV) Boise, Idaho.

Graham-Patten has been selected by Panasonic to provide 52 digital edit suite audio mixers for use in international broadcasting of the 1998 winter Olympic games in Nagano, Japan. The order includes D/ESAM 820, 400 and 230 models. D/ESAM digital audio mixers have been used in all Olympic games since 1984, says Graham-Patten.



Fujinon has developed new camera lenses for HDTV production.

Fujinon has introduced a line of HDTV camera lenses, including 10X, 14X, 20X, 24X and 66X models. The high-definition product family includes three portable lenses—the HA10X5.2BEVM, HA14X8EVM and HA20X7.5BEVM—and a studio model, the HA24X7BESM.

VideoWorks, New York, has completed editorial, graphics and post work on 155 MSNBC spots for



VideoWorks handled the post-production duties on this MSNBC spot.

Lee Hunt Associates. The spots, which feature the combined prime time news talent of NBC and MSNBC, have multilayered environments with graphic elements such as a background texture pattern, a video wall facade, an animated NBC logo, crawling computer-style type and actual program footage. VideoWorks graphic artist Tree O'Donnel used a Discreet Logic Flint to create the composited videowall, which shows newscasters and news footage. Offline editing was done by independent Avid editor Eric Kuehnappel on VideoWorks' Avid 8000.

NBC Magic (Multiple Access Graphics Imaging Center), NBC's high-end graphics facility in Burbank, Calif., has purchased a fully specified Quantel Henry V8 effects editing system. The NBC facility, which also owns two Quantel Harrys, will use the Henry V8 to create the network's on-air promotional look, including trailers, promos, movie openings and special affiliate projects. "We hope to take full advantage of Henry's



NBC Magic will use its new Quantel Henry V8 to help create promos such as this one for 'The Single Guy.'

renowned compositing capabilities and look forward to experimenting with all of the recent enhancements to the system," says Jim Keller, NBC Burbank's director of technical operations for on-air promotion.

Associated Press Television (APT) has secured capacity on PanAmSat's upcoming PAS-5 Atlantic Ocean Region satellite to expand its news distribution operations between the Americas and Europe. APTV will use a total 18 mhz on PAS-5's C-band Americas beam, which provides simultaneous coverage of Latin America, the U.S. and Canada, as well as direct access to Europe. The capacity will be split to create an 8 mb/s digital video channel from APTV's London headquarters to client broadcasters in the America, and another 8 mb/s channel for contribution feeds back to London. PAS-5 is scheduled for launch on the Proton rocket in July.

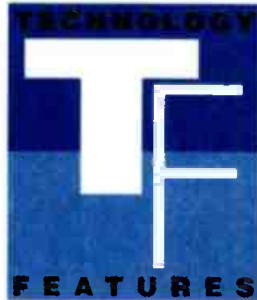
technology

n 2: a manner of accomplishing a task esp. using technical processes, methods or knowledge

The Sports Arena

Sports is one of the most exciting, rapidly changing arenas in programming. On the tech side, the move to digital is dramatically changing the face of sports TV, with pumped-up graphics, laserdisc playback, radical POV and robotic cameras now par for the cutting-edge TV course.

On June 23, *Broadcasting & Cable* explores the business and high-tech



fields of Sports Production. If you're in the sports TV picture — or if you manufacture equipment targeted for sports production — you'll want to be part of this issue. Your message will score with 35,000 key players in television, cable, radio and related multimedia and new technology, so call your advertising sales representative to reserve your space today. ○

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Issue Date: June 23 • Ad Close: June 13

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features

Special Report: Sports Production

Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED MANAGEMENT

100,000 FM in beautiful Northern Michigan. Solid facilities with performance driven ownership. Committed to radio with aggressive future plans. Send letter of introduction, resume and salary requirements to Box 01105 EOE.

HELP WANTED SALES

Underwriting Sales Associates needed. Pacific Public Radio, Inc./KLN/88.1 FM, Los Angeles' Number One rated public radio station, is looking for three motivated Underwriting Sales Associates. KLN is the only full-time jazz station in the nation's second largest radio market. Income potential is \$40,000 - \$50,000 range for the first year, with a six-figure income potential. Knowledge of public radio underwriting guidelines is preferred, though not required. Positions require a self-starter with a professional attitude, the ability to develop new client relationships, and meet or exceed revenue goals. Agency and direct experience preferred. Forward resume to: Pacific Public Radio, 1288 North Bellflower Blvd., Long Beach, CA 90815. Attention: Mark Roberts. EOE. Effective: May 19, 1997. Positions open until filled.

HELP WANTED PROGRAMMING

Major market Classical music station in Southeastern U.S. is looking for a personable and knowledgeable Program Host with good production skills. Familiarity with Classical repertoire essential, as is a warm and open personality and on-air sound. If you love Classical music, you could be part of a successful radio team. EOE. Forward resume and demo tape ASAP to Box 01148 EOE.

SITUATIONS WANTED MANAGEMENT

EXCLUSIVE #1 RATED FORMAT

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E-mail: radioman@gte.net
Write: P.O. Box 272659
Tampa, FL 33688-2659

TELEVISION

HELP WANTED MANAGEMENT

VICE PRESIDENT, STATION RELATIONS

PBS is looking for a strong executive with superior leadership and communication skills to serve as the chief liaison between PBS and its member stations. This person will report directly to the President and CEO of PBS and will work closely with station staff to understand needs, concerns, and issues and translate those into workable solutions, proposals, and new projects/initiatives. A strong background in communications and strategic planning, programming, advertising and promotion, and broadcast operations is required. The position calls for a skilled communicator with highly effective interpersonal skills who can distill complex and varied issues into a clear and concise format. Diplomacy, excellent judgment and strong negotiating and consensus-building skills are also required. Superior writing skills are essential. Please send a resume to:



1320 Bradlock Road
Alexandria, VA 22314

PBS is an Equal Opportunity Employer.

National/Regional Sales Manager for KDLH. the Benedek Broadcasting station serving Duluth/Superior. We're looking for the right person to get the most from unique program opportunities. In addition to the CBS schedule, we carry Viking and Packer NFL games from FOX, local college and high school hockey, and numerous specials. Affiliate sales management or national rep experience preferred. Letter and resume to Teresa George, Administrative Assistant, KDLH, 425 West Superior Street, Duluth, MN 55802. EOE.

General Manager. KUPN-TV, a Sinclair Communications, Inc. station in Las Vegas, the #1 growth market in the industry, is looking for a General Manager. The candidate must have a strong management and leadership background with a history of success. This is hands-on position which will require experience/knowledge of the total station operation. If you are up to the challenge, we would like to hear from you. Send resume and references to: Michael Granados, Regional Director, Sinclair Communications, Inc., 4335 Loop 410, San Antonio, TX 78229-5168. KUPN-TV is an Equal Opportunity Employer. Women and minorities are encouraged to apply.

General Managers/General Sales Managers: A new broadcast company is looking for managers seeking an excellent position for their future. We are looking for the right managers for small market television stations, and to find the best we are offering an equity position. If you are looking for your first position and you have a solid track record, or if you've managed a station and you're ready for a piece of your future, then we'd like to hear from you. EOE. Send a resume and a list of references to Box 01150.

Communications Director. KERA/KDTN seeks degreed person with 5+ years experience in communications, preferably in broadcasting and marketing advertising, excellent public relations, and management skills to develop, direct and implement communications strategies. Send resume and salary history to: HN-CD, 3000 Harry Hines Boulevard, Dallas, TX 75201. EOE.

HELP WANTED SALES

LOCAL ACCOUNT EXECUTIVE

Outstanding opportunity for a proven, aggressive salesperson at a market leading NBC affiliate in Central Illinois. Successful candidate must have strong negotiating skills, computer knowledge, creative promotional ideas and a proven track record of developing local business. Please send a cover letter and resume to:

WICD-TV/NewsChannel 15
250 S. Country Fair Drive
Champaign, IL 61821
Attention: Gary Hackler, Local Sales Manager

Minorities and females are encouraged to apply. WICD-TV is a division of Guy Gannett Communications and is an Equal Opportunity Employer.



WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?

Traffic Manager. Looking for a team player with knowledge of TV sales to manage a group of Traffic pro's. Minimum five years TV Traffic experience. Prior management supervision preferred. IBM System AS400, Enterprise Systems experience and broad computer knowledge a plus. Send resume to: Human Resources Manager, WYFF-TV, PO Box 788, Greenville, SC 29602. WYFF-TV is an Equal Opportunity Employer.

TV Sales Account Executive, KSAT-TV (ABC), a Post-Newsweek Station has an opening for TV Sales Account Executive. Great opportunity to grow with San Antonio's #1 TV station. Candidates must have a proven track record in new, direct and agency business. TVScan experience helpful. Mail resume with cover letter to Randy Schmidt, GSM, KSAT-TV, PO 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.

Sales Marketing Specialist. Dream job for a creative marketing professional able to develop new business opportunities for a sign-on WB affiliate and a dominant established CBS affiliate. Knowledge of sales promotion, vendor programs and qualitative research a plus. Qualified candidate must possess excellent written and communication skills and have at least 2 years broadcast or related experience. WSPA/WASV is a drug free workplace. Your offer of employment is contingent upon passing a substance abuse test. Successful applicant must have a valid drivers license and clean driving record. Send resume and cover letter to: David Boaz, General Sales Manager, WSPA-TV, PO Box 1717, Spartanburg, SC 29304. EOE. M/F.

Regional Sales Agent - Immediate opening, broadcasting's oldest promotion company TV/Radio sales management experience necessary. Travel is required. 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.

National Sales Manager. WAGA, a FOX O&O in Atlanta, GA is seeking an experienced National Sales Manager to join our sales team. The qualified candidate will have a thorough working knowledge of Scarborough research information, NSI, BIAS, TVScan and Qualitap. Must possess excellent written and oral presentation skills. Must be computer literate. Must have working knowledge of event marketing/sales promotion. The ability to motivate the national sales effort is essential. Minimum of five years local/national sales management. College degree preferred. Extensive travel required. Send resume to: Human Resources Department, WAGA FOX 5, 1551 Briarcliff Road, Atlanta, GA 30306. No phone calls please. EOE.

National Sales Manager. WVIT, Connecticut's NBC station, has an immediate opening for a broadcast sales professional to lead national sales. Three years experience and a college degree preferred. Strong organizational skills and solid ratings knowledge are essential. Candidate should be experienced at negotiating with major agencies, preferably those in New York. An ability to sell sports and special events is helpful. Willingness to travel a must. This is a great opportunity to grow. Resumes to Ron Putera, General Sales Manager, WVIT, 1422 New Britain Avenue, West Hartford, CT 06110. EOE.

National Sales Manager. WNYT-TV, the NBC affiliate in Albany, NY has an immediate opening for an NSM. The right candidate should possess strong verbal and written skills, be able to understand and negotiate ratings, be proficient with computers, and be willing to put the time in to accomplish established sales goals. If you meet the above requirements, can work in a team environment, and are looking to move to an area with a great quality of life, this is the opportunity you've been waiting for. Send resume to: Tony McManus, Director of Sales, WNYT-TV, P.O. Box 4035, Albany, NY 12204. EOE.

National Sales Manager: Strong CBS in growing market. Inventory/pricing skills essential. Strong team/people skills to manage rep relationship. Some travel. Multi-year commitment. Desire to live in Richmond. Serious computer skills and use. Rep and station experience. Needed July 1 for training with present NSM. Send letter explaining reason for applying, resume, salary requirements and references to Michael Gee, General Sales Manager, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230. No phone calls please. WTVR-TV is an Equal Opportunity Employer. M/F. Pre-employment drug screen required.

Local/Regional Account Executive. If you're "America's Most Wanted" and aspire to be "King of the Hill" FOX 18 wants you!! We are an aggressive FOX affiliate in the Midwest, seeking an experienced account executive to handle substantial list with major regional focus. Strong presentation skills and solid negotiation experience are essential. FOX 18 is preparing for the next "Millennium," join us!! Send resume with cover letter to: Dan Schwarz, Local Sales Manager, KLJB-FOX 18, 937 East 53rd Street, Davenport, IA 52807 or call 319-386-1818. Deadline June 20, 1997.

