

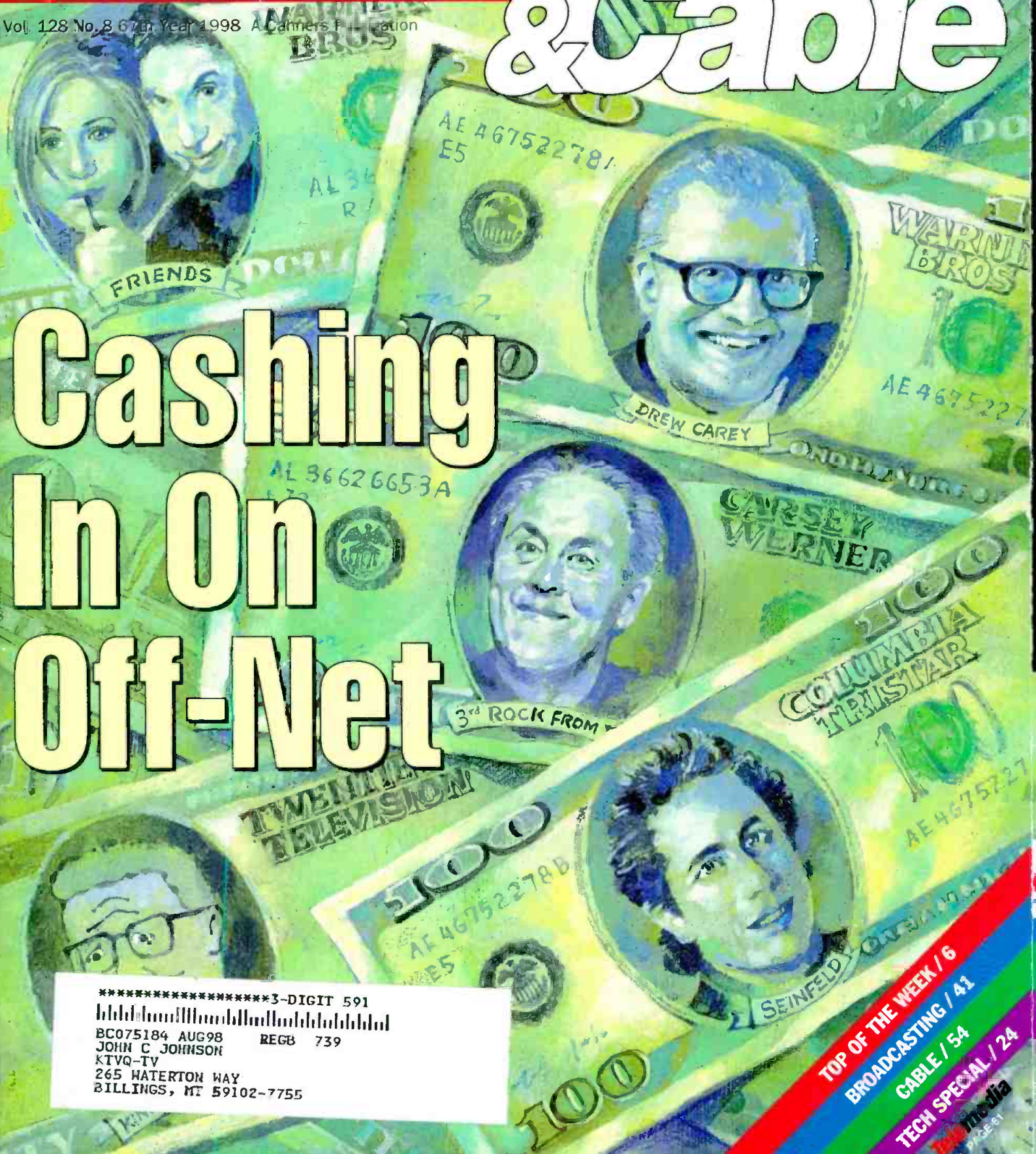
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Broadcasting & Cable

The Newsweekly of Television and Radio

Vol. 128 No. 8 67th Year 1998 A Carriers Publication



Cashing In On Off-Net

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TOP OF THE WEEK / 6
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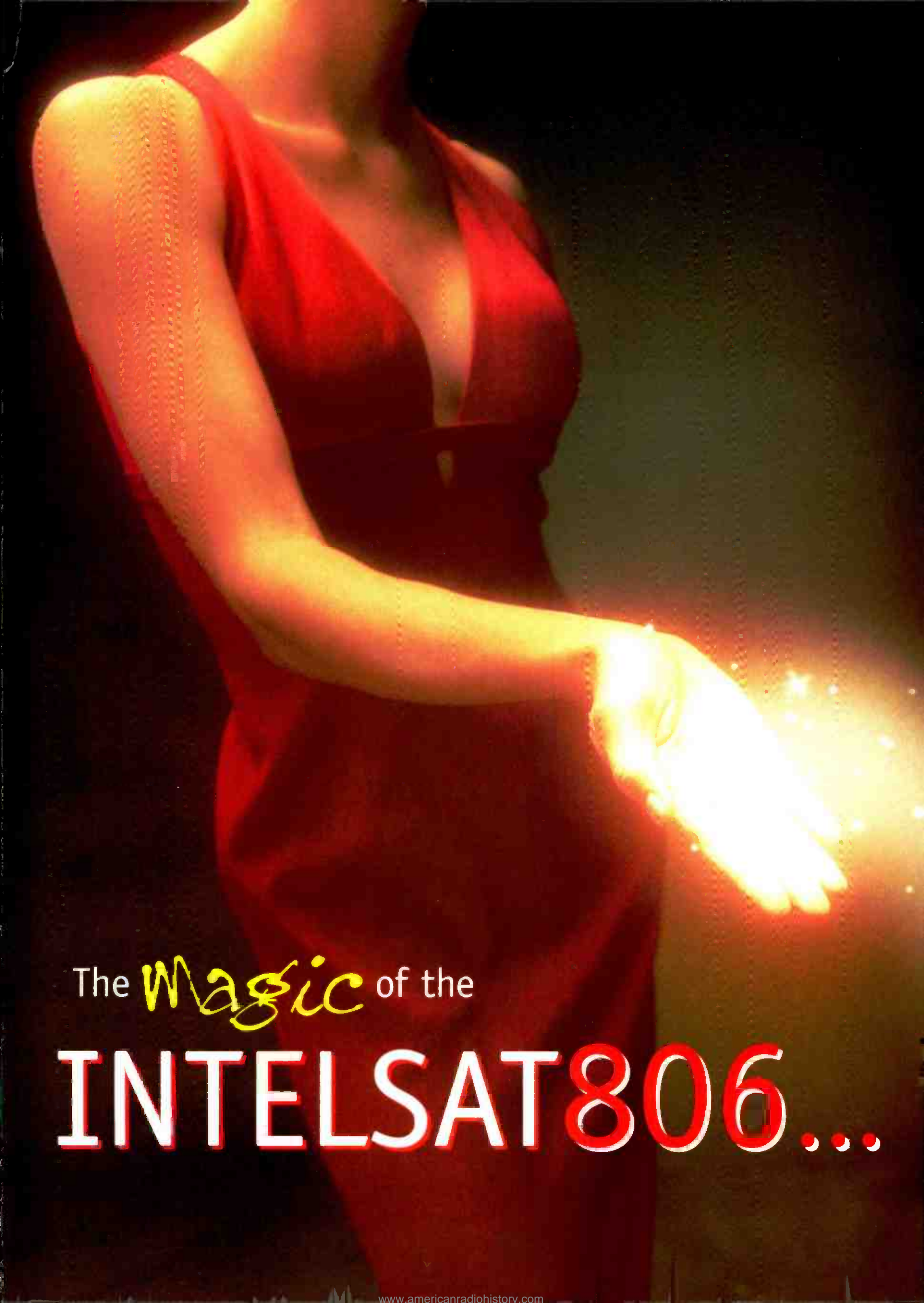
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Fast Track

Must Reading from

**Broadcasting
& Cable**

February 23, 1998

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COVER STORY

Cashing in on Off-Net

Off-network sitcoms are looking to cash in on what syndicators are calling the biggest boom in the repeat business. *Seinfeld* can now be officially rechristened "the show about money... and lots of it." / 18 Cover art by Tungwai Chau

**Contrary to popular belief,
engineers and physicists are
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Top of the Week

More channels, power for DTV

FCC's revised digital assignments include more core spectrum, higher limits for UHF's

By Chris McConnell

UHF broadcasters won their battle for more power and the industry won extra spectrum last week when the FCC released its revised plan for matching each TV station with a channel for digital television.

Now broadcasters say they can worry about a new set of DTV problems. "The game's not over yet," Sinclair Broadcast Group Vice President Nat Ostroff says. Ostroff points to new concerns about the ability of set-top antennas to receive digital signals. Others cite ongoing problems in procuring space for transmitters, particularly in time to meet the DTV construction deadlines that will begin to fall on some stations on Nov. 1.

"The real-world problems of implementation are still with us," says one broadcaster. "The big mystery is whether any of this is going to work," adds LIN Television Vice President Gregory Schmidt.

But Schmidt and others have warm words for the revised table. Responding to 231 requests to alter the plan issued last April, regulators drew up a new allotment table that gives some 137 stations a DTV channel assign-

The Digital Channel Plan					
Assignments for the top three markets					
STATION	CHANNEL		STATION	CHANNEL	
	ANALOG	DIGITAL		ANALOG	DIGITAL
NEW YORK					
WABC-TV	7	45	KNBC(TV)	4	36
WPXN-TV	31	30	KTLA(TV)	5	31
WCBS-TV	2	56	KTTV(TV)	11	65
WNBC(TV)	4	28	KWHY-TV	22	42
WNYE-TV	25	24	CHICAGO		
WNYW(TV)	5	44	WBBM-TV	2	3
WPIX(TV)	11	33	WCFC-TV	38	43
LOS ANGELES					
KABC-TV	7	53	WCIU-TV	26	27
KCAL(TV)	9	43	WFLD(TV)	32	31
KCBS-TV	2	60	WGN-TV	9	19
KCET(TV)	28	59	WLS-TV	7	52
KCOP(TV)	13	66	WMAQ-TV	5	29
KLCS(TV)	58	41	WSNS(TV)	44	45
KMEX-TV	34	35	WTTW(TV)	11	47
			WYCC(TV)	20	21

Source: FCC

ment different from the first one.

The commission changed 42 of the channel assignments to fix expected interference problems among digital TV stations. Another 66 channel assignments were shifted to avoid using channels now in use by one or more low-power stations.

Several of the shifts had been requested by broadcasters. A Fox source, for example, praises the FCC's decision to change its DTV assignment in Washington. Tribune Broadcasting likewise wel-

comes its new assignment in Los Angeles.

"We're good to go," says Tribune Vice President Shaun Sheehan, whose company has pledged to have a digital station on the air in Los Angeles by Nov. 1.

Responding to UHF station concerns that the first DTV rules would not give them enough power to reach viewers, commission officials granted the UHF broadcasters more power for DTV. Under the new plan, DTV stations can boost power or adjust their antenna in cases where the requested change will cause not more than a 2% increase in interference to another station's service area.

The power boost will not be permitted if a station affected by

the increase already suffers from interference to 10% or more of its viewers. Additionally, the increases will not be allowed if they push another station over the 10% interference threshold.

As long as stations satisfy the power boost criteria, regulators say UHF stations will be allowed to boost their power up to 200 kw—and up to 1,000 kw within their own service area—using antenna beam tilting.

"I think we hit a home run," Sinclair's Ostroff says of the new rules on DTV power. "We are deliriously happy," Association of Local Television Stations President James Hedlund adds.

The power issue has divided UHF and VHF broadcasters since last year. But last week industry groups were giving the new plan a tentative thumbs up: "It's a reasonable one," said Victor Tawil, vice president of the Association of Maximum Service Television. "We are pleased the FCC has settled on a channel assignment plan that now paves the way for a speedy rollout of the next generation of television," added NAB President Eddie Fritts.

Other broadcasters were welcoming the commission's decision to include chs. 2-6 in the "core" spectrum that will remain with the industry after broadcasters relinquish the channels they are

DTV must carry next at FCC

With digital TV power issues behind them, commission officials now will be moving on to the even more contentious issue of DTV must carry.

In a regulatory battle pitting cable operators against broadcasters, commissioners will be deciding how the law requiring cable carriage of local broadcast signals should apply to the digital signals that the industry is preparing to deliver. Commissioners have said they hope to address the issue in March.

While cable operators oppose extending the requirement to any digital signals, broadcasters say it should apply even to multiplexed programs that stations offer on their digital channel.

Commissioners so far have not said whether they think must-carry laws should apply to the digital TV signals. Commissioner Susan Ness, for instance, has said her mind is open on the issue of imposing a DTV must-carry requirement. But she also has said that cable systems carrying digital signals should deliver them in the HDTV format if they are broadcast that way.

—Chris McConnell

using to deliver today's analog TV.

FCC officials had been worried that expanding the core spectrum would cut revenue that regulators will reap from an auction of returned broadcast spectrum. FCC Chairman William Kennard and Commissioner Susan Ness predicted the commission will be able to meet the budgetary targets by auctioning new digital TV licenses within the expanded core spectrum.

But Commissioner Harold Furchtgott-Roth questioned the fiscal responsibility of the move and dissented from the decision to expand the core. In a strongly worded dissent, Furchtgott-Roth also criticized the FCC for not devoting enough study to the downside of the expanded core: "This unwillingness to conduct straightforward cost-benefit analyses and provide consumers all the information they deserve is becoming a shameful hallmark of this agency."

Last week's decision also allows stations to negotiate exchanges of their DTV channel assignments in cases where the exchange causes no interference to other stations or where any affected stations agree to accept additional interference. Additionally, regulators say they plan to propose establishing an industry committee to coordinate DTV allotment changes.

The FCC also reaffirmed the construction deadlines set in the DTV service rules they adopted last April.

Both Ness and Kennard hailed last week's move as a boon to the industry's efforts to deliver a digital service. "The structure and framework for digital television are now in place that will enable broadcasters and TV set manufacturers alike in 1998 to go from the planning stage into the building and manufacturing stage," Kennard said.

Broadcasters continue to question the 1998 date. Although some say they remain on target to meet construction deadlines set by the FCC last April, including the "early buildout" commitments, others say their construction plans may be stymied by tough negotiations with the owners of transmitter towers.

Last week, others were pointing to DTV tests in Washington and Raleigh, N.C., that indicated problems with the reception of signals over set-top antennas. "The next step is to improve indoor reception," ALTV's Hedlund said. Sinclair's Ostroff adopted a more urgent tone, insisting that the industry needs to reevaluate the transmission technology it plans to use for DTV. ■

Powell joins Kennard in pressing for TV-radio ownership diversity

FCC Commissioner Michael Powell has challenged the National Association of Broadcasters to promote more minority and women station owners, warning that the industry's response will determine future FCC action.

"Diversity is going to continue to be a linchpin [for] how other ownership policies come out," Powell says. "The more we do on it, the better everything else will result." The FCC is considering relaxing its television ownership rules including TV-radio crossownership.

The NAB should gather its forces to come up with an overarching solution, he advises. Washington wants something seemingly systemized, seemingly programmatic, he says, not stories about successes here and there.

William Kennard, the commission's first African-American chairman, also has said he would like to do something about increasing minority ownership of TV and radio stations. The Commerce Department says that only 2.8% of commercial stations were owned by minorities last year, down from 3.1% in 1996.

Ownership by women is not as well-documented, says Powell, who spoke last Wednesday at a Washington gathering of radio executives sponsored by NAB.

The FCC is at regulatory crossroads when it comes to diversity, says Powell, who also is African-American—but, unlike Kennard, a Republican. Why does the lack of diversity exist and "how do we [solve] it?" Powell asked.

While NAB has no timetable, he hopes to craft the solution that Kennard and Powell seek, spokesman Dennis Wharton says. "We hope to develop some creative ideas, some legally sustainable ideas, in the future."

It's especially important that NAB "come up with something that's going to pass court muster," Wharton adds. He notes that Congress in 1995 killed the FCC's minority tax certificate program, while the Supreme Court that same year "virtually threw out minority preferences" in *Adarand v. Peña*.

The time may be right to lobby in favor of reviving the tax certificates, which offered deferred capital gains to broadcasters who sold stations to minorities, says Jeff Smulyan, CEO of Emmis Broadcasting Corp. Tax certificates died after reports that Viacom International Inc. stood to reap a \$600 million tax break for selling its cable systems to a minority businessman.

Powell calls tax certificates a "win-win" policy: "The death of the tax certificate was a real travesty. [But] there are a lot more of these kinds of things we could think about," such as local marketing agreements, under which one station operates another, and so-called incubator programs.

R. Steven Hicks, CEO of CapStar Broadcasting Partners, has talked to Kennard about an incubator program in which CapStar would "incubate" minority ownership but maintain a stake in a station. While that interest would decrease over time, such a plan would require a change in the FCC's attribution rules, Hicks says.

Even without a rulemaking, CapStar will have such a plan in place by July, he says. "We can voluntarily sell stations to whomever we want," Hicks says, even if it means the stations aren't sold for their full value.

Hicks is talking to other broadcasters about putting up money or stations to encourage minority ownership, he says. Increasing the number of minority-owned radio stations by 1%, or about 100 stations, is "a very doable task."

Broadcasters also need to do more to train minority executives, Hicks says. To that end, CapStar recruits minorities and offers tuition reimbursement. "I don't think in our business this serves any of us very well," Hicks says of the current state of affairs. Otherwise, "at some point, some government body will do it for us."

—Elizabeth Rathbun



Powell: "How do we solve the lack of diversity?"

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CMDY	0.6
BET	0.5
CNBC	0.5
ESPN2	0.4
HGTV	0.4
PREV	0.4
VH1	0.4
APL	0.3
CMT	0.3
FOOD	0.3
MSNBC	0.3
TWC	0.3
ENT	0.3
BRVO	0.2
COURT	0.2
HLN	0.2
TTC	0.2
FOXNC	0.1
ODSY	0.1

Squire Rushnell,
President & CEO

Source: Nielsen Media Research, 4th quarter 1997 Audience Comp, report M-F 8P-11P.
List does not include all ad supported networks. Subject to qualifications upon request.

UPN taps Goldman, Urich

Robert Urich says he turned down Paxson's \$14 million talk show offer to take helm of new 'Love Boat'; Ron Goldman's father in possible pilot

By Michael Stroud and Joe Schlosser

UPN positioned itself as an edgy, urban network until CEO Dean Valentine decided to take aim squarely at middle America.

Take *Search for Justice with Fred Goldman*, a special starring the father of murdered waiter Ron Goldman. Goldman, famous for his outspoken attacks on O.J. Simpson during the football star's sensational murder trial, will host a TV special on UPN (Wednesday, April 22, 8 p.m.) focusing on crime victims who are seeking fairness from the justice system. If successful, the Gold Coast Entertainment production could become a new UPN series.

Like John Walsh's *America's Most Wanted* on Fox, the Goldman show will take an activist approach, helping victims seek legal redress in courts and state legislatures.

"John took the tragedy in his life [Walsh's son, Adam, was murdered] and tried to make something out of it that would be positive," Goldman says.

"I'm attempting to do the same thing."

Unlike *Most Wanted*, *Justice* won't attempt to catch criminals, but will seek justice for their victims once the criminal is apprehended. One case Goldman has considered: a woman who murdered her husband and was eligible upon parole to gain custody of a daughter who witnessed the murder.

"Just because you bring a defendant who may have been a past criminal into jail doesn't mean that there is justice," says Goldman. Goldman calls UPN "tremendously supportive" of the project, although he won't discuss financial terms.

Captain Urich

UPN is also sailing straight for the heartland with its remake of an Aaron Spelling classic.

Robert Urich could well have been



Urich will captain 'The Love Boat.'

working on his new talk show this week. Instead, the former star of *Vega\$* and *Spencer: For Hire* is preparing to captain UPN's remake of Spelling's *The Love Boat*.

Urich says he vetoed a \$14 million offer from Lowell "Bud" Paxson that would have put his proposed talk show on Paxson's upcoming broadcast network, Pax Net, five nights a week. Urich and Buena Vista Television unveiled the talk show shortly before NATPE and planned a syndication launch for this fall or midseason 1998-99. Running into a crowded marketplace, Urich says it was either Paxson or moving on to something else.

"Plenty of people were willing to take the talk show as a midseason replacement or follow-up show for anything that didn't make it this fall," Urich says. "But it would have required me to wait as much as a year, and having just gone through the chemotherapy and cancer, my agent and I didn't think we could wait another year."

Urich says he didn't take the Paxson offer lightly and spent a good deal of time researching the possibility of airing at 5 p.m. each night on Pax Net.

"Paxson is such an unknown right now, and it would have been on, like, channel 70 in Los Angeles," Urich says. "You wouldn't have been able to get the same kind of guests, and it wouldn't have been the same kind of show."

So Urich says he turned down the offer and began looking over a number of potential network scripts. Buena Vista and Paxson Communications executives had no comment.

Urich says last week he agreed to play Captain Jim Kennedy on UPN's *The Love Boat: The Next Wave* because he thought the show has a chance. "Only about one in 50 pilots are going to get made, and UPN said they were going to buy a season and they were going to give it a chance," Urich says.

The show, which debuts on UPN on Monday, April 13, will feature a new cast of characters. Among those joining Urich on the lido deck will be Joan Severance (*L.A. Law*), Corey Parker (*Eddie Dodd*) and Phil Morris (*Mission Impossible* and *Seinfeld*). UPN has ordered six episodes of the show, which will last at least through May sweeps. ■

'Party of Five' still partying with Fox



Sources say Fox executives are close to closing a deal with Columbia TriStar TV that would renew popular drama *Party of Five* for at least one more season and would roughly double its per-episode fee, to about \$2 million. The negotiations have been tricky for both sides. Columbia could shop the show to other networks if its exclusive negotiations with Fox fail (Fox is concerned about overpaying).

It's an uncomfortable situation for Fox, which is used to producing its own hits, such as *The X-Files* and *The Simpsons*. Still, the network is aware that few dramas—other than its own *Ally McBeal*—have broken out this season. So, barring last-minute glitches, the network likely will conclude that this is one *Party* worth paying for.

Fox is looking to use its 22 owned-and-operated stations to help sweeten the pot. A Fox executive said late Friday that the station group is close to signing for the weekend syndication run of the series. *Party of Five* recently sold for \$600,000 an episode, and its distributor, Columbia TriStar, has been looking for a weekend outlet.

—Michael Stroud

CBS finds some Olympic gold

Despite setbacks, profits 'within hailing distance' of expectations

By Steve McClellan

CBS's phenomenal viewership for the Lillehammer winter Olympics four years ago prompted an internal debate at the network about whether Olympics were immune to the continuing network viewer erosion.

The answer, of course—as determined in the past two weeks—is a big fat “No!”

For much of the time, it seemed that CBS's coverage was guided by Murphy's Law—what could go wrong did go wrong. For much of last week, Nagano was make-good city for Olympics advertisers.

But despite all the arm-chair criticism, the horrible weather and the relatively poor showing by U.S. athletes, the games appear to have been a good business investment for CBS.

One high-level executive at the network insisted last week that the network's profits would be “within hailing distance of our profit targets,” if Friday night's women's figure skating finals met its high ratings expectation.

Analysts were told that those profit targets were between \$30 million and \$40 million—not including profits attributable to the owned stations, which should reach \$50 million—putting total profits in the neighborhood of \$75 million.

Indeed, the women's skating program was CBS's saving grace last week. Last Wednesday, coverage of

the women's figure skating short program averaged a 20.9/32, helping propel CBS to its highest prime time Nagano ratings to that point.

Executives at the network last week tried not to think of what the ratings and profits could have been—if things had gone according to plan and the network had extra inventory to sell instead of make-goods.

“At minimum, they have a \$25 million make-good problem on their hands, maybe as much as \$50 million,” says one Wall Streeter who follows the company closely. Most of that was being made up with spots set aside ahead of time, as well with promotional time converted to commercial time. The network was also said to be adding commercial time that wasn't planned for.

Executives conceded that a “relatively small number [of make-goods] may be placed in other properties,” such as the NCAA men's basketball tournament in March.

But executives at the network also stressed last week that while the Nagano Olympics didn't live up to their full potential, they were still trouncing their network competitors and had given CBS an insurmountable lead in the February sweeps.

“From an audience perspective, we're a little bit less than double our normal prime time audience,” said David Poltrack, executive vice president, research and planning, CBS. “We're about double the rating of the

average competitor during the sweep.” David Letterman's numbers are also up by 50%, and once again, at least temporarily, they are competitive with *The Tonight Show with Jay Leno*.

Through last Thursday, the games had averaged a 16.4/26, off 14% from Albertville and 40% from Lillehammer. Through the same day, CBS was winning the sweeps with a 16/25 in households, NBC was second with a 9.4/15, Fox third with a 7.9/12 and ABC fourth with a 7.2/11. CBS was also winning the sweeps among adults 18-49 and 25-54.

“In any kind of broadcast television analysis, the Olympics are a very successful enterprise on the part of CBS,” said Poltrack. “We're well ahead in the sweeps, and they have boosted our overall performance this season and given us a tremendous promotional platform for the new Tom Selleck show and the Ann-Margret show.

“The problem is they're not as successful as the expectations based on the Lillehammer experience, or what would have been if the weather hadn't been so bad and if more Americans [had] won medals and we were able to gain the momentum that built up during the last two winter Olympics.”

The 14-hour time difference between the U.S. (ET) and Nagano was a big disadvantage. The initial plan was to create compelling packages largely anchored by live Alpine skiing, skating and hockey events. ■

TW, Sony buy 'Seinfeld' finale

The movie subsidiaries of Time Warner and Sony last week bought 30-second commercials in the final episode of *Seinfeld* for \$2 million, network sources confirmed. They were the first of 20 spots the network began selling last week in what is expected to be the television event of the year. There were also reports that two automotive companies stepped up to buy spots as well, but that could not be confirmed at deadline.

Larry Hoffner, president of NBC Sales, declined to comment on the selling effort last Friday. However, other sources at the network denied reports that NBC had lowered its asking price to \$1.7 million per :30 last week. “For now we're holding the line at \$2 million,” a source with knowledge of the situation said, but did not rule out a future drop in the price.

Movie companies with blockbuster films opening over

the Memorial Day weekend are seen as must-see advertisers in the hour-long *Seinfeld* finale, which May 14. Speculation is Sony will advertise its upcoming “Godzilla,” due out then, while Warner Bros. will tout “Lethal Weapon 4.”

Agency executives say it's unlikely NBC will get \$2 million for every spot in the finale. “I'd be very surprised,” says Steve Sternberg, senior partner, TN Media. The real question is, if *Seinfeld* gets twice the rating, why pay four times the rate? NBC's response: It's a one-time event that may rival the finales of *M*A*S*H* or *Cheers*. Sternberg and others say one problem NBC may encounter in trying to get its \$2 million (times 20), is that advertisers didn't factor the *Seinfeld* finale into their budgets, because the star didn't make his decision to quit until just two months ago.

—Steve McClellan

Road Runner seeking \$1.5B @Home payday

Deal in works would give Internet-services access to 27 million MSO homes

By John M. Higgins

Time Warner Inc. and US West Media Group Inc. are seeking the biggest launch fee of all time, asking for more than \$1.5 billion worth of stock to carry high-speed Internet service @Home on their cable systems. The two MSOs are negotiating to fold their own Road Runner and MediaOne Express Internet services into At Home Corp., which has started the @Home Network.

While Time Warner and UMG bring some content and networking assets to the table, what At Home's existing partners really want is access to the combined 27 million homes that the two MSOs pass. That access would give At Home national reach and a virtual lock on the home broadband online business.



At more than \$57 per home passed, the deal far exceeds the launch fees that cable programmers pay operators for launching new networks. Those launch fees range from \$5 to \$14 per actual basic subscriber, with Fox News Channel at the high end of the range.

If Time Warner and UMG achieve even a relatively high 20% penetration for high-speed Internet, their proposed At Home deal will exceed \$285 per subscriber. At the same time, At Home is negotiat-

ing to sell a chunk of the company to long-distance carrier AT&T Corp. AT&T is seeking an avenue into the Internet business and has its eye on using the cable data network to enter the Internet telephone business, sending voice phone calls into homes cheaply. Proposed terms of that deal could not be learned—although one participant is said to be insisting that AT&T put up cash, not its own stock, and not get the kind of steep discount to market price

that cable operators have been receiving.

"They're independent conversations," says an executive at one At Home partner. However, sources say that At Home executives would prefer to cut both deals simultaneously, in part so that excitement about an AT&T investment would offset any investor anxiety about the massive dilution of a Road Runner deal. The sources say that any deal is still at least several weeks from being completed. Time Warner, UMG and At Home would not comment on the talks.

Time Warner already is combining its Road Runner service with UMG's MediaOne Express in a deal that would leave Time Warner owning 70% of the venture. Sources say that in order to join At Home, Time Warner and UMG want the company's "founder's deal." That deal consists of warrants to buy stock at a huge discount to market value, just 50 cents per share—the same price Tele-Communications Inc., Comcast Corp., Cox Communications Inc. and Canada's Rogers Communications Inc. paid to join the company in its earliest stages. The companies would get two warrants for each home their cable systems pass—18.8 million for Time Warner Cable and 8.2 million for UMG. The payments are based on homes passed rather than basic cable subs because operators believe high-speed data services will appeal even to non-cable homes and small businesses.

With At Home's stock opening at \$29.13 last Friday, each warrant would be worth \$28.63. So two warrants per home would give the companies \$1.55 billion worth of stock. Time Warner would get about \$1.1 billion for its 18.8 million homes passed and 12.2 million basic subs; UMG would get about \$470 million for its 8.2 million homes and 5.3 million basic subs. The deal would give Time Warner 22% of At Home's outstanding stock and UMG 10%.

The terms are similar to those given to Cablevision Systems Corp. when it joined with At Home last October. But many issues have not been resolved. Time Warner still is protesting TCI's control of At Home's voting stock, which would let the MSO call many of the shots at the Internet company. Also, the companies have not decided how to brand the service. Should it feature the widely recognized AT&T brand (if that company signs on), the appropriately speedy image conveyed by Road Runner or the @Home name that has been fairly well-established among computer techies? ■

TW angling for more control over Court TV

Sources at Court TV say that Time Warner—which owns Court TV along with NBC and TCI's Liberty Media—is drawing up a plan to revamp Court's programming in an attempt to boost its feeble 0.2 average rating. That plan would likely give Time Warner Vice Chairman Ted Turner control over Court TV and bring the network under the Turner Broadcasting System umbrella of cable channels, which includes CNN.

Court TV Chief Executive Thayer Bigelow confirms that "the Turner people are studying Court TV to see if they should play a role in managing the network for the partnership of owners."

However, any plan that Time Warner devises would have to be approved by NBC and Liberty. That may not be so simple. The three owners have bickered about the cable channel's direction and programming for months, often to the channel's detriment. Refusing last year to cover the network's losses, Liberty said that the three-way partnership was too cumbersome and threatened to exit.

But sources say that the partners have resolved their differences for the moment, anticipating a plan from Time Warner and Turner. If NBC and Liberty adopt Time Warner's plan, the partners may take Court TV off the auction block. The three owners last October hired investment banker Bear Stearns & Co. to search for a buyer.