Local Sales Manager. Smallish Northeast affiliate looking for dynamic, accomplished leader to refine local staff with widely varying experience. Excellent lifestyle market, new ownership group forming offers great upward potential. Management experience helpful, not required. Reply to Box 01153 EOE.

Local TV Sales Manager, KSAT-TV (ABC), a Post-Newsweek Station in San Antonio seeking a Local Sales Manager. Candidate should be self-motivated and dynamic; someone who is visionary and committed to excellence in highest standards of broadcast sales management. Requirements: Min. 1 year TV sales management experience, 2-4 years broadcast sales experience. Comprehensive knowledge and application of various broadcast sales components, including qualitative research, retail sales and sales instruction. Mail resume to Randy Schmidt, GSM, KSAT-TV, PO 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.

KDLT-TV, Sioux Falls NBC affiliate, seeks an experienced Account Executive to handle established list. Ideal candidate will have a minimum of one year outside sales experience, media preferred, be computer literate, and have a professional business demeanor. No walk ins or phone calls please. Please send resume/references to: KDLT-TV, Michael Cornette, General Sales Manager, 3600 S. Westport Avenue, Sioux Falls, SD 57106. M/F. EOE.

HELP WANTED TECHNICAL

Television/Radio Engineer: University affiliated, top 50 market, television and radio broadcast facility with satellite uplink is accepting applications for the position of television/radio engineer. One year minimum experience required in RF troubleshooting, operation and maintenance of television and radio broadcast equipment. FCC license and/or SBE certification with two year degree required, four year degree preferred. Willingness to work any shift, weekends, holidays and overtime. Apply at Human Resources, Grand Valley State University, 140 Lake Michigan Hall, Allendale, MI 49401. Application deadline is June 13, 1997. EEO/AA/ADA.

Television Engineer. Maintenance engineer needed for a busy Broadcast Teleproduction/Distance Education/Satellite Teleport facility. Position will include systems design and installation of new equipment in an expanding facility. Qualified applicant should have experience with component level repair, as well as television equipment setup and operation. Two years college in related field and FCC/SBE certification required. Equivalent combinations may substitute. Apply with University Personnel Services, 405 Whitehurst Hall, OSU, Stillwater, OK 74078. OSU is an AA/EEO Employer committed to multicultural diversity.

Teleport Maintenance Engineer - Master Control. Vyvx is now accepting resumes for engineering and operations personnel at our rapidly expanding New York area teleport. A minimum of 3 years broadcast experience is required for consideration. Send resume to: National Gateway Video, PO Box 420, Carteret, New Jersey 07008. Fax 908-969-3983. Equal Opportunity Employer.

Send resume/tape to: Box-----, 245 West 17th St., NY, NY 10011

Supervisor, Satellite Products and Services. Wold International, Inc., based in Los Angeles, is seeking a creative professional to help develop new products and services, respond to the myriad opportunities presented by our international customer base, and manage our base of vendors and service providers. Five years experience in television production/transmission, demonstrated ability to "think outside the box", analytical skills to match customer service attitude are required. Second language preferred. Send resume (no calls) to Wold International, Inc., 3440 Motor Avenue, #200, Los Angeles, CA 90034, fax: 310-842-6903.

MIS Supervisor - Univision Communications. Univision Communications seeks a candidate to fill the position of MIS Supervisor at the Operations Center in Miami. The position encompasses the planning and management of all data/voice processing systems in the facility which include network operations, affiliate station WLTV, Galavision, network and national sales and several news organizations. A qualified candidate would have a minimum five years experience in MIS management. Advanced skills in PC based LAN & WAN systems are required. Exposure to broadcasting based systems are helpful. Candidates must also be bilingual (Spanish/English). Please send resume and salary requirements to: Univision Network, ATTN: MIS Director, 9405 NW 41st Street, Miami, FL 33178. No calls please.

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

Director of Engineering. WISN-TV, the Hearst Broadcasting ABC affiliate in Milwaukee, is looking for a seasoned professional who can lead our technical department into the next century. Candidate should have five or more years experience as a Chief Engineer of a top 40 market station or as a proven Assistant Chief. Dynamic leadership and interpersonal skills combined with solid technical experience are the management qualities required for this department head position. Experience in managing collective bargaining employees and supervision of labor contracts is required. In addition, significant computer hardware and software expertise, thorough RF experience, and a solid understanding of digital broadcast technologies are all requisite qualities. An EE degree or SBE certification is preferred. EOE. Send resume to Rick Henry, VP and General Manager, WISN-TV, PO Box 402, Milwaukee, WI 53201.

Chief Engineer. KAME UPN21 has immediate opening for a Chief Engineer. A highly motivated person able to oversee all technical operations of the station including hiring, training technical personnel, installation modification and repair of transmission and studio equipment. Candidate needs to demonstrate experience in managing station technical operations, transmission and budgeting. Send resume to Marty Ozer, General Manager, 4920 Brookside Court, Reno, NV 89502. Operated by Cox Broadcasting an EOE.

Group Operator with Home Office in Southeast seeking Corporate Chief. Must have experience in radio - television - cable engineering. Must have wide variety of experience with transmitters and towers. Must have a desire and knowledge to keep a group operation in first class technical shape. Must have knowledge of digital. Attractive pay. Some travel required. Equal Opportunity Employer. Reply to Box 01145.

Chicago network O&O has immediate opening for full time maintenance engineer. Plant is completing conversion to digital technology centered on GVG4000. Newscutters. Composers. Airplay. Max. satellite. ATM. fiber. ENG. EFP and more. Send resume and salary requirements to Henry Ruh, WSNS TV, 430 Grant Place, Chicago, IL 60614. EOE.

HELP WANTED NEWS



**METEOROLOGIST
BAY NEWS 9**

BAY NEWS 9, Time Warner Communications' 24-hour news channel in Tampa, Florida, is looking for three Meteorologists. Yes, the lightning capital of the world needs you! If you are an energetic, experienced weather forecaster with exceptional communication skills, we want to talk with you about these exciting opportunities.

Position requires a meteorologist with a minimum two years on-air experience. NWS or AMS seal required. If you use "concluded fronts" in your weather forecasts, please don't apply.

Time Warner Communications offers a competitive salary/benefits package. Qualified candidates should forward resume and demo tape (no phone calls, please) to:

Elliott Wiser, General Manager
BAY NEWS 9
11500 9th Street North
St. Petersburg, FL 33716

EQUAL OPPORTUNITY EMPLOYER

WPMT TV seeks experienced Newscast Director. Also needed, Bureau Reporter who is a strong writer with solid production skills. Experience required plus ability to handle live shots. Send tapes and resume to H.R., NBC 15, 661 Azalea Road, Mobile, AL 36609. EOE.

Reporter. WHOI-TV, the ABC affiliate, in Peoria, Illinois is looking for a general assignment reporter. Prefer one year experience. Ideal candidate is a news junkie, aggressive, uncovers the lead story every night, great writer, self motivator, does great creative live shots, and uses natural sound to enhance a story. If you're a young reporter...this is a great opportunity to strengthen your reporting skills. Rush tape and resume to Human Resource Department, WHOI-TV, 500 North Stewart Street, Creve Coeur, Illinois 61610. EOE. Position closes June 9, 1997.

**WEBSITE
PRODUCER**

WLS-TV, the ABC owned station in Chicago, has an excellent opportunity available for a self-motivated, high achiever with outstanding writing skills to launch our new website.

Applicants must have a Bachelor's degree in Journalism, English and/or Communications and be familiar with the internet. Good typing and spelling skills are a must; the ability to think quickly is imperative. Our ideal candidate will be responsible for the editorial content of the website, including topical information about news, sports, local and national syndicated programs.

Please send your resume and three writing samples to: **Fran Preston, Program Director, WLS-TV, Dept. BC, 190 N. State Street, Chicago, IL, 60601.** No phone calls, please. Equal opportunity employer. M/F/D/V.



Weekend Anchor/News Reporter. Immediate opening! College graduate with one year on-air commercial broadcast experience minimum. Send resume and non-returnable VHS tape to News Director, WSJV-TV, FOX 28, Box 28, South Bend, IN 46624. No phone calls. EOE.

WMAR-TV, Baltimore's ABC affiliate, has exciting opportunities available for creative and self motivated professionals. *Assistant News Director.* Minimum 4 years management experience in major market. Excellent interpersonal skills. Great writing skills, creativity required. No phone calls. *Assignment Editor.* Minimum 2 years experience. *Reporter.* Minimum 3 years experience. Send 3 enterprise stories. Demonstrate creativity and storytelling ability. *Health Reporter.* Minimum 3 years experience. Resume and tapes to: Drew Berry, Station Manager/News Director, WMAR-TV, 6400 York Road, Baltimore, MD 21212. An Equal Opportunity Employer. Women and minorities encouraged to apply.

Videographer/Producer wanted for Philadelphia Online, the Inquirer and Daily News website (www.phillynews.com). Must be experienced, a self-starter and interested in natsop PKGs. Send tape, resume and salary requirements to Dave Sauls, KR Video, 400 N. Broad Street, Philadelphia, PA 19101.

Sports Director/Anchor for Sunbelt medium market. Requires experience covering major sporting events and local sports. Reply to Box 01122 EOE.

Reporter. WGBA-TV Green Bay. NBC affiliate looking for a reporter that has solid writing skills, lots of initiative and the drive to win. Must thrive on deadlines and handle live shots with ease. No beginners please. 2 to 3 years of experience. Send resume and tape to Personnel-GBR, WGBA, P.O. Box 19099, Green Bay, WI 54307-9099. No phone calls. EOE.

Producer/Director: NBC2 in Charleston, SC seeks a weekend director for news. Candidate must have experience directing live news and commercial production. Send resume and non-returnable demo tape to: Human Resources Department, WCBD-TV, P.O. Box 879, Charleston, SC 29402. M/F. EOE. Final applicants drug screened.

Photographer: Talented, skilled, NPPA-styled team player needed for an immediate opening. At least one year of experience. College degree preferred. Send tapes/resumes to: Human Resources Manager, 505 Rutherford Street, Greenville, SC 29609. WYFF-TV, a division of Pulitzer Broadcasting Company, is an Equal Opportunity Employer.

News Producer needed at WPDE-TV, an ABC affiliate in the Florence/Myrtle Beach, South Carolina market. Fast paced, high energy newsroom. Experience preferred. Send tapes and resumes to Executive Producer, WPDE-TV, 3215 South Cashua Drive, Florence, SC 29501-6386. EOE/MF.

News Producer. Belo station in Sacramento has an immediate opening for an 11pm news producer. The successful candidate will have a news philosophy that emphasizes story *content* over story *count*, and a tape that backs it up. It's a given you possess sound news judgement, great people skills, strong broadcast news writing skills, and the ability to work with little supervision. Creative and critical thinking abilities are essential. If you think you are the person for the job, rush last night's air check (not the one you are saving for an award entry), your curriculum vitae, and your news philosophy to: News Director, PO Box 10, Sacramento, CA 95812-0010. Drug testing. No phone calls, really.

News Photographer: Responsibilities include working with a news reporter to generate stories or to handle news assignments as an individual. Applicant must possess the following requirements: proficient as a videotape photographer, video editor, familiar with electronic news gathering equipment, including microwave operation and a valid driver's license, willing to work nights, holidays and weekends. Send resume and 3/4" tape to: Bryan Sibley, Chief Photographer, WCTI-TV, P.O. Box 12325, New Bern, NC 28561. EOE.

News Director. Looking for people and issue-oriented News Director. Great opportunity for News Director in small market looking to move up to a group-owned network affiliate in the southeast. Prior News Director experience preferred. Please send your resume, references, salary history, and brief overview of your management style and journalistic standards to Box 01154 EOE.

News Director: KLBK-TV, the CBS affiliate in Lubbock, Texas is looking for a *leader* for our Newsroom who can take us to the next level. Lubbock is a highly competitive local News market. Texas Tech University, a metro population of 200,000, and the medical hub for West Texas and Eastern New Mexico, all make Lubbock an excellent place to live. At least three years executive producing experience a must. Prior Assistant News Director experience desired. Successful candidate will provide hands on direction of young ambitious and talented staff, work daily with a strong promotions department, manage budgets, and provide ideas and motivation necessary to achieve goals. Station contracts with News consultant specializing in development of strong local News. Please forward resume, tape of newscast you have been responsible for and cover letter with overall News philosophy to: General Manager, KLBK-TV, 7403 South University, Lubbock, TX 79423. No phone calls please. EOE with minorities and women encouraged to apply.

News Director for start-up Cable News operations in one of America's fastest growing counties -- Gwinnett County, GA (suburban Atlanta). We need an experienced journalist to oversee a staff of nine to produce several local newscasts and other information-oriented programs daily. This is a hands on, fast paced position. Send resume, references and a non-returnable tape (VHS or BETA) to Tom Stultz, Gray Communications Systems, Inc., 166 North Buford Drive, Lawrenceville, GA 30245. Fax resume to 770-338-7353.

News Anchors/Reporters. Maryland Public Television (MPT) is seeking experienced journalists to work on a new daily news program. Requires 5 years of TV news experience in reporting and interviewing. Send resume and non-returnable tape to: Steve Kremer, Maryland Public Television, 11767 Owings Mills Boulevard, Owings Mills, Maryland 21117. MPT is an EO Employer.

Morning Co-Anchor/Reporter. Southeast network affiliate looking for an upbeat, experienced, creative, self-starter to team up with morning co-anchor. 2-4 years television anchoring and reporting experience required. We want someone with solid news judgement, excellent storytelling abilities and a team player. Send tape, resume, references and salary history to Box 01151 EOE.

KTVN-TV has an immediate opening for a Topical Promotion Writer/Producer. Duties include writing, editing and producing daily news topical promotional announcements, topical IDs, and proof of performance spots, as well as writing and producing other promotion materials, as needed. One year experience in TV promotion, news production or creative services preferred. Some college education required. Send resume to Cecilia Adams, KTVN, PO Box 7200, Reno, NV 89510.

KMID-TV, a West Texas ABC, is currently accepting applications for a co-anchor for our main newscasts 6/10 PM weekdays. All applicants must be able to anchor as well as be a good story teller. You must have experience as a reporter with demonstrated writing and editing skills. Send resume and VHS tape to: Tony Venti, News/Operations Manager, KMID-TV, Box 60230, Midland, Texas 79711. EOE.

KTVN has an opening for a News Reporter. Position requires a self-motivated individual with excellent communication, organizational and writing skills, exceptional people and interviewing skills, a professional and positive demeanor and the ability to use editing equipment. A college education with an emphasis on journalism or communications and at least two years experience in a television newsroom preferred. Please send resumes and non-returnable tapes to Nancy Cope, News Director, PO Box 7220, Reno, NV 89510. Applications may be obtained at 4925 Energy Way, Reno, NV 89502. Qualified minorities are encouraged to apply. No phone calls please. KTVN-TV is an Equal Opportunity Employer.

KHQA-TV has 2 News Openings. *Producer.* KHQA-TV is looking for an aggressive self-starter to take charge of our award-winning newscasts. You'll work with a dynamic, progressive team, two bureaus and lots of live coverage, we're on the move, and we need someone to keep us on the fast track. *Anchor/Reporter.* If you're interested in honing your on-air skills on the set and in the field, live and on tape, plus you want the chance to be a part of an award winning news team, this is the job for you. Strong presentation, great writing, shooting, editing and some producing skills required. We're on the cutting edge of technology and will soon be moving into a new state-of-the-art facility. For either of these positions, send resume and tape (for Anchor/Reporter) to: Carol Sowers, News Director, KHQA-TV, 510 Maine, Quincy, IL 62301. EOE.

Experienced Reporter needed at WPDE-TV, an ABC affiliate in the Florence/Myrtle Beach, South Carolina market. Come work in the sun in a fast-paced, high-energy newsroom. Send tapes and resumes to Rich Everett, News Director, WPDE-TV, 3215 South Cashua Drive, Florence, SC 29501-6386. EOE/MF.

Entire News Team including *News Director/Anchor, Meteorologist/weather person and reporter/videographers* needed at new, small market (#175) ABC affiliate in Michigan's beautiful Upper Peninsula! We need well-rounded people who can "do it all"...report, shoot, edit, anchor, do weather and sports, and hustle! Must have positive, "can-do" attitude, work well with people, and have excellent driving record. If you love the rugged outdoors, Lake Superior, winters with lots of snow and gorgeous summers, send a detailed resume, written statement of your news philosophy, and tape (Beta preferred, 3/4" OK) to: News Team, WBKP, ABC TV 5&10, 1122 Calumet Avenue #5, Calumet, MI 49913. EOE/MF. Note: If you've previously replied to this ad and wish to remain an applicant, please write and state your interest. Hiring is scheduled for mid-June to July, start date August 4th, on-air date September 1st.

Associate Producer. College degree and strong production background required. Candidate must have television newscast producing experience. Must have ability to write compelling copy and present stories using top of the line graphics equipment. Be prepared to work overnight. Newstar newsroom computer skills a plus. Send resume and tape to: Rick Willis, Executive Producer, WTVD-TV, PO Box 2009, Durham, NC 27702. No phone calls. EOE.

Associate Producer needed for the overnight shift with Grand Rapids Number One News Team. Applicants should have a college degree and some practical experience writing copy for broadcast news programs. There will be some opportunity for reporting and some on-camera work. Send your resume, references and a non-returnable tape to: Tim Dye, Assistant News Director, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. WOOD TV8 is an Equal Opportunity Employer.

Anchor/Reporters - Sports: Launching regional all sports super channel. Looking for talent with strong personality and presence. Send non-returnable VHS tape and resume to Box 01152 EOE.

Anchor/Reporter and Reporter: Midwestern NBC affiliate seeks weekend anchor with at least one year of live on-air experience. Producing skills a plus. Reporter must be able to tell stories through people and possess good writing skills. Send tape and resume to: KDLT-TV, News Director, 3600 S. Westport Avenue, Sioux Falls, SD 57106. No phone calls, please. M/F EOE.

HELP WANTED PROMOTION

Promotion Manager. The CBS affiliate in Phoenix is looking for a dynamic and creative individual with at least two years experience in management to head up our promotion department. The successful candidate will be responsible for the station's entire image, identity, creative direction, on-air graphics, promotion, and outside media advertising. If you've got what it takes to survive a highly competitive market, send your resume to KPHO/Meredith Corporation, Human Resources, 4016 North Black Canyon Hwy., Phoenix, AZ 85017. No phone calls. EOE.

HELP WANTED RESEARCH

Research Director. WJWB-TV, Jacksonville's hot new WB affiliate needs a research pro to support the sales, programming and promotion departments. We're looking for someone with at least two years broadcast experience and who is totally familiar with Nielsen, Monitor Plus, Microsoft Office as well as graphic presentation. Strong writing skills are an absolute 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.

HELP WANTED LEGAL

Tribune Company, based in Chicago, seeks a broadcast attorney to handle counseling, drafting, and intellectual property work for its growing group of major market television and radio stations. At least 5 years experience in broadcast, communications and intellectual property practice is essential. Send resume to Debra Keating, Tribune Company, 435 North Michigan Avenue, Suite 600, Chicago, IL 60611. EOE.

HELP WANTED RECRUITER

Washington, D.C. Well established recruitment firm in Video/Film/Broadcast industry offers unusual opportunity to experienced recruiter to launch executive division nationwide. Established client base required (we have the talent, you find the jobs). Liberal profit sharing. Send resume in confidence to: Maslow Media Group, Inc., 2030 Clarendon Blvd., Suite 211, Arlington, VA 22201. Attn: L. Maslow (ph) 703-276-2700 Fax 703-841-9355.

HELP WANTED MISCELLANEOUS

**CENTRAL FLORIDA NEWS VENTURES
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Tribune and Time Warner, two leading companies in the news and broadcasting industries, have created a dynamic joint-venture to launch the first local 24-hour cable news channel in Orlando, Florida. Here's your chance to join a cutting-edge team on the forefront of developing an advanced, digital newsroom in a flourishing Central Florida market.

We have several openings for motivated and experience team players ready to jump in and have an exciting career in broadcast news. The following job opportunities are available:

NEWS

- Producer
- Associate Producer
- Reporter/Video Journalist
- News Anchor
- Sports Producer/Host
- Weather Producer/Host
- Assignment Editor

PROMOTION

- Writer/Producer

PRODUCTION

- Studio Operator
- Electronic Graphics
- Audio
- Director/TD

TECHNICAL

- Video/Master Control
- Video Journalist/Op Utility
- Tape Editor
- Truck Technician

So if you're ready to increase your career potential and become part of an outstanding joint-venture, send resume with salary requirements to:

Central Florida News Ventures c/o The Orlando Sentinel Employment Center
 633 N. Orange Avenue
 Orlando, FL 32801
 fax: 407-420-5766
 SentHR@AOL.com
 EOE/MF

HELP WANTED FINANCIAL & ACCOUNTING

CHIEF OPERATING OFFICER

Maryland Public Television, a six-station public broadcaster serving the citizens of Maryland and the nation, seeks candidates for an exciting new position. The selected candidate will manage our station's conversion to digital as part of our new management team. MPT produces outstanding national programs like Wall Street Week with Louis Rukyeser, Motor Week, Health Week and Kratts Creatures. Our regional productions meet the viewing and informational needs of Marylanders through programs like Outdoors Maryland, State Circle and Inside Maryland. We seek a candidate with outstanding leadership skills and current knowledge in state-of-the-art production and media strategies. The ideal candidate will have a bachelor's degree (masters preferred) and ten years of management experience in broadcasting. This challenging position reports directly to the President/CEO and manages our divisions of Broadcasting, National Production, Education/Telecommunications, Engineering and Technical Operations.

We offer an excellent compensation package.

For immediate consideration, send resume and cover letter to:



Human Resources Department
 Maryland Public Television
 11767 Owings Mills Blvd.
 Owings Mills, Maryland 21117
 Fax 410-581-4382

HELP WANTED PRODUCTION

**CNN/TBS
PRODUCER**

Looking for that great gig to produce stories on the cutting edge? Experienced Journalist/Field Producer needed for exciting and creative newsmagazine series: TOPX on TBS, and The American Edge on CNN. Solid writing, story generation and production skills required. Computer assisted reporting and investigative skills helpful. Great creative opportunities and some travel. If a challenging position with an award-winning newsmagazine production team is what you are looking for, then send your resume and tape to:

**Craig Duff
CNN
One CNN Center
Atlanta, GA 30303
NO PHONE CALLS PLEASE**

Graphic Artist. WTVR-TV/NewsChannel 6 seeks graphic artist. Degree in Art, preferably in graphic design. Skills include knowledge of four-color process and ability to create print collateral pieces. Use of PowerMac including Photoshop, Illustrator, PageMaker, and Quark. Strong design skills essential. Must work closely with Art Director and other personnel. Be comfortable with tight deadlines. Send letter explaining interest in position, resume and salary requirements along with tapes or brief example of work to Human Resources Contact, WTVR-TV, 3301 West Broad Street, Richmond, VA 23230. No phone calls please. WTVR-TV is an Equal Opportunity Employer. Pre-employment drug screen required.

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.

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

Director/Technical Director (2 positions). Description: Applicant must have a minimum of 2 years experience in technical directing of live newscasts. Must also have experience with live direction of specials, program taping and remote direction from the field. Responsibilities include organizing news production aspects, creative input in newscasts and other news related activities. Will be expected at times to serve as both director and technical director when necessary. Applicant will have a working knowledge of current graphics technology and graphics application. Experience with Grass Valley 300 switchers, Kaleidoscope, Quantel Picturebox and Infinit! also helpful, but not essential. Ability to handle pressure and get along with people essential. Contact: Ted Gonderman, KOCO-TV, 1300 E. Britton Road, Oklahoma City, OK 73131. KOCO-TV is an Equal Opportunity Employer. Applicants will be considered without regard to race, color, religion, national origin, age, sex, disability, marital status or arrest record.

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.

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infinit), Still Store Operators, Tape Operators (Beta), Maintenance (plant systems experience - distribution and patching), Lighting Director Engineer. Employment would commence spring/summer 1997. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

HELP WANTED PROGRAMMING

Director of Audience Development. *What would you do...* to build audience for one of the most successful TV stations in the country? WIS, an NBC affiliate, dominates most dayparts and routinely pulls news shares in the 40's and 50's. We want more. We are looking for a director of Audience Development who will have primary responsibility for programming and station promotion, and who will help us develop a plan to extend our lead. Successful candidate will already have experience in both areas. Must be willing to relocate to a southern state capital which is also home to a major university. WIS is owned by Cosmos Broadcasting. Qualified candidates for this department-head level position should send written resume with letter of introduction to John Cottingham, Vice President and General Manager, WIS Television, PO Box 367, Columbia, SC 29202. No phone calls, please. EOE.