A senior executive with one of the partners says that a financial player showed interest in buying Court TV—whose value has been assessed at \$400 million—\$450 million—but the owners decided against the sale. Another source familiar with the deal says that the owners have not yet taken the 'for sale' sign out of the network's window. —Donna Petrozzello

FCC eyes cable/DBS ownership ban

Kennard, Ness, Tristani vote for action; Powell, Furchtgott-Roth object

By Chris McConnell

Primestar got some more bad news from the FCC last week.

The cable-owned satellite TV distributor—already facing a tough regulatory battle in its bid to acquire DBS channels—now must weather a separate FCC probe into whether there should be a government ban on cable/DBS crossownership.

A sharply divided commission invited public comment on DBS/cable crossownership as part of its effort to streamline a series of technical DBS rules. Backing the review were FCC Chairman William Kennard and Commissioners Susan Ness and Gloria Tristani.

"It should be the policy of this commission to promote competition whenever we can," Kennard said of the action. He cited past FCC studies showing a lack of competition in the video marketplace, while Tristani pointed to high cable rates.

Ness insisted that the FCC's action offers no indication of how regulators

will act on any particular application. She also maintained the commission is asking about DBS/cable crossownership "in a neutral fashion."

Commissioner Michael Powell disagreed: "I don't believe the item is all that neutral." Powell also disagreed with exploring the issue in a DBS rule-making rather than in the context of Primestar's pending applications, where the FCC "will have the benefit of real facts and a real record."

Primestar is asking the FCC for permission to acquire DBS channels covering the entire continental United States (full-CONUS channels). The company also is asking to acquire a smaller batch of full-CONUS channels at another orbital location, although few expect the commission to let the company hold channels at both orbital slots.

The applications are under review at the Justice Department as well as at the FCC. Some industry sources predict that the company may win regulatory approval for acquiring 28 channels at one of the locations in exchange for agreeing

to a series of program-access conditions.

Last week the company maintained an optimistic outlook in the face of the new regulatory effort. "We're confident this will lead to no restriction on cable/DBS crossownership," a spokesperson said.

FCC International Bureau Chief Regina Keeney said that the action will not delay the commission's review of Primestar's applications. Regulators already have said they will not release any decision before April. Keeney added that the commission may resolve the applications and the new examination of DBS/cable crossownership on a "parallel track."

Commissioner Harold Furchtgott-Roth, meanwhile, joined Powell in dissenting from the commission's new review.

"There is no need for a general rule that has such extremely limited and distant applicability," Furchtgott-Roth said. "By virtue of the limited number of DBS orbital slots, such rules could be applied only a handful of times." ■

Meteoroids no pie in the sky

Upcoming Leonid shower offers somewhat greater risk of satellite damage

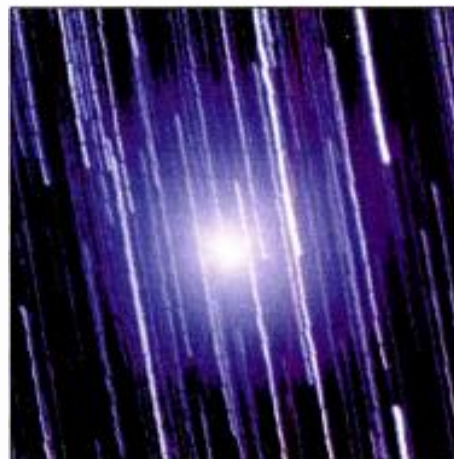
By Price Colman

As if building, launching and deploying satellites weren't enough for telecommunications companies to worry about, now they have a new concern: the Leonid meteor shower.

Sure, P/Tempel-Tuttle, the comet that spawns the Leonids, is a few hundred million miles out in space—but it's heading toward Earth at roughly 45 miles a second.

The Leonid shower is an annual extraterrestrial phenomenon, usually minor compared with the Perseids or Geminids. What has everybody from rocket scientists and satellite makers to cable TV, broadcast and insurance companies paying closer attention than usual is that this year—or maybe next, experts don't agree—the outer space storm will hit a 33-year peak in mid-November.

Couple the biggest Leonid shower in more than three decades with the fact



Star trails streak this exposure of the Leonid Comet. When Earth passes through its tail this year or next, an active meteor shower, or a meteor storm, is expected.

that there are hundreds more satellites in geosynchronous orbit 22,000 miles out from Earth than at the last Leonid peak in 1966 and the odds are considerably greater that one of those birds

might get winged, even shot down.

Of course, the odds aren't all that big to begin with—something like one chance in a hundred million of a meteor (technically a meteoroid when in space) passing through a square-meter-sized patch of space where the satellites are. Figure a satellite—particularly a big communications bird with solar panels deployed—covers about 10 square meters and the odds of a hit increase.

But even in 1966, which by many estimates was a bigger peak than the upcoming shower will be, the odds of a satellite getting hit were only about one-tenth of 1%, says Dr. Donald Yeomans, senior research scientist at NASA's Jet Propulsion Laboratory in Pasadena, Calif. "During the hour or two when the Leonids are most intense, you would expect the same type of [activity] as you would in a normal year," Yeomans says. "If the satellite has been up there for two or three years,

it would have about the same risk" of sustaining a meteoroid hit as it would during the peak of a Leonid shower.

The American Institutes of Aeronautics and Astronautics' Aerospace Center for Orbital Re-entry and Debris Studies is sponsoring an international conference in Manhattan Beach, Calif., on April 27-28 to share information about the Leonid shower.

David Lynch, an astrophysicist with Aerospace Corp. who is helping to organize the conference, says the upcoming shower's damage potential "varies from none at all to totally destroying or disabling a satellite.... There's a low probability of something major happening. But if it was major, it could be catastrophic."

Catastrophic, like taking out an international communications satellite or a global positioning satellite that helps commercial aircraft navigate—or, on a less dramatic scale, knocking out cable or broadcast TV reception.

Bob Zitter, HBO's senior vice president of technology and operations, says that "we realize we can't control these things, so we do what we can to minimize the risk." HBO's strategy: Spread services over several satellites, so that in the unlikely event one gets hit, the others can pick up the slack.

Scientists and satellite companies are generally sanguine about the threat from the Leonids. The folks who insure those costly birds are a bit more concerned, although even they aren't sweating bullets. "It's something we all talk about and some worry about, but it hasn't materialized in such a real way that underwriters are declining business or demanding exclusions," says a source in the satellite insurance sector.

Yeomans says only one or two satellites are thought to have suffered damaging meteoroid hits. Meteoroid particles range in size from a grain of sand to bigger than boulders, with the smaller pieces far more prevalent. But at 45 miles a second, even a grain of sand packs a big wallop. Consequently, a number of satellite owners will try to minimize the risk—turning solar panels on edge so there's less surface area, for instance. Controllers of the Hubble Space Telescope plan to turn the spacecraft's rear toward the shower, so that the expensive mirror end is protected.

As for the Leonids, Yeomans suggests sitting back and enjoying the show. "This is an event to be savored," he says. The only problem is that this year the best seats will be somewhere in Asia. ■

Closed Circuit

BAGHDAD

CNN in Baghdad

CNN has gotten the OK from Iraq to open a Baghdad bureau. The Time Warner-owned news service still needs the approval of the U.S. government because of trade sanctions against Iraq. CNN sources say it is unlikely that a decision is imminent. "The same people who have to approve it are now talking about issues of war and peace [with Iraq]," says a source.

WASHINGTON

FCC down to short strokes on chip, ratings

FCC commissioners are getting ready to wrap up their work on the TV ratings and the V-chip technical standards. Draft rules for the technical standards and a draft decision on whether the TV industry's ratings are "acceptable" have been sent to the five commissioners for a vote. Earlier this month, FCC Chairman William Kennard said he hopes to complete the FCC's work on the two issues in early March.

Tauzin's technology tour

When Congress is in recess, congressmen leave Washington to hang out with the real power players. House Telecommunications Subcommittee Chairman Billy Tauzin last week visited News Corp.'s Rupert Murdoch in Los Angeles. According to Tauzin, Murdoch conducted a demonstration that allowed the lawmaker to compare the digital HDTV formats (1080I and 720P) with the 480-line SDTV format that Fox reportedly favors. Tauzin says he wants to bring the demo to Capitol Hill this spring. Tauzin also says that Murdoch made a pitch for News Corp. to acquire a 30% stake in Primestar, the cable-owned satellite TV company. The deal needs the approval of the Justice Department and the FCC. Tauzin could help at the FCC.

Murdoch wasn't the only bigwig on Tauzin's tour. The Louisiana Republican also dropped in on

Microsoft's Bill Gates in Redmond, Wash. Gates showed Tauzin the wonders of WebTV. "Obviously, combining computers and television is going to be 500 times more powerful than when we combined computers and telephones," Tauzin said.

Other lawmakers also made the Murdoch-Gates pilgrimage last week. Among them: Senate Commerce Committee Chairman John McCain.

MIAMI

Games afoot in Miami, Minneapolis

WBFS-TV Miami will be carrying the Florida Marlins again this season. The UPN affiliate is expected to close a new five-year deal with the team to air 60 regular-season games. WBFS-TV and the team have agreed on a partnership that will sell the advertising and share the revenue. The Marlins had also approached Silver King's WYHS-TV Miami, hoping to replicate the \$6.5 million deal WYHS-TV struck with the Miami Heat, but the station wasn't interested.

Meanwhile, CBS's WCCO-TV Minneapolis won't be carrying any Twins games this season. The station declined to renew its contract with the team. Under a new one-year deal, CBS Cable's Midwest Sports Channel has both the broadcast and cable rights and is looking for a broadcast partner.

NEW YORK

UPN expands

UPN will go to five nights in the fall, according to UPN executive VP Tom Nunan. The weblet currently programs Monday-Wednesday with two hours of programming each night. "We really think we have enough in development to go five nights in the fall," Nunan says. He says it's also possible that the network could expand to Saturday in spring 1999. "It will be great to start programming across the week," he says.

Granite bid makes strange bedfellows

Request to allow overlapping signals by minority applicant supported by broadcasters, citizen groups

By Chris McConnell

Most broadcasters concede that they are likely to win little in the way of regulatory relief when the FCC takes up TV's duopoly rule later this year. But the long-stalled rule review is not the only venue that holds the promise of loosened ownership restrictions for TV stations.

Many industry lawyers are closely watching one broadcaster's attempt at convincing regulators to let it own stations in San Francisco and San Jose, Calif. The company, Granite Broadcasting, says its application promises to promote minority ownership in the industry. Others say the application—if successful—also may promise an opened door to a much-relaxed duopoly standard.

"It goes to the heart of the [TV ownership] matters," communications lawyer Martin Leader says of Granite's duopoly bid. "It raises the expectations of other broadcasters," adds another broadcast lawyer.

In the past, those expectations have been that the FCC allows common ownership of stations with overlapping signals, provided it is only the outer (or Grade B) portion of the signals that overlaps. During the past year, the commission has allowed an increasing degree of Grade B signal overlap but has not extended the softened enforcement to overlapping Grade A signals, which extend up to 45 miles from the transmitter. The Grade B portion is far more distant, extending up to 70 miles from the transmitter.

Now Granite is asking the FCC to let it own stations (KNTV San Jose and KOFY-TV San Francisco) with overlapping Grade A signals. In support of its request, the company has offered arguments favored by other broadcasters seeking substantial relaxation of the duopoly rule—namely that the stations serve separate markets even if portions of their signals reach the same viewers.

"In addition," the company said in



Granite Chairman Don Cornwell hopes to expand his company's reach.

its application last fall, "although the stations' theoretical signal contours overlap, the area of overlap is served by an extraordinary number of television stations (33) and numerous other media outlets."

The minority-controlled Granite, however, also has bolstered its duopoly bid with an argument that a waiver would enhance minority ownership at a time when minority ownership in broadcasting is declining. "A waiver would propel Granite into ownership of a second top-10-market television station," the company told the FCC.

Minority ownership is a popular issue with the commissioners. While none of the commissioners has commented specifically on Granite's application, FCC Chairman William Kennard several times has raised the issue of promoting minority ownership in broadcasting and other telecommunications sectors. Just last week, both Kennard and Commissioner Michael Powell gave speeches on the subject. And at an FCC meeting last November, Commissioners Susan Ness and Gloria Tristani also stated an interest in promoting minority ownership.

Past commissions have been willing to waive rules in order to promote

minority participation in broadcasting. In 1995, for instance, the FCC allowed Tribune Broadcasting to hold unattributed interests in New Orleans and Atlanta stations while owning other stations in both markets. At the time, a reluctantly concurring Ness said the case highlighted the FCC's need to complete its TV ownership review. More than two years later, however, the rules are still pending.

The minority ownership issue also has industry watchdog groups in the unusual position of supporting a waiver of the FCC's ownership rules. Civil rights lawyer David Honig, a frequent opponent of media consolidation, says the FCC should give Granite a pass in the interest of advancing minority ownership: "In this case I think the equities are firmly on the side of the deal," Honig says, pointing to Granite's status as a genuine minority-run business.

Media Access Project President Andrew Schwartzman, whose group has opposed relaxed ownership rules, also stresses the government's interest in promoting diverse programming.

Both Schwartzman and Honig say the commission could grant Granite a duopoly waiver without opening the door to similar waivers for non-minority broadcasters.

But other broadcasters see a chance to use any waiver granted to Granite as potential support for their own efforts to win similar waivers.

"Any action ... would effectively pre-judge critical issues in [the TV ownership] rulemaking and encourage many other applicants to seek similar waivers," said The Chronicle Publishing Co. The company, which owns KRON-TV San Francisco, has asked the FCC to deny the waiver or postpone a ruling until it completes the pending rulemakings.

Chronicle has tapped longtime broadcast industry lobbyist Jonathan Blake to represent it at the FCC. But Granite has signed well-known legal talent of its own, hiring onetime Senate Communications Subcommittee senior counsel Antoinette Cook Bush and communications lawyer John Quale.

The request submitted last fall by Granite's attorneys is still under review at the FCC's Mass Media Bureau. The commissioners, however, have not begun reviewing the duopoly request. And they are not expected to consider the ownership rules before May. Granite, meanwhile, hopes to have an FCC answer so that it can complete its deal by July 1. ■

Free advice on free airtime

Commissioner Harold Furchtgott-Roth doesn't like the idea of an FCC-imposed free airtime requirement one bit. In a nine-page letter last week to House Commerce Committee Ranking Democrat John Dingell (D-Mich.), Furchtgott-Roth said he could locate no statutory authority expressly empowering the FCC to require broadcasters to provide politicians with free airtime. He offered his thoughts on the issue in response to a series of questions that Dingell had asked the commissioners after FCC Chairman William Kennard announced his plans to propose a requirement for free or reduced-cost airtime.

"It strikes me as profoundly undemocratic to have such fundamental questions resolved by an independent administrative agency that is not directly accountable to the American people," Furchtgott-Roth said. He also insisted that such a proposal would amount to a "painful and targeted" tax on broadcasters. "In the end, then, the airtime proposal would not be 'free' at all," Furchtgott-Roth said. "This proposal would merely shift the costs of political airtime from those who willingly donate to political candidates and the candidates themselves to the broadcast industry and American consumers."

Kennard countered with a response of his own in which he asserted the FCC's authority to act. "In an unbroken line dating back to the dawn of broadcasting, the bedrock principle established by Congress has been that the commission must ensure that broadcasters service the public interest," Kennard said in his letter to Dingell.

Kennard also cited requests by President Clinton and 55 lawmakers that the FCC examine a free or reduced-cost airtime requirement. "Given these calls and my conviction that improved exposure to informed political debate would serve the public interest, I favor a commission proceeding examining free or reduced-rate airtime initiatives," Kennard said. "A proceeding will provide an open and public forum for discussion of proposals for ways to improve candidate access to the airwaves, as well as an opportunity to collect and consider all views on the extent of the [FCC's] legal authority to effectuate various free time initiatives."