CREATIVE SERVICES

Graphics Designer - Mid Atlantic post production company seeks Graphics Designer for its Washington, DC office. We're looking for a Designer with a minimum of three years experience with Macintosh (Photoshop and Illustrator) who is capable of art directing sessions in compositing suites. Experience with Aftereffects is beneficial. Send demo tape, resume and salary history to HMS-BC245, 2601-A Wilson Blvd., Arlington, VA 22201; Fax 703-243-4023. EOE.

Director of Broadcast Design - Graphic designer for investment news network. Responsible for all on-air graphics. Skills should include Mac computer using Photoshop, Illustrator, Adobe After Effects and animation programs. SGI experience a plus. 2 years of television experience in broadcast design. Membership in the Broadcast Designers Association a plus. Fax 404-872-1140.

SITUATIONS WANTED NEWS

Investigative Producer. Emmy award winning producer looking to "right the wrongs." Enterprise, research, write, direct and produce. I do it all! Short or long form...I help make your anchors and reporters look *great!* Chip Wallace 818-981-4476.

Part Time Camera Operator seeking full time employment with production company or cable sports network. Phone 360-379-0559. Thanks.

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As Manager or Director of Programming, you will be responsible for defining programming space, creating the tone, voice and managing the talent for the daily packaging of content in our channels. You will also provide input on audience research, channel positioning and business strategy to accommodate revenue goals. 6+ years progressive editorial or creative media experience, preferably in the entertainment industry, required. Well-developed analytical, problem solving and management skills are essential. BS/BA or equivalent required. (Position level commensurate with experience.) Dept. 001BRC001A

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CABLE

HELP WANTED RESERACH

**MEDIA/MARKETING
RESEARCH SPECIALIST**

MEDIA/MARKETING RESEARCH SPECIALIST: A South Florida International cable channel is searching for a highly motivated individual in the Media & Marketing Research field. Candidate must have superb analytical skills, knowledge of ratings and consumer product databases and excellent writing & communications skills, bilingual in Spanish & English a plus.

REQUIREMENTS: Chosen candidate would have ability to prioritize work load and handle multiple tasks. Computer knowledge of Microsoft Word, Excel, Harvard Graphics, PowerPoint & Simmons Choices. Salary commensurate with experience. Please submit resume to: GEMS Television, c/o Sorbi Martinez, 10360 U.S.A. Today Way, Miramar, FL 33025. Fax: 954-430-8400. E-mail: smartinez@gemstv.com



HELP WANTED CREATIVE SERVICES

Designer - Print. We're the Nation's largest provider of cable and satellite delivered television channels and we need your talent. We're looking for an individual with a degree in art, design or related field to produce and design logos, advertising, promotional items and other marketing materials for our premium movie channels. You must be highly proficient with a Mac and Quark, Illustrator and Photoshop applications. We also require production knowledge in both off-set and screen printing, excellent written and oral communications skills, as well as exceptional organizational skills and an eye for detail. Ability to meet deadlines in a fast paced environment where complex conditions are the norm is a must. We prefer an entertainment industry background, experience in marketing or advertising, photo shoot directions and supervising free-lance talent. Send resume, salary history and work samples with a brief explanation of how the piece was created to: Designer-Print #282, P.O. Box 4917, Englewood, CO 80111. Successful candidate will be subject to a drug test. EOE.

**Fax your CABLE
classified ad to
Broadcasting & Cable
(212) 337-6957**

**To place your classified ad in *Broadcasting & Cable*,
call Antoinette Fasulo (212) 337-7073
or Sandra Frey (212) 337-6941**

HELP WANTED SALES

DIRECTOR AD SALES, PROJECT DEVELOPMENT

COMEDY CENTRAL, the only all comedy network, has an immediate opening for an individual to oversee the development of an EDI - ready Integrated Sales System. Reporting into Sales Planning, and serving as the Project Leader, the Director will develop the functional business specifications for this System, provide expertise in understanding the flow of information between different departments as it relates to maximizing advertising revenue and coordinate all Ad Revenue related elements with the Information Technology Department. Successful candidate should have 5+ years of broadcast or cable experience including 3+ years experience in Sales Planning, Traffic or Ad Revenue financial analysis with a solid understanding of PC based sales systems. Strong communication, interpersonal and analytical skills required. Must be a self-initiator and be highly motivated. Some direct PC application development a plus.

Please forward a cover letter and resume to:

Comedy Central
 1775 Broadway
 New York, NY 10019
 Attn: Human Resources Department - DPD
 No phone calls please.



HELP WANTED NEWS

ESPN takes pride in a well-deserved reputation as a major player in total sports coverage and broadcast programming. If your goal is to join an award-winning team, the following opportunity is available at our Bristol, CT location:

PROMOTIONS PRODUCER (Bi-lingual)

Utilize your creativity and thorough knowledge of the industry to produce stellar sales and marketing presentations plus effective on-air promotions. We're looking for a hands-on, high energy individual with an extensive background in international sports, plus 3-5 years' experience in conceptualizing, writing and producing winning on-air promotions and image campaigns for international sports in a major market. Writer/spoken fluency in Spanish is essential.

Our representative will be conducting interviews at the Promax conference in Chicago, June 3rd-7th; to schedule yours, call Gina McGivney at (860) 585-2555. If you are unable to attend the conference, send your resume and a non-returnable tape of your work to: ESPN, Ad #138, ESPN Plaza, Bristol, CT 06010, email: jorresj@espn.com (unencrypted and nonmimed). Equal Opportunity Employer



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PUBLIC NOTICE

Meetings of the Public Broadcasting Service Board of Directors and its committees will be held at the Wyndham Anatole Hotel, 2201 Stemmons Freeway, Dallas, Texas, on June 20 and 21, 1997. Schedule and tentative agenda for each meeting follows.

Board of Directors, 8:00 a.m., June 21, receive reports from PBS officers, management, board committees on learning services, programming policy, membership, finance, and education task force, and other business.

Learning Services Committee, 12 noon, June 20, focus on the recommendations of the Education Task Force related to public television's future in the preK-12 education marketplace.

Programming Policy Committee, 3:00 p.m., June 20, discuss the National Program Service evaluation and other business.

Membership Committee, 12 noon, June 21, discuss agenda for annual members meeting in October 1997.

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"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; TOC—transfer of control; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Dismissed

Sacramento, Calif. (BALH-961031GE)—Richard E. Oppenheimer, trustee, for KXOA-FM; voluntary AOL to ECI License Co. LP. *May 9*

NEW STATIONS

Returned

Faribault, Minn. (BPH-961210MD)—Ann and John Schwartz for FM at 107.5 mhz. *May 12*

Two Rivers, Wis. (BPH-970414ME)—KM Communications Inc. for FM at 97.1 mhz. *May 12*

Filed

Brooklyn, N.Y. (BPED-970508MB)—Salvation Radio Corp. (Michael Cajuste, director, 637 Elton St., Brooklyn, N.Y. 11208) for FM at 91.9 mhz, 150 kw, ant. 46 m. *May 8*

Aurora, N.C. (970227MD)—Woolstone Corp. for FM at 104.5 mhz. *May 19*

Elizabeth City, N.C. (BPED-970418MN)—CSN International (Charles W. Smith, president/25% owner, 3000 W. MacArthur Blvd., Santa Ana, Calif. 92704) for FM at 88.3 mhz, 50 kw, ant. 141 m., 1,500 ft N of

SSR 1309, 6.7 km W of Elizabeth City. CSN owns KRSS(FM) Chubbuck, Idaho; WJCX(FM) Pittsfield, Me.; WFGL(AM) Fitchburg, Mass., and KTRX(FM) Tarkio, Mo.; has applied to build FM in Kennewick, Wash. *April 18*

Grand Forks, N.D. (BPH-9705)—Sunbelt Communications Co. for TV at ch. 27, 1.5 mi. NW of Fisher, Minn., along US 2. *May 15*

Big Lake, Tex. (BPH-970502MA)—Woodrow Michael Warren (PO Box 509, Ruidoso Downs, N.M.) for FM at 104.1 mhz, 1.45 km S of Reagan/Glasscock county line on E side of SR 137. Warren owns 25% of KMMW-FM Maljamar and KRUI(AM) Ruidoso Downs, N.M.; has CP to build KALT-FM Alturas, Calif.; KNMA-FM Reserve, N.M., and KLCR-FM Lakeview, Ore. *May 2*

Camp Wood and Falfurrias, Tex. (BPH-970428ME, F)—La Radio Cristiana Network Inc. (Paulino Bernal, president/owner, PO Box 252, McAllen, Tex. 78505) for FMs at 99.1 mhz, 2 kw, ant. 119 m., on Meridian Mtn. 5 km N of Camp Wood; and 103.3 mhz, 3 kw, ant. 100 m., 4.3 km NNE of Falfurrias. Network owns KIBL(AM) Beeville, Tex. Bernal owns KJAV(FM) Alamo, KCZO(FM) Carrizo Springs, KMFM(FM) Premont and KUBR(AM) San Juan, Tex.; has applied to build FMs in McCamey and Big Lake, Tex. *April 28*

Del Rio, Eagle Pass, Freer and Hebronville, Tex. (BPED-970513MB, MC, 970513MD, A) Paulino Bernal Evangelism (Paulino Bernal, president, PO Box 252, McAllen, Tex. 78505) for FMs at 90.7 mhz, 3 kw, 70 m., S of Hwy 277, 3.5 km SE of intersection of Hwy 277 and US 90 (Del Rio); 90.5 mhz, 3 kw, ant. 100 m., 2.5 km ESE of intersection of SR Loop 431 and US Business 277 N (Eagle Pass); 90.7 mhz, 20 kw, ant. 100 m., S side of SR 44, 7.9 km E of Freer; 91.9 mhz, 3 kw, ant. 81

m., 6.2 km N of Hebronville. *May 20*

Premont, Tex. (970501ID)—Paulino Bernal for FM at 104.9 mhz. *May 20*

Ashland, Va. (BPED-970418MO)—Appomattox Educational Foundation (Janice Sturkie, president, PO Box 187, Humble, Tex. 77347) for FM at 88.1 mhz, 1.1 kw, ant. 231 m., 3301 W. Broad St., Richmond, Va. *April 18*

Cheyenne, Wyo. (BPED-970507MA)—American Family Association for FM at 88.1 mhz, .9 kw, ant. 72 m., 1.9 mi. W of US 85-87. *May 7*

FACILITIES CHANGES

Dismissed

Lake City, Mich. (BMPED-9701131A)—New Horizons Broadcasting Ltd. for WNHB(FM); change TL, ERP. *May 5*

Indiana, Pa. (BPH-910125IK)—RMS Media Management Inc. for WQMU(FM); change ERP to 6 kw. *May 16*

Filed/Accepted for filing

Warrior, Ala. (BMPH-970505IC)—North South Broadcasting Co. for WBHK(FM); change TL, ERP, ant. *May 19*

Juneau, Alaska (BMPH-970501IC)—Dobson, Goss, Rones & Dahl as joint tenants for KAKZ(FM); change TL, ant. *May 16*

Juneau, Alaska (BMPH-970501IB)—Jerome J. Dobson and Carolyn M. Goss for KAMT(FM); change TL, ant. *May 16*

Cottonwood, Ariz. (BPH-9704251A)—Yavapai Broadcasting Corp. for KVRD-FM; change TL. *May 12*

Forrest City, Ark. (970514MA)—American Family Association for FM at 88.1 mhz; change TL, ERP, ant., studio location. *May 20*

Delano, Calif. (BPH-970130IC)—Tape Networks Inc. for KONO(FM); change ant., TL, ERP, class. *May 12*

Hanford, Calif. (BMPH-970407ID)—Rolando Collantes for KGEN-FM; change TL (for auxiliary purposes only). *May 12*

Rohnert Park, Calif. (BPH-9704281F)—Results Radio of Sonoma LP for KRPO(FM); change TL, ERP, ant. *May 16*

Destin, Fla. (BMPH-9705121A)—Emerald Coast Radio Corp. for WMMK(FM); change ant., TL. *May 22*

Fort Walton Beach, Fla. (BPED-970509-1A)—Fort Walton Beach Educ. Broadcasting Foundation for WPSM(FM); change TL, ant. *May 16*

Temple Terrace, Fla. (970514AA)—WTMP Radio Ltd. for WTMP(AM); change city of license, power, TL. *May 22*

Venice, Fla. (BPH-9705021A)—Jacor

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,813
Commercial FM	5,458
Educational FM	1,871
Total Radio	12,142
VHF LPTV	543
UHF LPTV	1,402
Total LPTV	1,945
FM translators & boosters	2,769
VHF translators	2,283
UHF translators	2,397
Total Translators	7,749

Service	Total
Commercial VHF TV	557
Commercial UHF TV	633
Educational VHF TV	124
Educational UHF TV	241
Total TV	1,555

CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	68.3%

*Based on TV household universe of 97 million

Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

For the Record

Broadcasting of Tampa Bay Inc. for wcto(FM): change TL, ERP. *May 16*

Casey, Ill. (BPH-9705071B)—Effingham Broadcasting Co. for wcbh(FM): change ant., TL, ERP. *May 22*

Colfax, Ill. (BMPH-9704291A)—Colfax Broadcasting Inc. for wapu(FM): change TL, ant. *May 12*

Freeport, Ill. (BPH-9705081C)—Eveningstar Media Group LLC for wfps-FM: change ant., ERP. *May 22*

Ames, Iowa (BMPH-9705051B)—Ames Broadcasting Co. for kcco(FM): change TL, frequency, class, ant. *May 19*

Topeka, Kan. (BPH-9704241D)—Midland Broadcasters Inc. for kmaj-FM: change ant., TL. *May 12*

Midway, Ky. (BMPH-9704061D)—Herbert Regenstreif for wahy(FM): change ERP. *May 19*

Northampton, Mass. (BMPH-9704291E)—Multi-Market Radio of Northampton for whmp-FM: change ant., ERP. *May 22*

St. James, Minn. (BPH-9704281C)—Minnesota Valley Broadcasting Co. for kxac(FM): change ant., TL, ERP. *May 9*

Cuba, Mo. (BPED-9704111G)—Missouri River Christian Broadcasting Inc. for kgnn-FM: change ERP, ant. *May 7*

Sedalia, Mo. (BPET-9705051KE)—Board of Regents, Central Missouri State University, for kmos-TV: change TL to 2.5 mi. SE of Syracuse, Mo., ant. to 610 m. *May 20*

Springfield, Mo. (BMPED-9705131B)—Baptist Bible College Inc. for kwfc(FM): change ant. *May 20*

Gouverneur, N.Y. (BPH-9705071A)—Wireless Works Inc. for wgix-FM: change ant., TL, ERP. *May 22*

Rome, N.Y. (BMPH-9704241C)—Forever of NY LLC for wodz-FM: change TL, ERP. *May 12*

Ocean Isle Beach, N.C. (BMPH-9704231B)—Atlantic Broadcasting Co. Inc. for wdzd(FM): change ERP, ant. *May 12*

Bismarck, N.D. (BPED-9704251C)—Prairie Public Broadcasting Inc. for kcnd(FM): change ERP. *May 9*

Minot, N.D. (BPED-9704251B)—Prairie Public Broadcasting Inc. for kmpr(FM): change ERP. *May 9*

Columbus, Ohio (BPH-9705081A)—Franklin Communications Inc. for wsnv(FM): change ant. *May 19*

Enid, Okla. (BPH-9704281E)—Chisholm Trail Broadcasting Co. for knid(FM): upgrade to C. *May 14*

Philadelphia (9704301A)—Greater Philadelphia Radio Inc. for wmgk(FM): change ERP, ant. *May 9*

Big Lake, Tex. (970502MA)—Woodrow Michael Warren for new FM: upgrade. *May 14*

Cleburne, Tex. (970429AD)—Cleburne

Radio Inc. for kcle(AM): change frequency, TL, day power, ant.; add night service. *May 14*

Fort Worth (BMPH-9704141D)—Infinity KOAI-FM Inc. for koai(FM): change ERP, ant., TL. *May 12*

Marlin, Tex. (BPH-9705051A)—KRZI Inc. for keyr(FM): change TL, ERP, class, ant. *May 19*

Monahans, Tex. (BPH-9704291C)—Champion of Midland-Odessa Inc. for kcdo(FM): change ant., class. *May 12*

San Angelo, Tex. (BMPH-9705091C)—Foster Communications Inc. for kwfr(FM): change ant. *May 22*

Fredericksted, V.I. (970428AD)—Reef Broadcasting Inc. for wrra(AM): change power, ant. *May 8*

Charlottesville, Va. (BMPED-9705061A)—Virginia Tech Foundation Inc. for wvtw(FM): change TL, ant. *May 14*

Culpeper, Va. (BMPED-9705061B)—Positive Alternative Radio Inc. for wper(FM): change TL, ant., ERP. *May 14*

Mauston, Wis. (BPH-9705081D)—WRJC Inc. for wrjc-FM: change ant., ERP. *May 22*

Sun Prairie, Wis. (BPH-9705081B)—Madison Radio Group for wmad-FM: change ant., ERP. *May 22*

CALL-SIGN ACTIONS

Ashdown, Ariz.—Beat of His Heart Broadcasting Inc. for khsp-FM: change to kows(FM). *May 16*

Red Mesa, Ariz.—Red Mesa Unified School District No. 27 for new FM: change to krmh(FM). *May 12*

Viola, Ariz.—Bragg Broadcasting Inc. for new FM: change to kauv(FM). *May 16*

Lake Village, Ark.—Delta Radio Inc. for kdtt(FM): change to kzyo. *May 16*

Burney, Calif.—Power Curve Inc. for karz(FM): change to krrx. *May 16*

Sacramento, Calif.—Vista Broadcasting Inc. for kmji(AM): change to ktkz. *May 3*

Santa Margarita, Calif.—Garry and Virginia Brill for kwsp(FM): change to kwez. *May 16*

La Junta, Colo.—Meadowlark Group Inc. for new FM: change to kauy(FM). *May 16*

Pagosa Springs, Colo.—Stubbs Broadcasting Co. Inc. for kpag(AM)-krqs(FM): change to kwuf-AM-FM. *May 16*

Pompano Beach, Fla.—HHH Broadcasting Inc. for wrbd(AM): change to wwnn. *May 15*

Pompano Beach, Fla.—HMS Broadcasting Inc. for wwnn(AM): change to wwsr. *May 5*

Arcola, Ill.—Superior Broadcasting Inc. for wznx(FM): change to wkjr. *May 7*

Arcola, Ill.—Superior Broadcasting Inc. for wkjr(FM): change to wxet. *May 12*

Danville, Ill.—Neuhof Broadcasting-

Danville Inc. for wwdz(FM): change to wrhk. *May 15*

Sullivan, Ill.—Rollings Communications of Charleston-Matton Inc. for wkjr(FM): change to wznx. *May 7*

Belle Plaine, Iowa—Camrory Broadcasting Inc. for kxpw(FM): change to kzat-FM. *May 16*

Cambridge, Minn.—105 Point 3 Inc. for wrev-FM: change to kxxu(FM). *May 12*

Eden Prairie, Minn.—Southwest Suburban Broadcasting Inc. for kcfe(FM): change to kxxr(FM). *May 12*

Lakeville, Minn.—105 Inc. for krev(FM): change to kxxp. *May 12*

Atlantic City—South Jersey Radio Inc. for wuss(AM): change to wgy. *May 16*

Manahawkin, N.J.—Manahawkin Communications Corp. for new FM: change to waqb(FM). *May 16*

Albuquerque, N.M.—Simmons New Mexico Inc. for krzn(FM): change to kezf. *May 9*

Cape Vincent, N.Y.—Cape AI Broadcasting Inc. for wkgg(FM): change to wldr. *May 5*

Hampton Bays and Briarcliff Manor, N.Y.—Odyssey Communications Inc. for wwhb(FM) and wrgx(FM): change to wwvy and wwxy. *May 16*

Anadarko, Okla.—Monroe-Stephens Broadcasting Inc. for krpt(AM): change to kjon. *May 15*

Columbia, Pa.—Lancaster County Association for the Blind for wnzt(AM): change to wvzn. *May 12*

Johnstown, Pa.—QED Communications Inc. for new FM: change to watp(FM). *May 16*

Hereford, Tex.—Larry Clinton Formby for new FM: change to kauu(FM). *May 16*

Lake Dallas, Tex.—Douglas Johnson for new TV: change to kavb(TV). *May 16*

Leakey, Tex.—Horizon Broadcasting Inc. for new FM: change to kbtl(FM). *May 12*

Shamrock, Tex.—Turbo Radio LP for new FM: change to krmn(FM). *May 16*

Tooele, Utah—Simmons Family Inc. for ktle-FM: change to ktcl(FM). *May 9*

Omak, Wash.—John P. Andrist for new FM: change to kauq(FM). *May 16*

Christiansted, V.I.—Virgin Blue Inc. for new TV: change to watu(TV). *May 16*

Brookfield, Wis.—Harbish Corp. for wfmi(FM): change to wxpt. *May 14*

Sturtevant, Wis.—Pride Communications LLC for wzxa(FM): change to wext. *May 1*

Rescinded


Belfast, Me.—Star Broadcasting of Maine Inc. for wwfz(FM): change to webr. *March 24*

—Compiled by Elizabeth A. Rathbun

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THIS WEEK

June 2-5—*Electronic Industries Association/Consumer Electronics Manufacturers Association* international spring consumer electronics show. Georgia World Congress Center, Atlanta. Contact: Cynthia Upson. (703) 907-7674.

June 3—"How to Manage Your Boss So Everybody Wins," seminar presented by the Rocky Mountain chapter of *Women in Cable & Telecommunications*. TCI Bldg. Denver. Contact: (303) 329-3621.

June 4—"The Bandwidth Crisis: Does It Really Exist?," telecommunications forum sponsored by the *Consortium for Research on Telecommunications Policy*. National Press Club. Washington. Contact: Robin Gaster. (202) 986-4781.

June 4-7—15th annual *National Association of Hispanic Journalists* convention. Westin Hotel. Seattle. Contact: Bobbi Smith. (202) 662-7168.

June 4-7—Cable-Tec Expo '97, presented by the *Society of Cable Telecommunications Engineers*. Orange County Convention Center, Orlando, Fla. Contact: (610) 363-6888.

June 4-7—PROMAX and BDA '97 conference and exposition, presented by *PROMAX International and BDA International*. Navy Pier Convention Center, Chicago. Contact: (310) 788-7600.

June 4-7—Reunion of current and former employees and interns of *WHTM-TV WTPA-TV WCMB-TV* Harrisburg, Pa. Contact: Dan Rapak. (201) 267-2215.

June 5—*National Academy of Television Arts and Sciences* Trustees' Award presentation. New York Sheraton Hotel and Towers. New York City. Contact: Trudy Wilson. (212) 586-8424.

June 6-10—*National Public Radio* public radio conference. Hyatt Regency Hotel, Chicago. Contact: Alma E. Long. (202) 414-2000.

June 8—*New Jersey Broadcasters Association* 50th anniversary gala, dinner, dance and show. Trump Plaza. Atlantic City. Contact: Millicent McMillian. (888) 652-2366.

June 8-10—"Electronic Retailing: The Global Marketplace," *NIMA International European Conference*. Hotel Loews Monte-Carlo. Monaco. Contact: (202) 289-6462.

June 8-14—18th annual *Banff Television Festival*. Banff Springs Hotel. Banff, Alberta, Canada. Contact: (403) 678-9260.

JUNE

June 9-10—Joint convention and Mid-Atlantic States Expo of the *New Jersey Broadcasters Association* and the *Broadcasters Association of Maryland, Delaware and the District of Columbia*. Trump Plaza. Atlantic City. Contact: Phil Roberts. (888) 657-2346.

June 9-12—16th annual *Women in Cable & Telecommunications* national management conference. Palmer House Hilton, Chicago. Contact: Jim Flanagan. (312) 634-2343.

June 9-13—*Society of Broadcast Engineers* engineering management seminar. Courtyard by Marriott, Indianapolis. Contact: John Poray. (317) 253-1640.