Siddall: See y'all

A vacancy is opening up in the office of FCC Commissioner Susan Ness. David Siddall, legal adviser to Ness, is planning to leave the FCC in late March or early April. Siddall, who advises Ness on digital TV issues as well as wireless issues, says he has no immediate plans, but adds that he hopes to launch a "second career."

Book 'em, Dano

All the evidence is in, and federal investigators have determined that FCC employees participated in an office betting pool. The case was one of several listed in this month's semiannual FCC Inspector General's report on investigations. "The investigation corroborated the allegations, and the matter has been referred to management for administrative action against the operators of the pools as well as against supervisors who indirectly condoned the

activity by participating in the pools," the report said.

Powell: Leave the hats at home

FCC Commissioner Michael Powell is not too impressed with some of the lobbying he has seen since assuming his job at the commission. Last week he told a gathering at the Douglass Policy Institute in Washington that some of the lobbyists would have been better off staying home. "Too often groups come in, hat in hand, asking that we impose, modify, eliminate or even retain this or that policy simply because their constituents would benefit from such action," Powell said. "The message is just simply: 'We want us some.'"

A fine mess

FCC officials this month ordered KKLZ(FM) Las Vegas to pay an \$8,000 indecency fine stemming from a 1994 broadcast. Regulators fined the station after it aired a graphic "men are pigs" story told by one caller.

In another enforcement action, officials in the FCC's Mass Media Bureau fined WFXW(AM) Geneva, Ill., \$11,000 for violations of the commission's equal employment opportunity policies.

Censorship alert

Cato Institute is concerned that broadcast content regulation soon could be creeping onto the Internet. In a new paper on the subject,

software executive and New York lawyer Jonathan Wallace writes that rationales used to justify broadcast indecency regulation could

also be invoked in imposing similar rules on the Internet. Wallace cites the "pervasiveness" doctrine, in which regulation is defended because of the pervasiveness of radio and TV broadcasts. "The Supreme Court should reject the

pervasiveness doctrine as a dangerously broad and vague excuse for speech regulation," Wallace writes. "If the doctrine applies to any medium, it could arguably apply to all media."

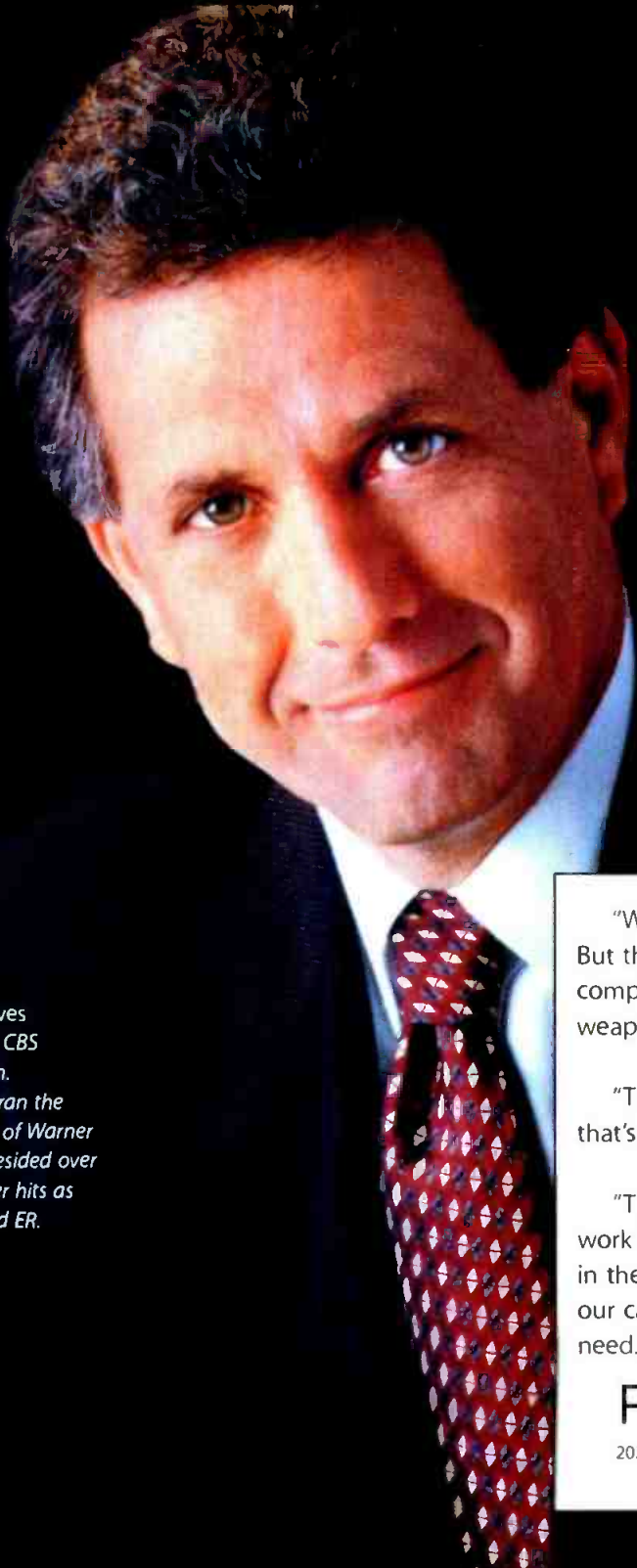
Something extra

Public broadcasting executives should be able to receive bonuses above the statutory salary cap as long as the bonuses are "unusual, unexpected or extraordinary," wrote Corporation for Public Broadcasting President Robert Coonrod in a letter to House Commerce Committee Chairman Tom Bliley (R-Va.) and Rep. Bill Paxon (R-N.Y.). Bliley and Paxon earlier this month wrote CPB, the Public Broadcasting Service and National Public Radio about executive bonuses that exceed the cap. PBS sent the congressmen a detailed chart outlining the amount of bonuses distributed to executives from 1979 to last year. PBS paid no salary supplements from 1990 through 1995. In 1996 it paid out bonuses ranging from 16% to 30% of total salary to top executives. PBS gave out similar bonuses again last year. PBS says the bonuses were unexpected and were meant to reward its top executives after two years of record revenue and ratings.



Edited by Chris McConnell and Paige Albinak

“You never get a second chance to make a first impression.”

A close-up portrait of Les Moonves, a man with dark, wavy hair, wearing a dark suit, white shirt, and a red patterned tie. He is looking directly at the camera with a slight smile.

Les Moonves
President of CBS
Television.

Previously he ran the television division of Warner Bros., where he presided over such blockbuster hits as *FRIENDS* and *ER*.

“We spend months, even years, developing a series. But the first thing the audience sees is the promo. The competition is fierce, and a great spot can be your best weapon to stand out from the crowd.

“That’s why those 30 seconds are so important. And that’s why we send our promo people to FROMAX.

“There they can be inspired by the most outstanding work from around the world, meet with the best minds in the business, then use what they’ve learned to make our campaigns even better and give us the edge we need.”

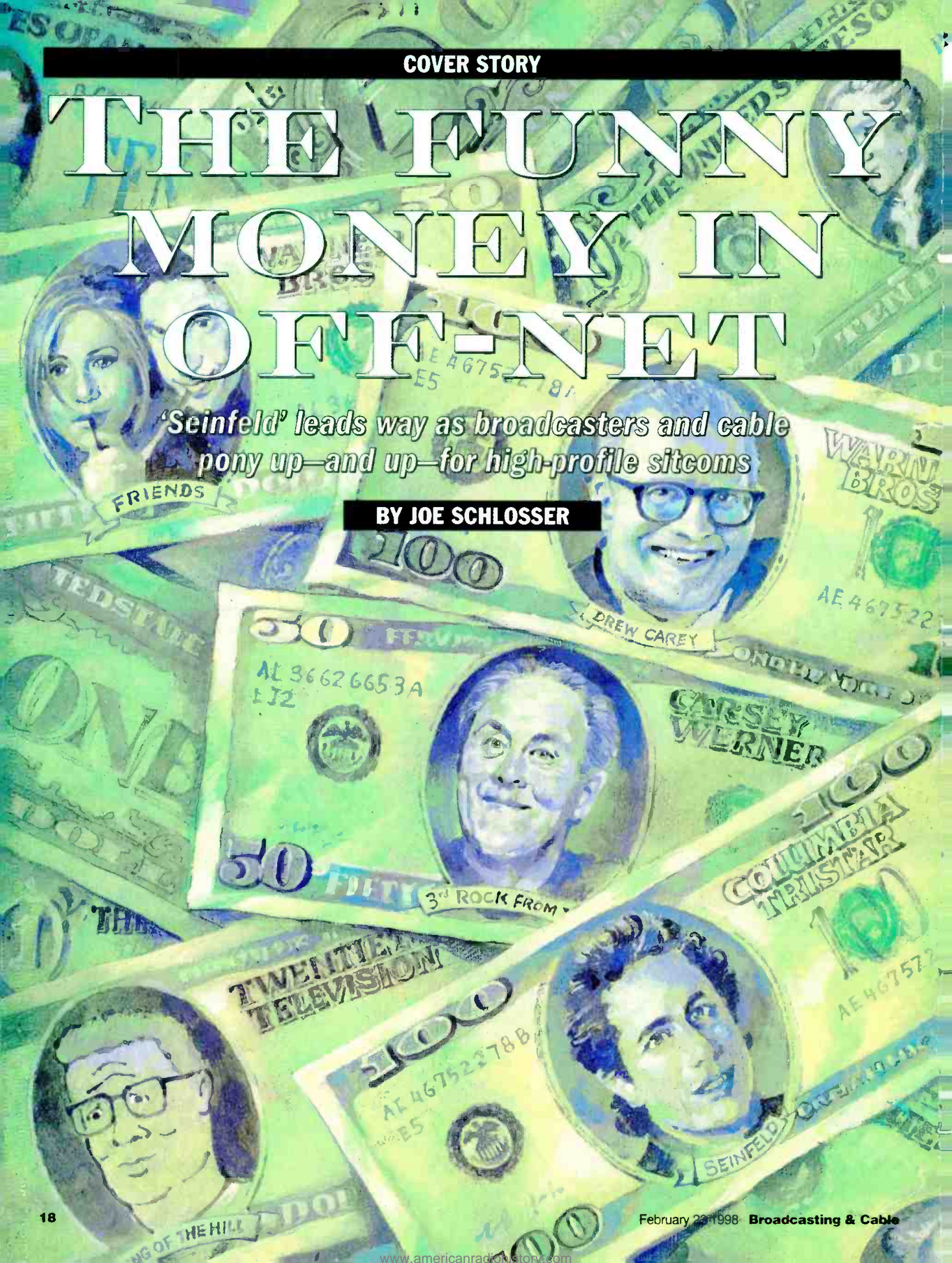
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THE FUNNY MONEY IN OFF-NET

'Seinfeld' leads way as broadcasters and cable pony up—and up—for high-profile sitcoms

BY JOE SCHLOSSER



Seinfeld the comedian has decided to end his show. *Seinfeld* the sitcom is merely getting prepped for the second act. The "show about nothing" is the brightest but by no means the only star in a galaxy of off-network sitcoms looking to cash in on what syndicators are calling the biggest boom in the repeat business.

The NBC show is ending its run of original episodes this spring as the top sitcom and charging a record-smashing \$2 million per 30-second spot for the final installment in May. But that is hardly the last payday for *Seinfeld*, with a second cycle of off-network episodes going on the block. Industry sources say that cycle will shatter nearly every financial record in syndication. *Seinfeld's* first cycle, in 1995, fetched \$3 million-\$4 million per episode.

The show can now be officially rechristened "the show about money ... and lots of it."

When *Seinfeld's* first four seasons are combined with its last five, the off-network license fees will surely top \$1 billion and may come close to \$1.5 billion, industry experts say. And by the time *Seinfeld* goes through a third, fourth and possibly fifth run in syndication (à la *I Love Lucy*), it will likely wind up in the \$2 billion range. The second cycle of the series is likely to generate \$4 million-\$6 million an episode—more than any other show has made in its second trip into syndication.

"I don't think there is a station that doesn't want *Seinfeld*," says WPIX(TV) New York General Manager Michael Eigner, whose station airs repeats of the show every weeknight.

One station group executive who wants in on the second cycle of *Seinfeld* says, "We know and [Columbia TriStar Television Distribution executives] know that if one of their incumbent stations were to blink, we should be their first call."

What does Jerry Seinfeld stand to make from all this? Sources put his cut at nearly 15%, or \$200 million-\$300 million.

And there still is some money to go around.

The increase in cable outlets and lucrative time periods on broadcast sta-

tions has contributed to the boom, the latter prompted by the FCC's move in September 1996 to excise the prime time access rules, which had barred affiliates of ABC, CBS and NBC from running off-network product in prime access.

"More money has been spent in the last year [on syndicated programming] than has ever been spent before in history," says Dick Kurlander, vice president and director of programming at Petry TV.

"It looks like there are going to be some records set," says Worldvision President John Ryan.

Carsey-Werner President Joe Zaleski, who has been in the off-network business for 31 years, says the time is right to cash in on top network fare, especially sitcoms.

Zaleski recently sold the upcoming syndication rights to *3rd Rock from the Sun* in only 15 weeks, a feat some are calling a record. He says the NBC series was sold to 88 stations "after just eight phone calls." A good portion of those clearances were on the Fox owned-and-operated stations, a sitcom-heavy broadcast group that has enjoyed unmatched success with reruns of *The Simpsons* and *Home Improvement* in many of its markets. Sources say *3rd Rock* could earn up to \$4 million per episode in its first syndication outing.

"The times are the best ever, there is no doubt about that," Zaleski says. "Programs are generating a lot of dollars. There are more TV stations and buyers in the market than ever before. And our business is much like Economics 101. If there is demand from the buyers and you have the supply and the demand is greater than the supply, the dollars are higher."

'Friends' (and others) in high places

Warner Bros. executives have called their recent off-net sale of *Friends* "the biggest launch of an off-network show in the history of the syndication business." The NBC series,

which debuts in syndication this fall, is expected to generate at least \$4.5 million per episode (including barter).

There is even more cash in the equation when the show's cable pact is considered. *Friends* has been sold to TBS (which, along with Warner Bros., is owned by Time Warner) in a nonexclusive pact that brings the sitcom to the cable channel in 2001, three years after its syndication debut this fall. All told, the haul for *Friends* in its first syndication test could reach \$5 million per episode, sources say.

Warner Bros. is also expected to see revenue in the \$4 million-per-episode range for *Drew Carey*. The ABC sitcom has been cleared in more than 90% of the country for fall 1999. Cash sales are said to be nearly \$3 million, with another \$1 million anticipated in barter sales. Warner Bros. has worked out a cable window for

Drew Carey, which also will go to TBS after three years in syndication, in fall 2002.

Buena Vista's *Ellen* garnered a record—for cable—\$600,000 an episode for its sale to Lifetime. The show, which has claimed almost as many headlines as *Seinfeld*, debuts on Lifetime this fall.

Buena Vista also is setting the table for a second cycle of *Home Improvement*, which sources say generated nearly \$4 million per episode when it first went into syndication in fall 1995. The sitcom, which has outshone even *Seinfeld* in off-network ratings, should cash in for another \$2 million-\$3 million per episode in its second cycle beginning in fall 2000.

Twentieth Television, which first took *The Simpsons* into syndication in 1994, is getting the animated series ready for another off-network run.

The Simpsons sold for nearly \$2 million per episode in its first round and should carry a \$1 million-\$1.5 million price tag the next time it gets in the ring, sources say. Twentieth's other animated series, *King of the Hill*, is considered by many in the industry as one of the top network sitcoms headed for syndication in the coming years. Likely to debut in off-network in 2001, *King of the Hill* should pull in



more than \$2 million per episode, sources say.

What's next?

DreamWorks' *Spin City* leads a list of coming attractions on the off-network marquee that includes Columbia TriStar's *Just Shoot Me*, *Larry Sanders* and *NewsRadio*; Eyemark's *Everybody Loves Raymond* and *Caroline in the City*; and Carsey-Werner's *Cybill* and *Cosby*.

A good portion of these top-tier

series were expected to be introduced into official syndication play during last month's NATPE conference, but nothing happened. No news, no press releases, no clearance numbers. The reason: *Seinfeld*.

"We have [held off], and I think everyone is holding off, until after *Seinfeld*," says one syndicator eager to start clearing a top sitcom. "The marketplace is really quite focused on the *Seinfeld* renewal, and once that comes down, the floodgates will open."

Much like professional basketball

and football players, the top Hollywood lots are eagerly anticipating what the Michael Jordan of their industry will demand.

Sources say four to eight sitcoms will hit the streets once *Seinfeld*'s numbers are set. And while the top studio executives say they don't expect to collect *Seinfeld* dollars, they do say the off-network bar will undoubtedly be raised.

"I think there are some defining moments in the business, and this is one of them," one syndicator says.

Off-net hours find a home on cable, too

ER was just sold for \$13 million an episode to NBC. What's the next stop for the hit drama?

The answer is cable, where TNT is paying another \$1.2 million per episode in syndication.

Like their half-hour siblings, the one-hour network dramas are starting to enjoy the big payoffs of syndication. But rather than selling to broadcast stations—like sitcoms—one-hour programs such as *ER*, *The X-Files* and *Walker, Texas Ranger* are heading to cable for their millions.

Twentieth Television recently licensed its top two network dramas, *The X-Files* and *NYPD Blue*, to FX for \$600,000 and \$400,000 an episode, respectively. Columbia TriStar Television Distribution just sold *Party of Five* to Lifetime for \$600,000 an episode; last year it licensed *Walker, Texas Ranger* to USA Network for \$700,000 a show. Lifetime also secured the rights to current CBS series *Chicago Hope* for \$450,000 a show. USA also has acquired Universal drama *New York Undercover* for its lineup, ponying up an estimated \$300,000-350,000 an episode for next season.

"At the time of the negotiations, the million-dollar mark seemed a little shocking to everyone," says Scott Safon, TNT senior vice president of marketing, of the network's dealings with Warner Bros. "But now that the new episodes are costing \$13 million, people are looking at it like, 'wow, what a deal.'"

Cable's FX has seen its weekly prime time ratings skyrocket this season with the introduction of off-network episodes of *The X-Files* and *NYPD Blue*. The network's ratings have hit all-time highs, and FX is attracting more than double the number of adults 18-49 it did before the arrival of the two shows.

FX's Mark Sonnenberg says that the two shows were brought in to raise the profile of the network and as a platform from which to introduce new viewers to the FX lineup.

"The numbers we paid for those shows were absolutely record-breaking prices at the time," says



'ER' will operate in syndication on TNT.

Sonnenberg, executive vice president of FX Networks, which purchased the shows from Twentieth Television last spring. "Now they have been dwarfed."

But cable is not the only new source of income for Hollywood studios. This season a new trend has evolved: Off-network hours such as *Walker, Texas Ranger* and *The X-Files* are playing on cable during the week and on broadcast stations in syndication on the weekend.

"A broadcast entity may want an hour, but they can't strip it," says Frank Cicha, vice president of programming at Fox Stations Inc. "So there is a way to have cable do it five days a week, get cable cash and then also get syndication barter on the weekends."

Almost every top one-hour program coming to cable is also heading to stations on the weekend. Warner Bros.' *ER* is going to TNT for Monday-Friday play, then to stations in syndication on weekends. *NYPD Blue*, *Party of Five* and *New York Undercover* are heading in that direction too.

Doug McCormick, Lifetime Network's president, says the reason that cable is the major player in off-network hours is the lack of real estate on broadcast stations.

"Years ago you had *Kojak*, *Cannon* and all those shows in early fringe on stations, but that was pre-*Rosie*, pre-*Oprah*, pre-*Jerry Springer*," McCormick says. "So there is a crowding out in the syndication marketplace, and cable has become the best outlet. What we have done is make it impossible or very difficult for syndicated hours to be profitable on stations."

And the race to get the next big network dramas—like Twentieth's *Buffy the Vampire Slayer* and *Ally McBeal*—already is heating up. Executives from a number of cable networks have expressed interest in both shows.

"We keep our eye on everything on the broadcast networks," says one cable executive. "But those two shows have caught our attention, and we'll likely be in the running for at least one of them." —Joe Schlosser

One from column B

When it comes to the \$3 million–\$4 million-per-episode levels, syndicators are talking about the exclusive A tier of shows. The majority of off-network shows don't fall into that category, but many still generate \$400,000–\$2 million per episode, depending on the marketplace and the show.

In the new broadcast climate, with six networks airing prime time fare, the airwaves are filled with sitcoms. Give or take a few canceled or midseason debuts, 50 sitcoms air each week on the six networks, more than double the number that aired in the early 1980s (when it was only CBS, ABC and NBC).

At least 15 sitcoms will be available for off-network sales in 2000-2001, including *Spin City*, *Moesha*, *Malcolm & Eddie*, *Nick Freno* and the latest *Cosby* show.

"This is the golden age of syndication if you have a hit," says Buena Vista Television President Mort Marcus. "But I don't know whether it is if you don't have a hit. There are a lot of shows out there that don't qualify as hits but will make it to syndication because they fill a void."

Many of the second-tier sitcoms don't receive cash from stations as *Seinfeld* or *Friends* do and must rely strictly on barter advertising, which can generate decent revenue for a studio.

"Some shows fit better in different dayparts, and shows like *Moesha* and *Sister Sister* and *The Wayans Bros.* are good 5 p.m. to 7 p.m. shows," Twentieth Television's Rick Jacobson says. "The hit shows go in the access, where the huge money is."

The money is in sitcoms

Since 1984, Columbia Tri-Star Television Distribution has put 25 off-network shows into syndication. Seventeen have been half-hour sitcoms; the remaining eight, hour dramas. CTTD President Barry Thurston says that during the next four years CTTD will likely have 10 network shows going into syndication, with eight likely to be sitcoms.

"It has been our lifeblood as a company," Thurston says. "The half-hour comedy is the staple of the entire business for everyone—from every network to every TV station. It's hard to find stations out there that don't carry



Buena Vista's 'Ellen' garnered a record—for cable—\$600,000 an episode.

at least one or probably several situation comedies."

Frank Cicha, vice president of programming for the Fox stations group, whose 22 owned-and-operated stations cover more than 30% of the country, says sitcoms have become Fox's lifeblood too.

"It is an expensive business, but there may be no better business to be in," Cicha says. "It's a guaranteed audience, and it's a great lead-in to prime time."

The Fox stations purchased Carsey-Werner's *3rd Rock from the Sun* for

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fall 1999 and have cleared *Drew Carey* on 10 O&Os for the same season. Cicha says Carsey-Werner was willing to make the block sale of *3rd Rock* to the Fox stations, while Warner Bros. passed on a similar sale for *Drew Carey*.

Sitcoms are powering not only traditional broadcast stations like Fox's powerful group but also at least one new network and new entries from the cable side. Pax Net and The WB's WeB network of cable systems are driving up prices and competition in the already high-priced off-network world.

Lowell "Bud" Paxson's broadcast network, Pax Net, has become a major player in the syndication market during the past six months. It has picked up a number of off-net products from Eyemark Entertainment, including CBS sitcom *Dave's World*. The WeB, which will deliver The WB to markets 100-plus via cable systems, is buying truckloads of syndicated programming to round out its day.

The majority of Warner Bros.' syndicated programming, including off-network fare, is heading to the WeB for its Sept. 8 start. And top Hollywood syndicators are vowing to sell to non-traditional outlets if the price is right and the money is guaranteed—i.e., cash on delivery.

ABC's *Ellen* is arguably the top half-hour program ever to head directly to cable for its syndication debut.

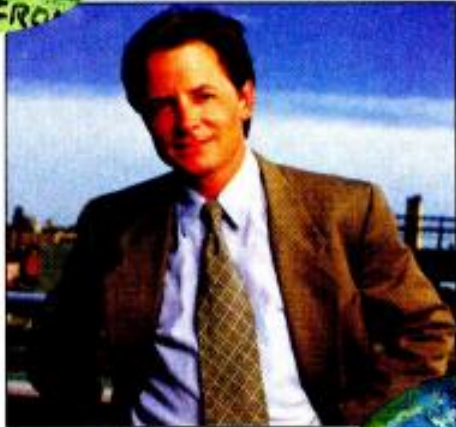
The sitcom is heading to the women-targeted Lifetime next season, and some industry insiders are calling the move a major test for the cable industry. *Ellen*, for which Lifetime paid \$600,000 an episode, is being scheduled with a string of new hour off-net purchases, including hour dramas *Chicago Hope* and *Party of Five*.

"If *Ellen* turns out to be a turnaround for Lifetime, the other cable networks will aggressively get into that game," Katz's Bill Carroll says. "If it fails miserably, maybe cable networks will take a slower approach to the genre."

The top-tier sitcoms have traditionally gone to broadcast stations, but with *Ellen*, *Drew Carey*, *Friends* and possibly *Seinfeld* including at least some element of cable, the tide could be turning.

"The typical syndication model has changed, and it has changed with every new show," says Mark Sonnenberg, executive vice president of FX Networks. "The cable networks will absolutely be getting more involved in the top half-hours over time."

Sonnenberg says the changes may come slowly, with nonexclusive deals between syndicators and stations. But not everyone on the cable side is as bullish. Rod Perth, president of cable's USA Network, says the A product is too expensive, at least for his network's account-



'Spin City' is one of at least 15 sitcoms that will be available for off-network sales in 2000-01.

ing department.

"It is hugely expensive, and it doesn't make sense," Perth says. "If a half-hour sitcom ends up going for \$4 million—like the major hits series seemingly are going for—there is no math in the world that will allow us to make that make sense."

The top broadcasters say that the A product half-hours are theirs to acquire or pass on and that cable remains the second choice of the top TV studios.

"For sitcoms, the first stop is going to be syndication," says Fox's Cicha. "It is the first place any distributor is going to want to sell. Once it is decided it is going to cable, that means we are no longer interested in it. It means we didn't want it."

And what do the syndicators say?

"I think what happens in cable is that [they] are dealing with such small audiences and [the] limited amount of material that they can buy—which is generally the hour dramas—that they are looking to get the best of what is left out there in the half-hour marketplace" says Dan Greenblatt, senior vice president and general sales manager at Warner Bros. Domestic Television.

"We're attempting to keep our programs on free, over-the-air stations, not cable," Carsey-Werner's Zaleski says. "Once it goes to cable, it never comes back."

"Stations have generally been able to step up to the plate and outbid anybody else," says CTTD's Thurston. "I don't doubt that down the line, though, you are going to see a more competitive marketplace with both cable and stations involved. And more competition means higher prices."

How early is too early

Warner Bros. made its first off-network sale for *Friends* early in the show's second season on NBC and was all but finished selling it by the end of that year. Helping the decision was the fact that the series was flourishing as a part of NBC's powerhouse Thursday night "Must See TV" lineup.

"In the ratings, the show was doing incredibly well," says Warner Bros.' Scott Carlin. "And more important, we had more information than you would normally get for a show that had been on for just one season. *Friends* had played in three different time periods by the start of that second year, and it had maintained and built an audience in each instance."

That move has left stations, cable networks and even syndicators wondering how early is too early to sell or buy a show in syndication. Many syndicators say that if the right amount of money is offered early, there's no reason not to sell a show only a year or



two into its network lifetime.

"I think stations can now sit back, look and say: 'I believe this show is going to work,'" Twentieth's Jacobson says. "They can say: 'I believe in the producers. They have a great track record, it looks good, it is only going to get better and I'm willing to buy it now.'"

Jacobson is facing such a scenario with a handful of Fox Network- and Twentieth-produced sitcoms and hour dramas. Among them is this season's ABC breakout sitcom *Dharma and Greg* and Fox's well-received *King of the Hill*.

Both shows were hot topics among stations and cable networks at NATPE last month, Jacobson says. Jacobson isn't ruling out an off-network scenario for either show right now, but he says it's too early to talk strategies.

Lifetime Network President Doug McCormick says he is willing to acquire off-network rights to a series, either sitcom or drama, after 44 episodes, or about two seasons.

"I would say absolutely after two years we'd be willing to make a serious offer on a show," McCormick says. "But I have to know that there is going



'The Simpsons' sold for nearly \$2 million per episode in its first round and should carry a \$1 million-\$1.5 million price tag the next time.

to be room on our network when it is ready. I don't want to be the guy who goes to the buffet, loads up and leaves half on his plate. There is a supply and demand, and I don't want to oversupply."

One station general manager says the biggest gamble in acquiring off-network programs only a year or two into their prime time runs is the chance that the show may lose cast members and top producers.



"There is always a chance that a strong lead in a cast will leave and change the whole feel of a show," the GM says. "Take a show like *Buffy the Vampire Slayer*: What if the lead were to leave? What do we have after that?"

Just how high can the price go for top product early in its network run? Executives on both sides of the equation say that prices for A programs are still going up and that there is no clear salary cap in sight.

"I think there is still some room to go," says Worldvision's Ryan. "Good product is in demand because in the fragmented universe, if you have something that stands out, it's going to be worth a premium." ■

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NAB '98 Sellers' Guide

TV networks ready for digital buys

This special report is the first of two sellers' guides focusing on new technologies and products that will be shown at the NAB convention in Las Vegas in April. In this installment, engineering executives with major broadcast TV networks and cable networks talk about what they will shop for at the show, particularly regarding their digital television rollout plans. The next report will appear in March, and will focus on the shopping lists of major station groups for NAB '98.

Ken Michel

Director of technology and strategic planning



What products will ABC focus on at NAB '98?

Obviously, HDTV is at the top of the list. We're looking for products that support all of the DTV formats, including 720P and potentially 480P.

Will you look at a lot of DTV acquisition products?

No, that's not going to be our focus for the initial rollout. We're not concerned about cameras.

What DTV products will you look at?

Contribution and emission encoders and decoders for the delivery of HDTV material from the network to the stations, with a flexible architecture to support both SDTV and HDTV. We'll look at satellite modems that do both QPSK and 8-PSK modulation [thus supporting both MPEG-2 4:2:0- and 4:2:2-encoded feeds], digital microwave gear, small routers, upconverters, crossconverters and downconverters.

Have you analyzed the cost of routing 480P? Some manufacturers say that going 480P approaches the cost of going 1080i because of the number of routers that you would have to replace.

Some routers will support up to 360 Mb/s, and there are distribution amplifiers that will support that data rate. Our implementation over the next few years will have small HD islands. We're not looking to replace the entire plant infrastructure at this point. We want to do this in a way that is commensurate with the consumer rollout. With that in mind, we have to look at it a little bit differently than trying to do this in one fell swoop.

So we're looking at an island approach with a scaled-down

HDTV plant. The first-generation equipment is going to be very expensive. We believe we should start in a way that matches what our audience is going to be and what our affiliate plans are going to be.

Considering that the majority of HDTV production equipment out there is 1080i, would you consider producing in 1080i and then converting to 720P? Would that work if you wanted to do Monday Night Football in HDTV in 1998 or 1999?

We want to have the same native format for our integration facilities and our affiliates' native format. Our approach at this time would be to rent a facility on the outside. If we used a 1080i truck, we would convert that signal at the output of the truck to [match] our distribution system, if it was in fact 720P—that's not a statement that it will be. For us to do a one-time event, we could not produce *Monday Night Football* at the same level in HDTV that we currently produce in NTSC. We have to protect our 4:3. And then there's graphics and our production design—it's a huge undertaking. I'm thinking events like this are going to require a dual-thread production scheme, where the standard-definition product is fully produced to the max, and the high-definition thread is scaled down initially, in areas like graphics, for example.