June 10—Fred Friendly First Amendment Award, presented by *Quinnipiac College* to Ted Koppel. Metropolitan Club, New York City. Contact: (203) 281-8655.

June 10-12—Fourth annual Global DBS Summit, presented by *Link Events/Globex and DBS Digest*. Hyatt Regency Tech Center, Denver. Contact: (303) 714-4616.

June 11—Radio Mercury Awards, presented by the *Radio Creative Fund*. Waldorf-Astoria, New York City. Contact: (212) 681-7207.

June 11-12—Fourth annual Iberica Link. Spanish and Portuguese pay-TV conference presented by *Link Events/Globex and ipetel S.L.* Meliá Castilja Hotel, Madrid. Contact: 34 1 567 5077.

June 11-13—1997 *International Conference on Consumer Electronics*. Westin Hotel, Rosemont, Ill. Contact: Diane Williams (716) 392-3862.

June 11-14—46th annual *American Women in*

Radio & Television national convention. Adolphus Hotel, Dallas. Contact: Mary McBride. (703) 506-3290.

June 12—"Convergence: Defining the Future Through the Eyes of the Consumer," third annual *Price Waterhouse Entertainment Media and Communications Group* Global Roundtable. New York Marriott Marquis, New York City. Contact: (212) 597-3737.

June 12—"Meet the Alley," conference on new media content presented by *International Radio & Television Society Foundation and The Silicon Alley Reporter*. Pseudo Programs, New York City. Contact: John Kienker. (212) 867-6650.

June 12-17—*20th Montreux International Television Symposium and Technical Exhibition*, Montreux Palace, Montreux, Switzerland. Contact: +44 21 963 32 20.

June 13—*Hollywood Radio & Television Society/IBA* newsmaker luncheon, featuring Ted Turner. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

June 13—*The Museum of Broadcast Communications* 10th Anniversary Salute to Television Gala. Chicago Cultural Center, Chicago. Contact: (312) 629-6023.

June 13—*Nevada Broadcasters Association* 2nd annual golf tournament and Nevada Broadcasters Hall of Fame gala. Desert Inn, Las Vegas. Contact: Robert Fisher. (702) 891-0177.

June 13-15—ShowBiz Expo West '97, conference and trade show for the entertainment production industry presented by *Variety and Reed Exhibition Companies*. Los Angeles Convention Center, Los Angeles. Contact: (800) 840-5688.

June 13-15—"Audio on the Internet," *Audio Engineering Society* 14th International Conference. Bell Harbor International Conference Center, Seattle. Contact: Jennifer Friedman. (213) 857-9100.

June 13-15—62nd annual convention of the *Georgia Association of Broadcasters*. Sea Palms Golf & Tennis Resort, St. Simons Island, Georgia. Contact: (770) 395-7200.

June 16-17—1997 Forum on Cable/Telco Video Franchising, presented by *Strategic Research Institute*. Georgetown University Conference Center, Washington. Contact: (800) 599-4950.

June 17—*Cable & Telecommunications Human Resources Association* interactive training workshop. Discovery Communications Bldg., Bethesda, Md. Contact: Kim Ota. (562) 404-6208.

June 17-19—Taipei Satellite & Cable '97, conference and exhibition presented by *Cable & Satellite Magazine*. Taipei International Convention Center, Taipei, Taiwan. Contact: +886-2-778-2442.

June 18-21—*Native American Journalists Association* 13th annual conference. Minneapolis Regal Hotel, Minneapolis. Contact: (612) 874-8833.

June 19—*Federal Communications Bar Association* luncheon featuring FCC Commissioner Rachele Chong. Capital Hilton Hotel, Washington. Contact: Paula Friedman. (202) 736-8640.

June 19-20—Marketing and Revenue Management Conference for Television Stations, co-sponsored by the *National Association of Broadcasters* and *Maxagrid International*. Omni Dallas Hotel Park West, Dallas. Contact: (800) 738-7231.

June 19-21—Talk Radio '97, educational conference, convention and exhibition presented by *The National Association of Radio Talk Show Hosts*. Century Plaza Hotel & Towers, Los Angeles. Contact: (617) 437-9757.

June 20-22—"Civic Journalism: Doing It Daily," workshop sponsored by the *Radio and Television News Directors Foundation* and the *Pew Center for Civic Journalism*. Tiburon Lodge & Conference Center, San Francisco. Contact: Melissa Monk. (202) 331-3200.

June 21-24—*Public Broadcasting Service* annual meeting. Windham Anatole Hotel, Dallas. Contact: (703) 739-5001.

June 22-26—UTC Telecom '97, annual telecommunications conference and exhibition pre-

sented by *UTC*. Oregon Convention Center, Portland, Ore. Contact: (503) 655-1222.

June 23-25—*Wireless Cable Association* 10th annual convention and exposition. Anaheim Convention Center/Anaheim Marriott Hotel, Anaheim, Calif. Contact: (202) 452-7823.

June 28-July 1—*Cabletelevision Advertising Bureau* local cable sales management conference. Hyatt Regency Chicago. Contact: Nancy Lagos. (212) 508-1229.

June 29-July 1—*New York State Broadcasters Association* 36th annual executive conference. Sagamore Resort, Lake George, N.Y. Contact: Mary Anne Jacon. (518) 456-8888.

June 29-July 2—*Cable Telecommunications Association of Maryland, Delaware and the District of Columbia* annual conference. Sagamore Resort, Lake George, N.Y. Contact: Mary Anne Jacon. (518) 456-8888.

JULY

July 1-4—*Society of Motion Picture and Television Engineers Australia North Section* SMPTE '97 conference and exhibition. Exhibition Centre at Darling Harbour, Sydney, Australia. Contact: +61 2 9977 0888.

July 9—*The Caucus for Producers, Writers & Directors* general membership meeting. Jimmy's Restaurant, Beverly Hills, Calif. Contact: David Levy. (818) 843-7572.

July 9-12—*Alliance for Community Media* 20th annual International Conference and Trade Show. Milwaukee Hilton, Milwaukee. Contact: (202) 393-2650.

July 9-13—10th annual *International Teleproduction Society* forum and exhibition. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (212) 629-3266.

July 11-16—*National Association of Broadcasters* management development seminar for radio broadcasters. University of Notre Dame, South Bend, Ind. Contact: B.J. Corribeau. (202) 775-3510.

July 12-18—*National Association of Broadcasters* management development seminar for television executives. Northwestern University, Evanston, Ill. Contact: John Porter. (202) 429-2559.

July 14-16—"Optimizing the Functionality and Cost of Set-Top Box," conference presented by *Institute for International Research*. Hyatt Regency, San Francisco. Contact: (800) 999-3123.

SEPTEMBER

Sept. 17-20—*National Association of Broadcasters* Radio Show. New Orleans Convention Center, New Orleans. Contact: (202) 429-5419.

Sept. 17-20—*Radio-Television News Directors Association* international conference and exhibition. New Orleans Convention Center, New Orleans. Contact: Rick Osanski. (202) 467-5200.

Sept. 23—*BROADCASTING & CABLE* Interface XI conference. New York Grand Hyatt, New York City. Contact: Circles Special Events. (212) 213-5266.

Sept. 25-27—*Society of Broadcast Engineers* national meeting and 25th annual Central New York SBE regional convention. Four Points Hotel and Conference Center, Syracuse, N.Y. Contact: John Poray. (317) 253-1640.

NOVEMBER

Nov. 10—*BROADCASTING & CABLE* 1997 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Circle Special Events. (212) 213-5266.

Nov. 21-24—*Society of Motion Picture and Television Engineers* 139th technical conference. Marriott Marquis Hotel, New York City. Contact: (914) 761-1100.

DECEMBER

Dec. 9-12—The Western Show, presented by *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 428-2225.

Major Meeting dates in red
—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

Multimedia marketing maven

Throughout his 25-year career in television, Warner Bros.' Jim Moloshok has been the kind of person his fellow marketers describe as an "early adopter."

In the 1970s, he was among the first to step up the level of national marketing and promotion, for *The Mike Douglas Show* and other syndicated programs. More recently, Moloshok has been an undisputed leader in charting the course of convergence of the PC and the TV in the online universe.

Moloshok, who has been Warner Bros.' senior vice president, corporate marketing and advertising, since 1989, added the title of senior vice president, Warner Bros. Online, to his resume last year, nearly 10 years after he received his first e-mail message.

"One of the best measures of greatness in a person is whether they can rise to the occasion every time they face a challenge," says producer David Salzman, who recruited Moloshok to work for Group W Productions' *Mike Douglas* in 1977.

"Jim has done that every time the bar has been raised," says Salzman. "No matter what we put before him, he'd do the work of two people and find extremely efficient and creative ways to give us what we wanted.... He's like an athlete who still hasn't reached his peak."

Moloshok's entry to the world of TV marketing in the mid-1970s came almost by accident. He was producing and directing a talk show, *The Lou Gordon Show*, for Detroit's then-independent UHF outlet WKBD(TV).

Moloshok made a life-changing discovery soon after he took it upon himself to cut his own TV and radio spots for the show, which was also distributed to other major-market UHF outlets then owned by Field Broadcasting.

"I found it was more difficult to make a compelling ad or great radio spot than producing a show," says Moloshok. *The Lou Gordon Show* started placing second in its Sunday night time slot.

That early experience taught Moloshok a valuable lesson in marketing: "Smart promotion doesn't mean having the most creative spots, it means having the most effective spots."

A native New Yorker, Moloshok began his TV career as a director and producer at WTVH(TV) Syracuse after graduating from Syracuse University in 1972 with a master's degree in broadcasting.



"Smart promotion doesn't mean having the most creative spots, it means having the most effective spots."

James Alan Moloshok

Senior VP, Warner Bros. corporate marketing and advertising, and senior VP, Warner Bros. Online, Burbank, Calif.; b. Oct. 27, 1949, New York; BA, psychology/fine arts, University of Rochester, 1971; MA, broadcasting, Syracuse University, 1972; director of special projects, producer, WTVH(TV) Syracuse, N.Y. 1972-75; producer, director, The Lou Gordon Show, WKBD(TV) Detroit, 1975-77; director of on-air promotion, Group W Productions, Philadelphia and Los Angeles, 1977-81; VP, creative services, Telepictures Corp., 1981-85; VP, creative services, Lorimar Telepictures Corp., Los Angeles, 1985-89; current position since 1989; m. Pamela Siegel, 1976; children: Lisa, 18; Danny, 15

"He had terrific ideas and a terrific sense of humor," says Gary Montanus, Worldvision Enterprises senior marketing executive, who was in sales at WTVH when Moloshok was doing everything from directing newscasts to producing commercials for local advertisers.

The son of a pediatrician and a nurse, Moloshok was captivated by the visual arts early on. "I always wanted to be a song-and-dance man," he says with a grin.

By the time he was in elementary school, Moloshok was memorizing the network TV schedules and shooting silent movies in his bedroom. He also began making weekly trips to Madison Avenue newsstands to buy entertainment industry trade papers.

In the 1990s, Moloshok says he feels lucky to be working for the world's largest media conglomerate. He left Group W Productions to head the marketing team at Telepictures Corp. in 1981, "and from then on I've always felt like I got on the elevator, hit the second-floor button, but didn't stop until I got to the penthouse."

Telepictures merged with another TV production company, Lorimar Inc., in 1985. Four years later, Lorimar Telepictures was acquired by Warner Communications, which soon after merged with Time Inc., and last year with Turner Broadcasting System.

Today, the view from the top at Time Warner is a unique vantage point on the dawn of the digital age. Moloshok says he believes the union of the PC and the TV has sparked the third great evolution in broadcasting.

"Broadcasting isn't just broadcasting anymore," he says. "It's online, it's data-casting, it's push technology—broadcasting is evolving into a bigger digital arena over the next five or 10 years."

Warner Bros. Online is hoping to help lead the way with CityWeb, an online network structured around the network-affiliate business model. The goal is to link local TV stations' Websites to Warner Bros. Online's vast resources, pooling local and national content in an advertiser-supported environment.

Moloshok says: "Warner Bros.' has the unique ability to stand back and ask: 'What if we crossed the DNA of these two worlds that really aren't that dissimilar?' There's a great opportunity for these two areas to benefit from each other." —CL

Fates & Fortunes

BROADCAST TV

Jimmy Cromwell, GM, advertising sales, CableRep Advertising, Gainesville/Ocala, Fla., joins as local sales manager.