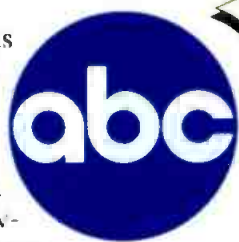
Let's be realistic. Even if there are 100,000 or 200,000 homes with HDTV sets, that's not even a blip on the radar here.

ABC engineers say that 720P is better than 1080i in all areas—production, transmission and display. But isn't the real bang for the buck with 720P in compressing for transmission?

We've talked with companies such as SGI about that, and they say image processing is better in progressive. They don't want to have to deinterlace—all of their 3-D image technology is done in the progressive domain.

What about the development of digital microwave technology for studio-to-transmitter links? Will that product be ready at the show?

One of our project managers has been talking to all the microwave vendors, and we believe there will be radios to sup-



port both SD and HD product.

What about digital satellite compression equipment for both your NTSC and DTV feeds?

We're still looking at that strategy. Just as we would like to maximize our 6 mhz over the air, we want to maximize our satellite throughout. We're fully cognizant that 45 Mb/s is a standard that our affiliates have to deal with, along with the telcom vendors. We may have to backhaul 45 Mb/s, but we'd like to do other things on that channel.

If we [can] marry a standard-definition 20 Mb/s signal with an HD 45 Mb/s signal, we will have achieved great efficiency on a satellite channel and [will] use one dish to decode both.

That's what we'll most likely transmit. We've done tests with our satellite provider, Loral, sending 65 Mb/s off a 36 mhz transponder; 8-PSK also is part of the DVB standard, and once it's adopted, there will be a real market for modems.

Have you seen a pricing drop on 4:2:2 encoding gear?

There's no question about it. It's going to be affordable.

Will you look at digital microwave gear for news feeds?

From the station perspective, we're very interested in it. From the network side we're interested in the sports and contribution-link aspect of things. That's a big headache, doing contribution with digital microwave. How do you get an RF camera feed off the field of *Monday Night Football* if you don't have the frequency and have to do digital?

Will you look at servers for NTSC playback? You already use some Tektronix Profiles.

Yes, we use Profiles for network longs and shorts, time delay programming and the like. We will look at products in the Profile line, as well as ASC and Pluto. Pluto has some interesting products. We're looking at how we can do a better job at sports

replays. There are user interface issues with controllers and the way information is displayed on the screen. We're also looking at ways to do a better job with commercial integration, using file servers or disk recorders to integrate commercials into our product. In effect, we're looking to replace our [Sony] LMS.

What tape format are you looking at for high-definition playback?

We're looking at the Panasonic AJ-D2000, the D-5 deck with the internal HD processor that also will downconvert to 480I and 480P.

What about routing and switching equipment?

Initially, there will be small HD islands. Some vendors are coming out with small 16x16 and 32x32 routers that may be sufficient to get us over the hump. We want to explore using a mezzanine plant to get HDTV signals through our existing plant. That's the initial plan.

What upconversion equipment will you look to buy?

Gear that will deinterlace NTSC before the encoder, to deinterlace it to 480P. We feel that using a professional deinterlacer in the plant is probably going to be better than letting the deinterlace in the TV set do it. You're also probably better off deinterlacing at 12 Mb/s, which we can do in the plant.

What other products will ABC look at, either in the DTV or NTSC realm?

We'll look at virtual studio technology, mostly for in-studio news. We want to see where that's going, and if there's any way to affordably and practically implement it on a daily basis.

We'll also look at graphics and editing devices. We're moving to our next generation of graphics, to phase out our Graphix Factories. We've bought some Quantel units, and we're also looking at on-air graphics. ■

Bob Seidel

*VP of engineering,
advanced technology*



What product categories will CBS be focusing on at NAB '98?

In general, we're looking at equipment that provides a migration path to HDTV. We want gear we can buy today and add to in the future to give you HDTV. A number of things fit this category: dual-standard cameras that have an HDTV output and a 525-line output, and tape machines that provide you with a migration path, like D-5 or DVCPRO 50.

There are some manufacturers touting cameras that give you pseudo-high-definition. They take a 525-line camera, change the chipset and give you 525 widescreen. But that's the same number of pixels stretched out across a broader area.

We don't like that. It reduces the number of pixels across the 525-line picture and gives you only 37% of the resolution of high-definition. And the resolution of your 4:3

picture gets fewer pixels.

We've done the upconversion of a component digital signal that's 16 by 9, and it gives you 402 lines of resolution. So while a lot of manufacturers are [saying] that if you have a 601 plant you can change the chips in the camera and get to hi-def, you get only 37% of its resolution. If a competitor across the street gets 1080I and you start intercutting material, you're going to notice the difference.

What about using aspect-ratio conversion to fill the picture on a widescreen set? Do you think taking a 4:3 picture and stretching it to 16:9—or some intermediate format, like 14:9—to fill the blank side panels is viable?

Format conversion is a personal issue. With anamorphic conversion, like the kind used by Snell & Wilcox, the amount of stretching you do to the picture varies. The center is not stretched as much as the edges of the picture, or you can chop the bottom and the top of the picture and not geometrically distort it. It's a [choice] that will be made by individual broadcasters—but the program content provider is not going to want you to change the way the material was originally photographed.

CBS has advocated running an uncompressed HDTV plant infrastructure. Is that still the plan, or are you considering a so-called mezzanine compression level, like 270 or 360 Mb/s?



NAB SHOPPING LIST

- Dual-standard HDTV / SDTV cameras
- Upgradeable tape decks
- Upconverters and downconverters
- Widescreen HDTV routers
- Digital microwave equipment
- Electronic newsroom system



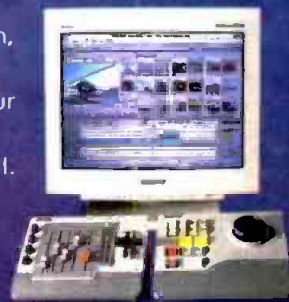
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We're still looking at a 1.5 Gb/s plant. We're actually going to present a paper at NAB giving an economic analysis of the alternatives: a mezzanine or compressed plant versus a wide-band plant. It considers the economics as well as the latency issue—compressing and decompressing these signals introduces a delay—as well as the quality issue.

We've run various financial models. For example, what happens if a compressor and decompressor costs \$30,000, and then \$20,000, then \$10,000, and so on. Even if you cut that cost down, a wideband digital router is still less money than the compressors and decompressors you'll need for all the inputs on the router. Using this model, you can see where the breakpoints are on various sizes of routers. We also looked at cable connectors. We compared the cost of fiber-optic cable and its plastic connectors with coaxial cable and BNC connectors. With fiber, the cost per linear foot is less—1,000 feet of fiber versus coax is actually cheaper.

Then there's quality. With a compressed plant, anytime you go into the control room to manipulate the signal, like a squeeze key, you've got to take it back to baseband. Sooner or later the artifacts build up.

The third thing is the delay. When you try to do a remote feed or a news interview, the delays going through the compressors add a lot of time delay. The latency of a compressed plant is a major issue for news-type applications.

We've looked at different size routers, from 32x32 up to 128x128. The analysis looks at the cost per output of the router, depending on the size of router. Our study is based on firm quotations from manufacturers.

For a number of years we're going to be running parallel paths, with a DTV high-definition signal and probably also a standard-definition path running through the router. If your existing router is already maxed out, when you add inputs and outputs the cost goes up exponentially. To expand a 32x32 router to a 64x64, you have to add three more blocks.

So will NTSC signals also run through these routers, or are you going to have two separate routing infrastructures?

A lot of our existing routers will remain in place, and we'll add a second layer of routing for high-definition. Most people are going to simulcast initially to help control costs, but we'll still run two paths through the plant with two master controls.

What about DTV transmission gear?

We already have a deal in place with Harris for transmitters. As for microwave equipment for studio-to-transmitter links, we haven't signed a deal yet. Presently we have a 45 Mb/s California Microwave link running between the Broadcast Center and the Empire State Building for WCBS-HD, carrying both our HDTV and our NTSC backup feed.

We feel compressed microwave technology is a key component for the conversion process. A number of stations are unable to get another microwave channel because of frequency congestion, particularly in metropolitan areas along the coasts. Basically, the whole Boston-to-Baltimore corridor is very crowded, as is the San Francisco-to-San Diego corridor.

The only alternative is to use a time-division multiplex to share the existing frequency between the DTV and analog NTSC signals. You do that by digitizing the NTSC signal and

having it share the studio-to-transmitter link with the digital 19.3 Mb/s signal for high-definition. The other feed for NTSC can be 15 or 22 Mb/s, whatever data rates you want. However, 15 Mb/s is the maximum level for main level at main profile compression [MPEG-2 4:2:0], while if you're doing 4:2:2 you can run it up to 22 Mb/s.

Do you have a preference between 4:2:0 and 4:2:2 encoding gear?

I have no strong feelings about 4:2:2 versus 4:2:0. Each sampling rate has its place. For backhauling a major event like the Grammys or the Olympics, you want fairly high-quality signals, which means 4:2:2. [CBS is using 4:2:2 codecs to backhaul its Nagano coverage.] For distribution, you might be able to get away with 4:2:0, as cable networks and PBS are doing.

What about HDTV playback gear?

We're going to use the Panasonic D-5 decks with the built-in HD processors.

Let's move back to your existing NTSC operations. I know the CBS station group is set with DVCPRO as its digital ENG format. But how about nonlinear editing? CBS was taking a serious look at that a few years ago.

We've put out a request for quotations on an electronic newsroom server for the network. We're still analyzing those responses. We want to go to servers and nonlinear editing at the same time.

We want to integrate the process of acquisition, editing and play-to-air into a single system, so you're not constantly going from tape to disk and disk to tape. When you have acquisition on tape, then change to disk and then archive on tape, it adds a lot of time. We're looking to save time.

The current newsroom systems are making tremendous progress—they can trigger teleprompters, graphics, electronic character generators, and so forth. We want to integrate all the individual components into a newsroom system—and in reality simply add one component, which is the play-to-air server.

If you can shuffle stories, create scripts, and drag and drop a story into position on the lineup, it's a very efficient way to run a news program.

Are you interested in faster-than-real-time transfer from tape to disk?

Transferring a tape into the system faster than real time is important. What's not so important is transferring feeds faster than real time over microwave or satellite links. They're usually live, so they're real time—the top story for a newscast is often a live remote feed. So the ability to send tape back at four-times speed is not as important as doing that from tape to the server. When you bring a story in on deadline, you want to edit it. You don't want to waste time transferring it into the system.

What about upconverters?

Everybody and their brother will be making upconverters and downconverters. Every manufacturer will have one of those. A lot of manufacturers are working on the systems "glue," such as 1.5-gigabits-per-second A to D converters or D to A converters, both electrical and optical. ■

"We'll be looking at high-definition camcorders, but that's not at the top of the list. The most cost-effective way for the high-definition service to start is with film product."



Graphics

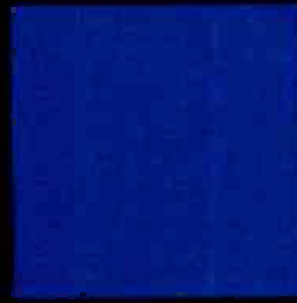
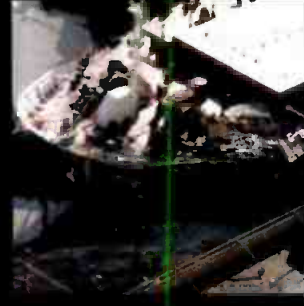


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Kevin Ivey

VP of research and development, basic technology



What product categories will CNN focus on at NAB?

We'll look at field acquisition, digital transmission systems for news feeds, and any type of digital production core equipment, such as video file servers, hierarchical storage management, library archive systems and nonlinear editors.

What digital tape formats will you look at for acquisition?

We're looking beyond tape formats to interoperability standards. We want to have a common format for acquisition, production and transmission. We're looking at how that will play out. As for tape formats, we're looking at both DVCPRO and the Sony formats, DVCAM and Betacam SX.

Is DVCAM more appealing now that Sony has expanded the product lineup?

There are a lot of things that are appealing about both DV-based formats [DVCPRO and DVCAM], such as the smaller-form factor and the cost points. We're looking at the robustness of both sides and what feature sets are included over both products.

What are you trying to do with CNN's production core?

It's a fairly broad application. Basically, we're looking at ways to improve the ways we do things—to increase the quality and amount of product we create and to achieve efficiencies in our production process.

Are you looking at video file servers for use in a networked news production environment or for program and commercial



NAB SHOPPING LIST

- Field acquisition gear
- Digital compression gear
- Video file servers
- Hierarchical storage management
- Nonlinear editors

playback?

We're looking at them more for the playback environment—the smaller-form, MPEG-2 servers that we could use for staging playback. We're always looking at how the larger production servers are growing and what the cost benefits have become.

Are you set with graphics? I know you've made a big investment there lately.

Yes, currently we're doing the conversion of CNN graphics to Liberty platforms. We may have some other programs for graphics, but they'll be far-reaching and probably require custom development.

What about routing and switching gear?

Presently, we're under way with a switchover to a 601 architecture. We're replacing our analog routing with full 601 routing. We've bought the BTS system we already use at CNNfn and CNN/SI.

What sort of hierarchical storage management system are you looking to buy?

We're the LMS kings, and we haven't started an honest foray into an HSM system. We're very interested in those developments, and we know who the large players are [and] what the larger configurations will look like. We're looking at that kind of conversion for our library archive.

Do you have any interest in widescreen production gear?

We'll look at whatever DTV technology is put in place, either for compatibility or upconversion to those types of formats.

Would upconversion of 4:3 pictures be viable for CNN?

Yes, I think so.

What about the blank side panels on the new DTV sets? What would you do to fill those?

We'd like to put some graphics there, but it depends on what the set manufacturers do. If the TV is built like a computer, with a CPU, and you have progressive scan sets, then I could see doing an interactive medium like Web access in the side panels. ■

Jim Servies (pictured)

VP of system engineering and electronic maintenance



Bill Lamb

VP of studio and technical operations

What products will ESPN be focusing on at NAB?

Servies: We are constantly looking at our infrastructure, the building blocks of our plant. We are going to focus on analog-to-digital conversion equipment, to see what has a good price/performance breakpoint. We're also looking at the digital technology relating to servers and



NAB SHOPPING LIST

- Analog to digital converters
- File servers
- High-speed networking
- Automation software
- Electronic newsroom system
- Virtual sets

interconnection topologies—we want to see how different manufacturers ship digital signals around faster than real time.

What do you want to use file servers for?

Lamb: Spot playback, replays and commercial playback.

Do you have any pressing need to replace your tape-based systems for commercial playback?

Servies: No. We're just looking to evolve the technology interface so it's easier and faster for our operators. One of the problems we have is trying to maintain the 99.9% reliability of our commercial delivery system. It's not easy to do—we use just a regular commercial comp reel. So we want to raise the reliability of that, and we'll also be looking at automation software.

You're still running a mostly analog plant. Are you going to be looking at digital routing gear or the like in Las Vegas?

Servies: You're right, we're still mostly analog. We've made some little islands, like a fully digital online edit suite, and we're creating some smaller A/B roll digital suites. The graphics infrastructure is

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entirely digital, so we can share material in the serial digital domain as well as through networks. We'll be concentrating on buying new equipment that will interface into the analog world and also drop into the newer digital rooms we're doing.

Will you be looking to buy any new tape formats?

Lamb: We're already using Digital Betacam, and we'll probably continue on that path.

What about nonlinear editing?

Lamb: We have limited applications for that, in terms of things like specials. Most of what we do is so input-intensive—a two-and-a-half hour event doesn't work very comfortably with a nonlinear editing system. Digitizing the material takes too long.

Is ESPN shopping for a new electronic newsroom system?

Servies: We're in the process of spec'ing out a new newsroom system right now.

Do you want that newsroom system to include video editing functionality, so a journalist could edit video as well as compose scripts?

Servies: We want them to at least have access to video on a clips basis, so they could assemble a rough cut from a workstation.

Will ESPN be looking at widescreen production anytime soon?

Servies: That's a good question. At NAB, one of the big things we'll be looking at is HDTV production. We don't know where that application will come from, but we need the broad knowledge in HDTV in case it impacts us in the not-too-distant future.

Do you have any interest in digital satellite compression technology for your program distribution?

Servies: Currently we have two digital transponders that are used for international distribution. As far as domestic distribution, it's one of the things we're investigating.

What other products will you be checking out in Las Vegas?

Lamb: We want to look at virtual reality to see if it's cost-effective. We also want to make sure it's not only cost-effective but user-friendly as well. We look forward to seeing some more high-definition displays. Last year was a little disappointing in that realm. We'd like to see some of the vaporware become reality. ■

Andy Setos

Executive VP, News Corp.'s News Technology Group



What product categories is Fox going to focus on at NAB?

We'll look at two broad categories—systems that tend to be resolution-independent and any system that is fundamentally digital. We will look at no system that is fundamentally analog, which I think is a big change this year from years past.

Fox affiliates already are considering discounted DTV equipment deals on transmitters from Comark, antennas from Andrew, and compression engines from NDS. What other DTV product categories will Fox look at?

We'll look at DTV cameras, recorders, switchers and routers. This is the first year that analog products are not going to be looked at with any intensity. Finally, the year of digital has arrived.

Do you expect to see a full complement of progressive-scan gear at the show?

Manufacturers have told us they will have such gear at the show, but we don't know that for a fact.

Do you expect to see any 1080P gear at the show, and are you interested in it?

Yes, we expect to see it, and we are interested in it—but more as an owner of a movie studio than as a broadcaster.

Do you expect to see viable DTV routing and switching products?

It's a question of when they're available. I don't know.

Are you going to look at any HDTV gear at the show?

We always look at things that may be of interest to the company.

Do you expect to see wideband HDTV routers?

Yes, I expect to see them.

What about gear to continue supporting NTSC? Do you have any needs there?

NTSC as a transmission format is going to be with us a long time, as well as in Canada and Mexico. But supporting NTSC before the transmitter itself is going to be less and less of an activity.

What about upconversion and downconversion equipment?

Generally, we don't believe in upconversion. Making something into something that it is not is not to me the whole point here. The concept of downconversion is more of a production issue, not a station and network thing. We do have an interest in something that's not upconversion, but converting interlace to progressive and progressive to interlace. The interlacing of progressive material and deinterlacing of interlace are things that we're interested in. That will happen in the future.

What about aspect-ratio conversion from 4:3 to 16:9?

Do you think that's viable for filling the picture on a widescreen DTV set?

That's a tough one. Ultimately, it's an editorial issue. There are tremendous producer issues in changing the aspect ratio, and one heck of a major issue for broadcasters. Obviously, NTSC sets are going to be 4:3 forever, and the DTV sets, if we believe the set manufacturers, will all be widescreen.

I think filling the screen is important, in 4:3 or 16:9. Letterboxing is not a mass media thing you want to do—it makes everyone's picture smaller.

What about satellite equipment for compressing your DTV feed?

Just as I said about the analog stuff, we're the first network to be as digital as we can be. We're all digital, except for the last link



NAB SHOPPING LIST

- DTV cameras
- Recorders
- Switchers and routers
- Digital microwave gear
- Digital satellite
- Compression equipment

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which one?

from the new Fox broadcast center in Los Angeles, which is analog to the satellite. We're discussing manufacturers' proposals to digitize that link, which is a big stepping stone for DTV.

And that link is going to be 4:2:2-encoded?

Yes. We believe 4:2:2 encoding is going to be essential for contribution links. 4:2:0 is suitable for the final link to the viewer, but not for links upstream of that. There's a very big danger with compression of getting too many bites from the apple. You have to be very concerned with the overall system and make sure you're not overusing compression in this one link in this very long chain.

What about playback equipment, for either DTV or NTSC?

We're a totally server-based company now, except when it comes to [JVC] Digital-S, which we're using a lot in our digital plant in Los Angeles. Other digital videotape formats for field acquisition remain important, but servers have caught our attention.

Have you been happy with the development of digital microwave technology for studio-to-transmitter links?

We're interested to see what people bring to the market. It's an area that's new—and typical of new technology, there are competing ideas on how best to do it. We are working with the manufacturers in terms of interfaces and architectures.

Do you need any graphics or editing gear for the network?

We just put the Network Center on air, and it's all online non-linear editing suites from Discreet Logic that are networked together. We'll continue to look at resolution-independent disk-based editing products to make our operations better and more efficient.

Any other thoughts on the show this April?

This is going to be one of the more interesting NABs in my time because of the proliferation of digital equipment and the needs they're trying to serve. ■

Charles Jablonski

VP of broadcast and network engineering



What DTV product categories will NBC be looking at in Las Vegas?

Basically, we're down to the nuts and bolts with the DTV transition at the stations. We've signed deals for antennas and transmitters [with Dialectric and Comark, respectively]. Now it gets down to exciters, modems, and encoders—the bits and pieces that make it a reality now.

Will you be looking at progressive-scan gear, such as 480P and 720P?

We have not announced our format decision yet. All I can say is we'll be looking at everything.

What about HDTV gear? NBC has said it will support HDTV programming.

Yes, we are definitely going to do some HDTV. However, we're not going to go out this year and throw out the entire network and replace it. As such, we're not encouraging vendors to make an investment in 1.5-gigabits-per-second equipment. As a company, we're not a production company—we're a distribution company. We want anything we do to fit into our serial digital 601 architecture.

So are you looking to use mezzanine compression at 270 Mb/s in your plant?

Yes, that's what I'm trying to do.

What about incorporating "HDTV islands" with full-bandwidth gear inside your plant, an idea several vendors are promoting? Is that viable?

There's probably a market for that, such as in a small-production environment.

What about HDTV acquisition gear?

I do not plan to purchase hi-def cameras this year. We'll be starting off with two or three stations. I want to crawl before I fly.

Are you looking seriously at downconversion and upconversion products?

Yes. When the gun goes off, for obvious reasons we're not going to do everything in HD immediately. We need some means to upconvert NTSC.

What about aspect-ratio converters?

A bunch of people are looking at changing 4:3 and 16:9. We have not gone there seriously. Ultimately, the decision will be made by the creatives. It's their issue, in terms of what the picture looks like. I deal with bits, hertz and decibels. [The other is] up to the entertainment kids.

Will you be looking at 1080P gear? Sony says it will be showing a 1080P, 24-frames-per-second telecine. Do you expect to see any other 1080P gear, such as encoders, and are you interested in it?

We are interested in the best-quality picture possible. So by inference, of course we're interested in that. As for any more 1080P gear, we'll see what we see.

What about equipment to support your NTSC operations? I know you're looking for MPEG-2 compression equipment to compress your existing NTSC program distribution, and NBC's station group has already selected DVCPRO as its new ENG format. What about other areas, like graphics, newsroom automation and nonlinear editors?

With graphics, we're pretty squared away. As for the other stuff, we look at it all the time as a matter of course.

Are there any other products you'll be looking at?

Dave Mazza, our Olympics guy, keeps looking at gear for that, and our station guys are busy doing their DTV plans. But an hour after the show opens, that may change. ■





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Kevin Shorter

Director of engineering,
Turner Production

Since Turner has announced plans for a new \$37 million production facility, I imagine you'll be a busy man at NAB '98.

Definitely. The new facility is going to dominate what we're looking for at NAB this year and next year.

Will you look for HDTV gear for the new facility?

The goal for the new building is to construct an all-digital production facility. If the pieces are all there at the right price points, then certainly we would build an HDTV digital production facility. The problem is that for a 127,000-square-foot facility, there aren't end-to-end solutions for any flavor of HDTV. The hardware is not right there yet.

So what specific SDTV products will you focus on?

We have to start from the ground up. From an engineering standpoint, we're going to spend a lot of time on the routing and "glue" pieces to create the right distribution system to make this all-digital. Currently, we have a hybrid plant. We have some digi-



NAB SHOPPING LIST

- Routers
- Digital interface products
- Nonlinear editors
- Production servers
- Digital audio consoles
- Digital audio workstations
- High-speed networking systems

tal infrastructure, but it's not predominant in our current building.

We have ongoing discussions with most of the major router manufacturers, but we won't make the decision on which manufacturer we're going with until after NAB.

Will you buy any new production gear at NAB?

Lighting and cameras aren't going to be our largest purchase. We want to augment what we already have. The cameras we have are a current version. We have to look at how many additional cameras we'll need in the new building and we'll have to evaluate aspect ratio, too. How soon will we go to 16 by 9? That's going to be more of a 1999 question than a 1998 question.

Are you going to check out nonlinear editing systems?

Right now we have a lot of linear editing, and nonlinear offline. One of our big priorities at NAB is going to be nonlinear editing in an online scenario.

We'll evaluate things like the Quantel Editbox, Discreet Logic Fire and Softimage Digital Studio.

What about servers?

We're looking at a server solution. For live sports, we use quite a few tape machines to bring in live feeds. We see a server as a good application for something like that or a news situation, and it's also an area when compression would be acceptable.

Any other production gear that you'll look at?

One of the things we'll look at is high-speed networking solutions such as Fibre Channel, especially for digital disk recorders. ■

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Suzanne Donino

Senior VP of network operations (TBS, TNT, Turner Classic Movies, Cartoon Network)

What products will Turner look at, at NAB?

We'll continue our investigation of the whole high-definition issue. We're aggressively looking at all options, as we're scheduled to put up a couple of services over the next 18 months.

Tentatively, the plan is to do TBS and TNT in HDTV, and obviously we've also been mandated to take ch. 17 [WTBS(TV) Atlanta] to a digital service locally by 2002. TBS by satellite and TNT are still on the drawing board—there's no official sign-off yet—but it's just a matter of dotting the i's and crossing the t's. This is an important NAB for us in that respect.

What specific HDTV and/or NTSC gear will you look at?

We'll be shopping for the availability of master control equipment. But not



NAB SHOPPING LIST

- HDTV master control gear
- Media management systems, storage
- Digital tape formats
- Automation systems
- Video file servers

only routing gear—we're also looking at the potential of a new facility over the next two or three years. We're in a fairly antiquated facility that was never really designed to be technical. We're investigating moving the nine services transmitted out of this facility to a completely new digital facility. Migration will be a huge issue for us. We have a lot of money invested in our current infrastructure. For example, we currently use D-2 tape, but that's not a long-term format.

There's also the storage issue,

and we'll continue to investigate video file server technology, automation and media management systems. ■

Broadcasting

February 23, 1998

WB tops UPN season to date

'Buffy,' 'Dawson' help power first STD win over rival

By Michael Stroud

The WB is once again declaring victory from the trenches. Last week it announced its first-ever season-to-date ratings win against arch rival UPN, powered by the success of teen hits *Dawson's Creek* and *Buffy the Vampire Slayer*.

The two shows helped The WB score a 3.1 Nielsen rating for the first 21 weeks of the TV season, two-tenths of a rating point ahead of UPN. That's a turnaround from this time last year, when UPN led WB in season-to-date ratings by six-tenths of a rating point.

Dawson's Creek, which has grabbed a loyal teen following with its frank discussions of topics such as sex and underage alcohol use, is one reason why. Last week it scored a 9.5 rating/26 share to grab the number-one ranking among teens. Among girls 12-17, it's the season's top-rated show.

Buffy scored its third-highest performance ever last week with a special Valentine's Day episode.

For the sweeps period, WB is up 19% in ratings over last year, scoring a 3.2/5 rating compared with a 2.7 last February. The rise comes despite competition from the Nagano Olympics on CBS.

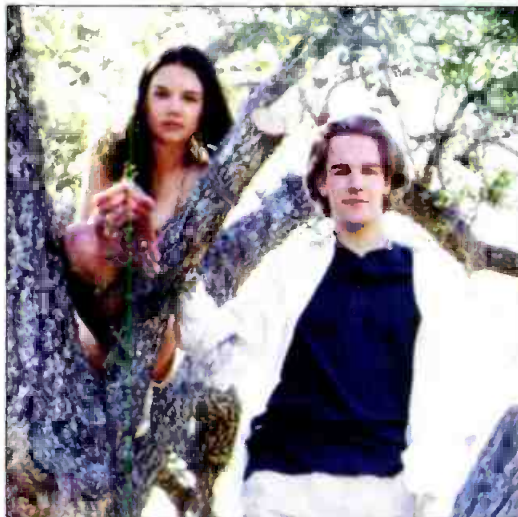
How significant WB's performance is depends on who's talking.

Stations signed with UPN are "scratching their heads, and wondering how they could [get] a chance to be with us," maintains WB CEO Jamie Kellner. If WB continues to improve ratings at this rate, it will be profitable in a few years, and UPN "would be out of business," he says.

Hardly, says UPN CEO Dean Valentine. "These [ratings wins] are Pyrrhic victories," he says. "Jamie has overtak-

en a [UPN] schedule that is three years old and needs revamping. Judge us by what we put on next fall."

Valentine plans to recharge UPN with shows such as *Dilbert*. The network earlier this month contracted for 13 episodes of Scott Adams's nationally



Stations signed with UPN are "scratching their heads, and wondering how they could [get] a chance to be with us," maintains WB CEO Jamie Kellner.

Sagansky exits Sony

Sony Pictures Entertainment Co-President Jeff Sagansky, who oversaw international deals and television, said last week that he would resign from the company effective immediately. "Sony Corp. has stated its desire to reorganize our international business in ways that are far different from my understanding," he said. "Under the circumstances, I believe that this is the right time for me to leave."

No replacement for Sagansky, 46, was named. The decision comes as Sony's Tokyo headquarters takes a stronger role in planning strategy for its U.S. electronics and entertainment operations. Sagansky became Sony Pictures' number-two-ranked executive (behind president John Calley) in October 1996. Sagansky was president of CBS Entertainment in the early 1990s, during a time when it rose from third to first in the ratings. He joined Sony as executive vice president in 1994. Sagansky played a key role in Sony's acquisition of Latin programmer Telemundo and its pending purchase of Cineplex Odeon Corp. —Michael Stroud



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Rather subs for King



If you were watching CNN last Monday at 9 p.m., you might have thought Dan Rather had joined CNN after all. He didn't. But he did serve as substitute host that night for the vacationing Larry King. The one-time stint was not part of a formal anchor-sharing arrangement, says a Rather spokesperson. Instead, it simply developed from the friendship between King and Rather. "Dan's been on the show before, and Larry asked him if he would do this," says the spokesperson.

The subject that night was right up Rather's alley—developments in the showdown with Iraq, about as hard a news story as there is. While there is no formal deal for Rather to reappear

on King, the spokesperson didn't rule out possible future appearances. Last July, Rather co-hosted the show with King. He also has appeared as a guest on the program. CNN wooed Rather last year in an effort to get him to join the cable news service full time, but he ultimately decided to re-up with CBS at least through 2002. CNN and CBS do share one prominent correspondent—Christiane Amanpour, CNN's star foreign correspondent, who does occasional stories for *60 Minutes*.
—Steve McClellan

syndicated cartoon.

Last week, UPN ordered a full season of its top shows, *Malcolm & Eddie* and *Moesha*, for its 1998-99 schedule—an early pickup for the shows that reflects their importance in anchoring the network's prime time schedule. *Moesha*, entering its fourth season next fall, airs Tuesday at 8-8:30 p.m.; *Malcolm & Eddie* airs Monday at 8:30-9 p.m. Both shows have a 4.5 rating/5 share season to date.