Appointments at WJBK-TV Detroit: **Sheila Bruce**, account executive, named local sales manager; **Terry D'Esposito**, commercial writer/producer, named director, marketing.

Christina Sanchez-Camino, director, community affairs, KWHY-TV Los Angeles, joins KMEX-TV there as director, public affairs.

John Woodin, VP/GM, WHIO-TV Dayton, Ohio, joins KIRO-TV Seattle in same capacity, after the station's sale to Cox Broadcasting. Woodin will be at KIRO-TV as executive consultant to manage Cox's interest during the transition.

Liam Sullivan, bureau chief, WTVJ(TV) Miami, joins WGHP-TV High Point, N.C., as managing editor.

Vince Arnette, VP, finance, WBRC-TV Birmingham, Ala., joins WTVT(TV) Tampa, Fla., in same capacity.

Patrick Brown, manager, technology support, A&E Television Networks, New York, joins WNBC(TV) there as manager, information systems.

Bill Sally, national sales manager, KEYT-TV Santa Barbara, Calif., named director, sales.

Jeffrey Gallop, VP/GM, WECT(TV) Wilmington, N.C., joins WWAY-TV there as president, Hillside Broadcasting and WWAY-TV.

Marlene Campbell, sales account executive, KVAL-TV, Eugene, Ore., joins KMTR(TV)-KMTX(TV)-KMTZ-TV there as local sales manager.

Loren Neuharth, station manager, KRQE-TV Albuquerque, N.M., named general manager.

Appointments at Sinclair Communications Inc. stations, San Antonio, Tex.:

Carolyn Gunter named local sales manager, KRRT-TV; **Donna Thomas** joins as director, research, KABB-TV/KRRT-TV.

Lisa Saffell, national sales manager, WKYT-TV Lexington, Ky., joins WDKY-TV there as general sales manager.

Fred D'Ambrosi, news director, WISN-TV Milwaukee, joins KFMB-TV San Diego

in same capacity.

Greg Carter, national sales manager, WWSB-TV Sarasota, Fla., joins WJXX-TV Jacksonville, Fla., as general sales manager.



Cass

Donald Cass Jr., manager, finance and administration, broadcast division, A.H. Belo Corp., Dallas, named director, cable news operations.

Appointments at WJW-TV Cleveland: **Tom Creter**,

ENG/SNG manager, engineering, named director, engineering; **Stefani Schaefer** named weekend co-anchor, *Fox 8 News*; **Dennis Welsh**, general sales manager, WPRI-TV and WNAC-TV, both Providence, R.I., joins in same capacity.

PROGRAMING

Tracy Berry, producer/coordinator, special projects, KEZI-TV Eugene, Ore., joins Chambers Production Corp. (a subsidiary of Chambers Communications Corp. that also owns KEZI-TV), Eugene, as producer. Berry will create and develop programing for cable and broadcast networks.

Kelly Carr, VP, internal audit, ABC, New York, joins The Walt Disney Co., Burbank, Calif., as VP, management audit department.

RADIO

Bill Nesbitt, music programmer/producer, Entertainment Radio Networks, Malibu, Calif., named director, programing.

Randy Riddle, former correspondent, CBS News, New York, joins Public Radio International, Los Angeles, as newscaster/newswriter, *Marketplace's* BusinessCast Unit.

Michael Bartels joins Barnstable Broadcasting's WHLI(AM)/WKJY-FM Long Island, N.Y., as local sales manager.

CABLE

Appointments at CNN, Atlanta: **Dan Sullivan**, director, creative services

operations, named marketing director; **Jeanette Sundberg**, department manager, named director, international marketing.



Broce

Alan Broce, director, advertising and program marketing, ESPN and ESPN2, joins MTV, New York, as senior VP, marketing.

Appointments at Spice Networks, Chicago: **Tom Wehling**, director,

affiliate sales and marketing, Central region, named VP, Great Lakes region; **Erin Elminger**, manager, Central region, named director; **Shirley-Rohn Saito**, director, Western region, named VP; **Jeff Mortensen**, director, Southeast, named VP.

John Ridall, senior VP, Midwest, Continental Cablevision, Michigan/Ohio region, named senior VP, Atlanta region of Continental, operating as MediaOne.



Salas

Appointments at Nickelodeon Latin America, Miami: **Annie Salas**, senior producer, Broadcast Video Entertainment, joins as director, on-air promotions; **Donna Friedman**, associate creative

director, Nickelodeon International, adds VP, marketing, to her responsibilities; **Valerie McCarty**, head, communications, adds VP, marketing and communications.

Appointments at Showtime Networks Inc., New York: **Todd Merrill**, director, Graj & Gustavsen, joins as director, media relations; **Donald McMichael**, director, corporate development, named VP, financial strategy; **Larry Barlow**, director, distribution strategy, named director, field operations.

Sid Eshleman, senior manager, Discovery Networks, Bethesda, Md., joins American Movie Classics and Romance Classics, Santa Monica, Calif., as VP, Western region.

Appointments at Game Show Network,

Culver City, Calif.: **Michael Gilman** joins as producer, *Game TV*; **Susan Flanagan**, associate producer, named producer, *Trivia Track* and *Super Decades*.

Appointments at E! Entertainment Television, Los Angeles: **Amy Bates**, director, affiliate marketing, named VP; **Kathy Mandato**, human resources manager, Turner Entertainment Group, joins as director, executive recruitment; **Meredith Berens**, manager, employe benefits, human resources, named director, employe benefits and compensation; **Caroline Frost**, accountant, joins as assistant controller.

Gordon Hall, director, production management, Showtime Sports & Event Programming, New York, named VP, production.

Appointments at International Family Entertainment: **Marisol Oller**, manager, advertising sales, Western region, named director, Los Angeles; **Gretchen Von Stubbe**, manager, advertiser sales, named director, New York.

Appointments at Request's sales and affiliate relations division, Denver: **Craig Turner**, director, Northeast, named VP; **Michele Edelman**, director, named senior director, Western region; **Amy Kron**, account manager, Rocky Mountain region, named director.



Robina

Diane Robina, VP, programing, Nick at Nite/Nick at Nite's TV Land, New York, named senior VP.

Bob Reid, news producer, Metamorphosis MediaWorks, Los Angeles, joins Discovery Channel, Bethesda, Md., as executive producer, *Discovery News* and prime time programing unit.

Thomas Trometer, VP, finance and treasurer, Opta Food Ingredients, Bedford, Mass., joins CableSoft Corp., Burlington, Mass., as VP/CFO.

Jeff Blanc, VP/management supervisor, Ketchum Advertising, San Francisco, joins Cartoon Network, Atlanta, as VP, advertising and promotion.

ADVERTISING/MARKETING PUBLIC RELATIONS

J.H. Flynn, senior director, planning and

research, D'Arcy Masius Benton & Bowles, St. Louis, named senior VP.

Edward Reilly, president/COO, Big Flower Press Holdings Inc., New York, adds title of CEO. Reilly will work with Theodore Ammon, CEO since 1993, on long-term strategy.



Ericson

Nicole Ericson, senior account executive, King World Direct, joins Guthy-Renker Direct, Palm Desert, Calif., as VP, development and account services.

Appointments at Abramson

Ehrlich Manes, Washington: **Gerald Van De Velde**, senior VP/CFO, named executive VP; **Teresa Porterfield-Darby** joins as VP/media director.

MULTIMEDIA

Robert O'Leary, senior VP/CFO, Cox Enterprises, Atlanta, elected to board of directors.

Tina Peel, VP/project director, *Sesame Street* and *Ghostwriter*, Children's Television Workshop, joins JP Kids, New York, as executive VP, creative operations.

Dianne Davenport, director, human resources—East, Southern Company Services, Atlanta, joins Cox Enterprises Inc. there as director, human resources development.

ASSOCIATIONS/LAW FIRMS

Jennifer Harding, formerly with Hill & Knowlton, Washington, joins NIMA International there as public relations manager.

Appointments at USTA, Washington: **Roger Fleming**, counsel, Committee on the Judiciary, House of Representatives, joins as director/counsel, government relations; **Hance Haney**, director, government relations/legislative counsel, named counsel/director, legal and regulatory affairs; **Lisa Costello**, manager, political affairs, named director, government affairs.

Appointments at National Academy of Television Arts & Sciences, New York chapter: **William Baker**, president/CEO, WNET(TV) Newark, N.J., named president; **Maury Povich**, talk show host,

named first VP; **Ted Faraone**, publicist, named second VP; **Sara Lee Kessler**, anchor, WWOR-TV Secaucus, N.J., named secretary; **Fred Noriega**, director, news, public affairs and children's programing, WNET, named treasurer. The three trustees elected as representatives to the national academy are **Henry Plimack**, **Albert DeVito** and **Sara Lee Kessler**.

SATELLITE/WIRELESS

Amy Posthuma, on-air coordinator, U.S. Satellite Broadcasting, St. Paul/Minneapolis, named associate producer, on-air programing.

ALLIED FIELDS

Dan Suelz, director, business development, Cornerstone Consulting Group, Denver, joins Information & Graphics Systems Inc., Boulder, Colo., as senior VP, sales and marketing.

Curtis Shaw, corporate counsel, Nynex Corp., New York, joins Charter Communications Inc., St. Louis, as senior VP/general counsel.

John Ertmann, VP, negotiations, sports, NBC, joins Major League Soccer Commission, New York, as executive VP, business affairs and chief legal officer.

Beth Bornhurst, VP, market development, MGM Home Entertainment, Santa Monica, Calif., named senior VP, merchandising and business development, MGM Consumer Products.

Nancy Overfield-Delmar, consultant, Lyrick Studios, joins Parachute Consumer Products, New York, as retail consultant.

Rick Lieberman, producer, Pittard Sullivan, joins Encore Santa Monica, West Los Angeles, as visual effects producer.



Cartier

Rod Cartier, VP, Southeast division manager, ACI, Orlando, Fla., joins Pittard Sullivan, Culver City, Calif., as head, sales and marketing.

John Reagan joins Metro-Goldwyn-Mayer Inc., Santa Monica, Calif., as executive VP, MGM Home Entertainment/Consumer Products Group.

—Compiled by Denise Smith
e-mail: d.smith@b&c.cahners.com

FCC Chairman Reed Hundt last week said he was planning to circulate drafts of an alcohol advertising inquiry to the other commissioners. For months Hundt has been pressing the FCC to open an inquiry on televised liquor ads. Commissioners Rachelle Chong and James Quello have blocked the move and have not changed their minds, officials said last week.

The NAB and the Association for Maximum Service Television have asked the FCC to preempt state and local restrictions on TV transmitters. The broadcasters say they need relief from the local rules in order to meet federal deadlines for building digital TV facilities.

Staff changes will follow story changes on ABC's *Ellen* next season. According to a source, Tim Doyle (a former executive producer and writer on *Grace Under Fire* and *Roseanne*, respectively) will take over as executive producer on the Touchstone TV show, which enjoyed a

huge ratings boost with the much-ballyhooed coming-out episode. A majority of the writing staff also is expected to be replaced on the comedy, which averaged a 10.6 Nielsen rating/12 share in the 1996-97 season. While the comedy hit its creative stride with the April 30 episode—which had more than 36 million viewers—rumors circulated in late spring that star Ellen DeGeneres was displeased with rampant leaks about the gay story line.

CNN Interactive has struck a deal with Oracle Corp. for a joint venture involving an information management product. Details will be announced Wednesday in the Comdex conference keynote addresses of Ted Turner and Oracle CEO Larry Ellison, lead advocate of the network computer.

SF Broadcasting's wvUE (tv) New Orleans has landed a three-year TV deal with Mike Ditka, coach of the NFL's New Orleans Saints. wvUE will produce three half-hour shows each week from August through December

IRTS honorees

The International Radio & Television Society Foundation concluded its annual season of Newsmaker Luncheons with the presentation of its awards honoring "significant achievements in electronic media." The recipients were (l-r) FCC Commissioner James Quello, CBS Station Group Chairman Mel Karmazin, Dick Clark and CBS News's Dan Rather.



with Ditka, at 9:30 p.m. on Tuesdays, Thursdays and Sundays. Ditka worked as a sports commentator for NBC after ending his storied run as coach of the Chicago Bears in 1992. Some of wvUE's Ditka shows will be picked up by Fox Sports Southwest cable and syndicated to other stations in the region, including SF's WALA-TV Mobile, Ala. wvUE's plan calls for Ditka to anchor a sports magazine show on Tuesday, take calls on *The Iron Mike Show* on Thursday and host an NFL weekly wrap-up on Sunday.

Boston-based **Talk America Radio Networks de-**

buted America, Good Morning last week on 70 stations. Hosted by Tony Trupiano, the news magazine offers news headlines every 15 minutes, sports updates and guest interviews. It replaces Doug Stephan's *Good Day USA*, which was picked up by syndicator Radio America.

wabc-TV New York reclaimed the city's May ratings crown with a 6.8 Nielsen average rating, while wnbc(tv) wasn't far behind with a 6.6, sign-off to sign-off. The two stations tied in share at 16. A year ago wnbc won, by half a rating point and 2 share points. wPIX(TV) finished

Sky/Primestar merger getting close

News Corp. and cable executives were rushing late Friday to complete an agreement to merge American Sky Broadcasting into Primestar. Executives familiar with the negotiations said the players hope to sign a preliminary agreement early this week, but one cautioned that past deadline predictions have been "pretty unreliable."

One executive says no major points are snagging the deal but that a number of "little ones" are prolonging the process. "Too many lawyers, and everybody's all over the country," the source says.

The deal would happen in two stages. First, the cable operators in Primestar—TCI Satellite Entertainment Inc., Time Warner Inc., Comcast Corp., Cox Communications Inc. and US West Media Group Inc.—would roll up their individual retail "franchises" into one company. Then News Corp. and ASkyB partner MCI Communications would agree to contribute their satellites, orbital slots and a Phoenix uplink facility.

The contributions would be valued strictly at the cost

of buying or building those assets. The initial proposal had given ASkyB a 30% nonvoting stake in the combined operation, a point that News Corp. rival Time Warner insisted on but has now dropped.

The executives say that Time Warner Chairman Gerald Levin did not receive any particular concessions in exchange for dropping his opposition to the deal. "Murdoch stopped asking for the world, so we're on board," says one Time Warner executive.

What part TCI Satellite's high-power bird will play in an eventual deal remains uncertain. The Loral satellite suffered a 15% power loss earlier this spring after being parked in orbit at 119 degrees west longitude.

TSAT officials also have said the power loss won't affect operation of the 11 transponders licensed to TSAT subsidiary Tempo in that orbital slot. But sources close to the Primestar/News Corp. deal have acknowledged that the glitch could present a problem for future deployment of a high-power service. —JMH,PC

third for the seventh straight sweeps, with a 4.2/10, while WCBS-TV was a close fourth with a 4.0/10. WNYW-TV was fifth and WWOR-TV sixth. WNYW had some competitors grumbling because of the significant number of times it "retitled" its 10 p.m. newscast to factor out low-rated quarter-hours. As a result, the station's newscast will round up to a 7 share in the May book instead of a 6. Several competitors say WNYW violated the spirit but not the letter of the rules by retitling some quarter-hours as sports specials, as well as by creating station anniversary specials on two nights during the newscast. The retitling rules are designed to let stations factor out breaking news reports that air without commercial interruption.

NSS POCKETPIECE	
Top ranked syndicated shows for the week ending May 18, as reported by Nielsen Media Research. Numbers represent average audience/stations/% coverage.	
1. Wheel of Fortune	10.7/231/99
2. Jeopardy!	9.1/224/99
3. Oprah Winfrey Show	8.6/235/99
4. Home Improvement	8.3/232/99
5. Seinfeld	7.7/228/98
6. Simpsons	6.3/204/97
7. Entertainment Tonight	5.8/188/96
8. Xena: Warrior Princess	5.5/226/98
9. Star Trek: Deep Space Nine	5.5/235/98
10. Wheel of Fortune-wknd	5.4/194/86
11. Hercules, Journeys of	5.0/236/98
12. Home Improvement-wknd	4.5/223/95
12. Rosie O'Donnell Show	4.5/226/99
14. Inside Edition	4.4/157/91
15. Baywatch	4.3/215/95
15. Saily Jessy Raphael	4.3/178/95

The FCC last week proposed relaxing rules on broadcast studio locations and public inspection files. The proposed modification would allow stations to keep their main studio within the principal



Captain, our Captain

After a nationwide search, Saban Entertainment has found its new Captain Kangaroo: John McDonough. McDonough is known in Connecticut for touring elementary schools with educational theatrical productions and spoken-word performances with the Hartford Symphony Orchestra and others. Saban's 'All-New Captain Kangaroo' bows as a syndicated weekly this fall. Shown are Joey, McDonough, Bunny Rabbit, the new Mr. Green Jeans (George Cahill) and Mr. Moose.

community contour of any station licensed to the community served by the station in question. The new rules also would allow broadcasters to clear their inspection files of some outdated material, such as the 1974 manual, "The Public and Broadcasting."

The NAB has selected CBS Station Group Chairman **Mel Karmazin** to receive the 1997 NAB National Radio Award, to be presented at a luncheon during the NAB Radio Show, Sept. 17-20 in New Orleans. Karmazin also was tapped by the Radio Creative Fund to host the Radio Mercury Awards ceremony on June 11 at New York's Waldorf-Astoria Hotel.

To enhance its coverage of the NCAA's College World Series, **ESPN is using a miniature camera mounted in the umpire's mask**

to generate replays of pitches rocketing into home plate. The thumb-size camera, called MaskCam, is built into the top center of the umpire's mask, while a miniature transmitter and camera control unit are affixed to the sides of the

mask to send the signal to the production truck. The sports network also wants to use MaskCam on catchers for its Major League Baseball coverage, pending league approval.

Sumner Redstone, chairman of Viacom Inc., has been chosen by the National Academy of Television Arts and Sciences to receive its Trustees' Award, given "to individuals who have made the most extraordinary contributions to the television industry." The award will be presented on June 5 at a gala at the Sheraton New York.

Ameritech received its sixth Chicago-area cable franchise after the Elgin (population: 85,000) city

council approved its American franchise. The move pits Ameritech against incumbent Jones Interchange.

Fending off aggressive bid by ABC, CBS Sports has re-signed its top sports announcer, Jim Nantz, to a new five-year deal. In addition to fronting network's golf and college basketball coverage, Nantz will serve as prime time host for CBS coverage of 1998 Winter Olympics in Nagano and will co-anchor half-hour pregame show for college football. Nantz will also serve as a contributing correspondent to CBS News, doing handful of developed non-sports feature reports each year.



"Relax, it's just until the helicopter is fixed."

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Incorporating The Fifth Estate TELEVISION Broadcasting

His due

Few FCC chairmen have matched Reed Hundt in controversy and rancor. Broadcasters will shed no tears as he leaves office; we suspect there'll be a luau at the NAB. Cable will be more restrained: he is, after all, the devil they know.

Our principal difference with him was on the First Amendment. He approached it from a lawyer's view, and a politician's, thinking that quantitative requirements were better than qualitative ones in correcting the medium's shortcomings. We took the position of the press, and the Constitution, that "Congress shall pass no law abridging...freedom of the press." We and Hundt could never get on the same page on that point.

(There was something to be said for his quantitative approach. If, with a gun to our head, we had to choose his versus the qualitative alternative, we'd choose his.)

From our vantage, Hundt's most contentious issue was children's television, settled after two years with a regulation requiring all television stations to program at least three hours a week of educational children's programming. That was the first of the quantitative programming requirements to be acted upon and, from our point of view, one that was completely unnecessary (as well as unconstitutional). As we demonstrated at the time, the amount of children's programming available from all sources—broadcast, cable and public television—is already massive, and to require broadcasters to perform as though theirs was the only medium in the market is ludicrous. Yes, broadcasters are public trustees. But, in the absence of evidence to the contrary, the point is to trust them to use their own best judgment regarding community needs, not force them to take regimentation from Washington.

The public trustee/quantitative approach came up again in relation to political advertising and the digital spectrum. Hundt wanted to require broadcasters to devote 5% of their time to public service, including free political time. He's

been thwarted so far, but the idea may well survive him. Indeed, the day may come when broadcasters wish they had settled for 5% when they had the chance.

We may be alone in considering Hundt at his best in regard to digital television. Here was an issue that had been dropped in his lap by a respected commission headed by the best broadcast experts in the land, and Hundt balked. Typically, he put his own doubts before everyone else's consensus and dragged his feet in approving the Grand Alliance solution. Before it was over he had forced a compromise between the computer and broadcaster forces that we believe will save the day for everyone. He won few converts in the process, but he was right.

The cable industry, by and large, made its peace with Hundt after his commission's initial 17% cut in rates. It worked out an accommodation with the chairman that was marked by trust and mutual respect.

We concentrate, parochially, on the industries closest to our watch. But Hundt painted on a far larger telecommunications canvas, whereon he blazed even greater history. We aren't the best witnesses to that chapter but we're close enough to know it may be his greatest legacy.

Who knows what will happen now. A great case can be made for Bill Kennard as his successor, although we wouldn't want to ruin his chances by saying so. He is everything Hundt isn't, including well liked and judicial, as well as some of the things Hundt is, including intelligent and market-oriented. But the politics of that choice are too murky to be read at the moment.

Whether the successor is Kennard or Susan Ness or Kathleen Wallman, who would serve with distinction in that office, the rigorous standards of the Hundt administration must continue to guide the FCC. That agency has become, arguably, the most important non-cabinet posting in the country; the public interest requires a formidable policymaker in that chair.

At the end of the day, Reed Hundt was his own worst enemy. But not the country's.

Washington 1705 DeSales Street, N.W. Washington, DC 20036
Phone: 202-659-2340 Editorial Fax: 202-429-0651

Harry A. Jessell, executive editor
Mark K. Miller, managing editor
Kira Greene, assistant managing editor (special projects)
John S. Eggerton, assistant managing editor
Dan Trigoboff, senior editor
David R. Borucki, art director
Kim McAvoy, contributing editor
Elizabeth A. Rathbun, **Chris McConnell**, assistant editors
Palge Albiniak, staff writer
Rick Higgs, systems manager
Denise P. Smith, **Kenneth R. Ray**, graphic artists
Winslow Tuttle, proofreader

New York 245 West 17th Street, 10011; 212-645-0067; Fax 212-337-7028
Stephen McClellan, bureau chief
John M. Higgins, assistant managing editor (cable)
Richard Tedesco, associate editor (Telemedia)
Donna Petrozello (radio), **Glen Dickson** (technology), **Joe Schlosser** (cable), staff writers

Los Angeles 5700 Wilshire Blvd., Suite 120, 90036;
213-549-4100; Fax 213-937-4240
Cynthia Littleton, assistant editor
Lynette Rice, staff writer

Denver 28310 Pine Dr., Evergreen, CO 80439
303-670-4124; Fax 303-670-1082
Price Colman, bureau chief

www.broadcastingcable.com

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Donald V. West, editor/senior vice president

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Charles M. Colfax, production manager
212-463-6558; Fax 212-463-6563
Eric Peterson, production assistant

Circulation Inquiries

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Sol Taishoff, Founder and Editor (1904-1982)
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New York 212-337-6940; Fax 212-337-6947

Randi T. Schatz, director of special projects, international sales director
Millie Chiavelli, director of cable advertising
Robert Foody, director of technical advertising
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Classified 212-337-7073; Fax 212-206-8327

Los Angeles 213-549-4113; Fax 213-937-5272
Gary Rubin, advertising director
Craig Hitchcock, account executive
Chuck Bolkom, account executive, (technology/cable), San Francisco, CA 317-815-0882
Kathleen Shuken, administrative assistant
Barbara Wise, director of creative services

Yukari Media (Asia): 81-6-956-1125;
Fax 81-6-956-5015

London Paramount House, 162-170 Wardour St., W1V3AT;
44-171-437-0493; Fax 44-171-437-0495
Meredith Amdur, **Lloyd Shepherd**, international editors
BCC (United Kingdom & Europe):
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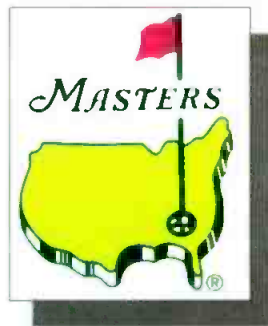
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