The sparring between the two television executives reflects their disagreement over how many broadcast networks the market can support. Kellner argues that only five can survive, and WB's improving ratings prove that it will be one. Valentine believes there is room for eight or nine broadcast networks if programming is strong enough.

Improving ratings have certainly helped WB's bottom line. The network lost \$87 million in 1997, compared with \$96 million the year before, according to company estimates.

That's still a long way from threatening NBC, which has garnered hun-

SYNDICATION MARKETPLACE

Alda sues Fox over 'M*A*S*H'

Actor Alan Alda has filed suit in Los Angeles against 20th Century Fox over the syndication distribution of *M*A*S*H*. Alda claims that Fox put the former CBS sitcom on its own cable network FX, thus "sacrificing *M*A*S*H*'s continued financial success to benefit Fox's own corporate interests." He also claims that Fox has "significantly" discounted license fees to its broadcasters in order to obtain nonexclusive licenses to facilitate the arrangement with FX. Fox maintains: "The fact is that we have achieved tremendous value for this classic series, benefiting Mr. Alda as well as other profit participants and creative people involved in the series. In light of these facts, we don't agree with Mr. Alda's position." The series is currently stripped in syndication both on FX and on broadcast stations across the country.

Making music

Warner Bros.' syndicated weekly music magazine show *Oneworld's Music Beat with Russell Simmons*

has been cleared in the top three markets for this fall. The show is set on WNBC(TV) New York, KCAL(TV) Los Angeles and WCIU-TV Chicago.

Burke to 'Extra'

Jerry Burke has been named supervising producer for the Warner Bros. syndicated news magazine *Extra*. Burke was formerly director of news and dayparts for VH1.

'Zulu' clears

Litton Syndications has cleared the 1986 miniseries *Shaka Zulu* in all top 10 markets and in 70% of the country for a Feb. 19-March 20 window. Stations include WABC-TV New York, KCOP(TV) Los Angeles and WCIU-TV Chicago.

Viva Promax

Promax is expanding its international efforts with a Latin American conference. The promotion and marketing group will hold its first such conference on Nov. 15 in Miami.

'Access' season best

Twentieth Television's *Access Hollywood* posted its best national ratings

of the season for the week ended Feb. 2. The syndicated news magazine hit a 2.7 rating for the week, according to Nielsen Media Research. The show was up 8% from the previous week.

Kelly clears

Kelly News and Entertainment has cleared *Better Living with Carrie Wiatt* in 68% of the country and 26 of the top 30 markets. Kelly has also cleared *Rebecca's Garden* in 77% of the country and 27 of the top 30 markets for next fall.

Eagleton upped at Rysher

Paul Eagleton has been named senior vice president of worldwide television and marketing for Rysher Entertainment. Eagleton was previously vice president of marketing at Rysher.

Fashion statement

Trans World International is distributing an hour special, *7th on 6th*, that goes behind the scenes of the annual fashion event of the same name. The special, available April 17-June 28, features American fashion names such as Donna Karan, Ralph Lauren and Nicole Miller.—Joe Schlosser

Fox takes over FCN

Pays affiliates for their share of kids network

By Joe Schlosser



"[The WB] has overtaken a [UPN] schedule that is three years old and needs revamping."

UPN CEO Dean Valentine

dreds of millions of dollars in profit from hits such as *E.R.* or *Seinfeld*. "At the end of the day, we're [WB and UPN] both losing lots of money," Valentine says. "We both believe very passionately that by putting on great programming, that can be reversed." ■

Fox Kids Worldwide and Fox Broadcasting Co. are paying nearly \$100 million to buy out the Fox affiliates' stake in the Fox Children's Network.

On its end, Fox gets financial control over the kids programming block, undertaken as a co-venture with affiliates in 1990. Fox Children's Network didn't make it into the black until 1996, when it first distributed \$15 million-\$20 million to affiliates.

Terms of the buyout call for Fox stations to carry the 19 hours of children's weekly programming for the next 10 years and requires them to promote the



"This is a 10-year honeymoon between the two sides."

Haim Saban

revamped Fox Family Channel on their air. "We will be the only cable channel that will be promoted nationally on the broadcast networks, with affiliates agreeing to it," says Haim Saban, head of Fox Kids Worldwide. "We've all heard about other networks trying to quote-unquote sneak in promotions [for] their cable [channel] via their broadcast network, but here it is all out in the open. It's unprecedented."

Saban says the deal is emblematic of the network's relationship

with its affiliates.

"This is a 10-year honeymoon between the two sides," he says. "While

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we are seeing other networks battling with their affiliates on an array of issues. we are seeing a truly very cooperative partnership here at Fox moving forward."

Fox Network President Larry Jacobson says the deal is "good for both sides. "I think [affiliates] wanted comfort for the future, given our advance into cable and on the eve of the NFL discussions." He says the payment to affiliates was unrelated to those discussions, in which the same affiliates will be asked to pony up for football. The network and affiliates have had preliminary discussions, Jacobson says, and he "hopes progress will be made in the next couple of weeks."

Affiliate sources, however, say the proceeds from their share of the Fox Children's Network sale will be used to

offset their contribution to the new Fox NFL contract.

Fox is reportedly asking the affiliates to pay \$55 million a year to defray the cost of the new \$550 million-a-year NFL package. The affiliates paid a combined \$30 million a year for the previous NFL deal, which cost the network \$150 million less than the new contract.

One Fox affiliate says the stations are willing to pay 39% more than they paid previously, or about \$42 million. "It'll probably come out somewhere between the \$30 million and \$50 mil-

lion," a Fox executive said.

Despite the 10-year commitment to kids shows on the Fox stations, an industry insider says that the move is likely a "precursor of their [Fox's] getting out of the children's business" on a Monday-Friday basis and that the network's morning kids lineup will likely be "disbanded shortly."

Saban strongly disagrees. "I'm sick and tired of that. We come out with a 10-year deal and people say this. No, no, no," he says. "We just announced a deal, a commitment. Whoever told you this is stupid." ■

'Toxic stew' in Denver news charged

A media watchdog group has asked the FCC to deny license renewals for the four Denver TV stations broadcasting news. The Rocky Mountain Media Watch (RMMW) has petitioned the commission to deny the licenses of KWGN-TV, KCNC-TV, KMGH-TV and KUSA-TV, charging that their newscasts are "severely unbalanced, with excessive reporting on violent topics" and ignore important stories in favor of trivial reporting. RMMW calls the Denver news broadcasts "a toxic stew of negative influences in our community."

"We're fighting the onslaught of tabloid journalism," says Paul Klite, executive director of RMMW. "Citizens have limited opportunity to complain. Broadcasting goes pretty much in one direction." He concedes, however, that "it's a long shot." Roger Ogden, president and general manager of KUSA-TV, says that his station invited comment and that some of the media group's criticism "is valid, some not. The fact that they painted all media with a broad brush makes it a little more difficult to deal with." The FCC is reviewing Colorado license renewal applications but is unlikely to take up the issue until the time period for opposition closes on March 2. At that time, challenges will be reviewed by staff attorneys, the FCC said. —Dan Trigoboff



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Georgia lawmaker wants to tax TV

Media outlets would be taxed on revenue derived from crime stories

By Dan Trigoboff

The wages of sin—or even collaboration with sinners—may be going down in Georgia. State Representative Chuck Sims—a funeral director—isn't advocating death for media outlets that run stories about crimes, only that other nightmarish certainty: taxes.

In the name of victims' rights, the

Ambrose Democrat wants to impose a tax on proceeds "derived from accounts, descriptions, publishing a book or article or making a public appearance, or participating in any commercial activity concerning a crime committed within the state of Georgia."

Several states have adopted "Son of Sam" laws, which restrict criminals' profiting from their misdeeds and typi-

cally direct proceeds to state-run victims' funds. Under Sims's Victims' Rights Act of 1998, criminals would be taxed at 100% on all proceeds, and the media outlets that tell their stories would be taxed at 10% "of all gross revenue derived from such productions."

Teresa Nelson, executive director of the American Civil Liberties Union in Georgia, calls Sims "well-intentioned, but he's going down the wrong path. This law would establish a taxation scheme based on the content of speech." Problems could easily arise, she says, with a modern, multifaceted media entity, which could not only report a story on a news broadcast but also publish a book and produce a film or documentary on the same crime.

"My bill was never an attempt to tax crimes reported as news or news reports or news items," says Sims, who concedes the likelihood of a constitutional challenge to his bill if it passes. "It wouldn't apply to anything before conviction and imprisonment—once he goes and makes big rocks into little rocks." The bill is being reviewed by the legislature's Ways and Means Committee.

As a licensed mortician, Sims says, "I've seen the victims of crime." His proposal would apparently extend intellectual property rights to crime victims and their families. Unlike most Son of Sam laws, which, he says, are intended as punitive, "mine is not unlike a tax on a business enterprise. Someone can still write the story. I'm not taxing a First Amendment right. I'm saying it's a tax on a business enterprise." ■

More for Magic

Twentieth Television has cleared its new late-night show, *The Magic Hour*, in 80% of the country and in all top 35 markets. New stations include WRBW(TV) Orlando, Fla.; KWPB-TV Portland, Ore., and KSWB-TV San Diego. The show, hosted by ex-basketball great Magic Johnson, debuts in syndication June 8.



**AMERICA'S
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Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen Feb. 9-15

KEY: RANKING/SHOW [PROGRAM RATING/SHARE] • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 98.0 MILLION HOUSEHOLDS; ONE RATINGS POINT=980,000 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 21	abc	CBS	NBC	FOX	U/PIN	WB
	7.9/12	14.8/23	7.8/12	7.8/12	2.7/4	3.2/5
MONDAY	8:00 40. America's Funniest Home Videos 7.5/11 9:00 24. 20/20 8.6/13 10:00 34. The Practice 7.8/13	7. XVIII Winter Olympics 14.8/23	48. Suddenly Susan 7.0/11 57. Fired Up 6.4/10 45. Caroline in/City 7.3/11 52. Naked Truth 6.7/10 19. Dateline NBC 9.7/16	34. Melrose Place 7.8/12	81. In the House 2.7/4 80. In the House 2.8/4 82. Good News 2.6/4 84. Good News 2.5/4	69. 7th Heaven 4.0/6 84. Three 2.5/4
TUESDAY	8:00 26. Drew Carey 8.4/13 8:30 29. Soul Man 8.3/12 9:00 14. Home Imprvmt 11.1/16 9:30 22. Grace Under Fire 8.7/13 10:00 18. NYPD Blue 9.8/16	2. XVIII Winter Olympics 18.2/30	37. Mad About You 7.7/12 57. Caroline in/City 6.4/10 39. Frasier 7.6/11 44. Just Shoot Me 7.4/11 20. Dateline NBC 9.0/15	54. Fox Tuesday Night Movie—Bad Boys 6.6/10	86. Moesha 2.4/4 86. Clueless 2.4/4 92. Moesha 1.8/3 93. Clueless 1.7/3	68. Buffy/Vampire Slayer 4.5/7 67. Dawson's Creek 4.8/7
WEDNESDAY	8:00 40. Spin City 7.5/12 8:30 21. Dharma & Greg 8.8/13 9:00 12. Drew Carey 11.9/18 9:30 31. Ellen 8.0/12 10:00 22. PrimeTime Live 8.7/15	6. XVIII Winter Olympics 15.3/24	47. 3rd Rock from the Sun 7.2/11 61. NBC Movie of the Week—Playing to Win 6.9/10	25. Beverly Hills, 90210 8.5/13 30. Party of Five 8.2/12	71. Star Trek: Voyager 3.8/6 89. The Sentinel 2.1/3	71. Sister, Sistr 3.8/6 71. Smart Guy 3.8/6 70. Wayans Bros 3.9/6 76. Steve Harvey 3.6/6
THURSDAY	8:00 48. When Cars Attack 7.0/11 9:00 63. ABC Thursday Night Movie—The Perfect Getaway 5.5/8	1. XVIII Winter Olympics 19.3/30	11. Friends 12.5/20 10. Seinfeld 13.2/20 9. ER 13.3/20	65. World's Funniest! 5.1/8 71. New York Undercover 3.8/6		
FRIDAY	8:00 40. Sabrina/Witch 7.5/13 8:30 31. Boy Meets Wrld 8.0/14 9:00 26. Sabrina/Witch 8.4/14 9:30 55. Teen Angel 6.5/11 10:00 26. 20/20 8.4/15	7. XVIII Winter Olympics 14.8/26	40. Dateline NBC 7.5/13 50. NBC Movie of the Week—Circle of Friends 6.9/12	64. Beyond Belief: Fact or Fiction? 5.3/9 37. Titanic: Breaking New Ground 7.7/13		
SATURDAY	8:00 75. Saturday Night at the Movies—Caddyshack 3.7/7 9:00 77. ABC News Saturday Night 3.1/6	5. XVIII Winter Olympics 15.4/28	65. TV Censored Bloopers 5.1/9 60. NBC Movie of the Week—Tommy Boy 6.3/11	62. Cops 5.7/11 57. Cops 6.4/12 55. Cops 6.5/12 52. Cops 6.7/12		
SUNDAY	7:00 31. Wonderful World of Disney—The Garbage-Picking, Field Goal-Kicking, Philadelphia Phenomenon 8.0/13 9:00 34. Motown 40: The Music is Forever 7.8/12	4. 60 Minutes 17.1/29 3. XVIII Winter Olympics 18.0/28	(nr) NBA All-Star Game 6.5/12 45. Dateline NBC 7.3/11 13. NBC Sunday Night Movie—Something to Talk About 11.3/18	50. World's Funniest! 6.9/12 17. The Simpsons 9.9/15 16. King of the Hill 10.1/15 14. The X-Files 11.1/16		88. Nick Freno 2.2/4 90. Tom Show 2.0/3 82. Parent 'Hood 2.6/4 77. Jamie Foxx 3.1/5 79. Unhap Ev Af 2.9/4 90. Alright Airdy 2.0/3
WEEK AVG	7.4/12	16.9/27	8.2/13	7.2/11	2.6/4	3.4/5
STD AVG	8.6/14	9.7/16	10.5/17	7.2/12	2.9/5	3.1/5

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 □ \$15,000,000 □ 1
Combos □ \$80,453,868 □ 12
FMs □ \$18,975,000 □ 10
AMs □ \$4,682,500 □ 6
Total □ \$119,111,368 □ 29

SO FAR IN 1998:

TVs □ \$881,986,000 □ 16
Combos □ \$520,713,868 □ 51
FMs □ \$139,248,950 □ 66
AMs □ \$129,100,942 □ 36
Total □ \$1,671,049,760 □ 169

SAME PERIOD IN 1997:

TVs □ \$790,429,000 □ 13
Combos □ \$3,165,063,155 □ 46
FMs □ \$411,369,035 □ 61
AMs □ \$22,339,617 □ 39
Total □ \$4,389,200,807 □ 159

Source: BROADCASTING & CABLE

TV

WJFW-TV Rhinelander, Wis., and WVII-TV Bangor, Me.

Price: \$15 million (stock merger)
Buyer: Seaway Holdings Inc., New York (Jeffrey A. Smith, president); no other broadcast interests
Seller: Shareholders of Northland Television Inc., Rhinelander and Bangor Communications Inc., Bangor (Jeffrey A. Smith, president); no other broadcast interests
Facilities: WJFW-TV: ch. 12, 316 kw visual, 57.6 kw aural, ant. 1,660 ft.; WVII-TV: ch. 7, 316 kw visual, 31.6 kw aural, ant. 819 ft.
Affiliation: WJFW-TV: NBC; WVII-TV: ABC

COMBOS

WWDC-AM-FM Washington

Price: \$72 million
Buyer: Chancellor Media Corp., Dallas (Thomas O. Hicks, chairman; Scott K. Ginsburg, president); owns/is buying 72 FMs and 28 AMs
Seller: Capitol Broadcasting Co., Washington (Goff Lebhar, president); no other broadcast interests
Facilities: AM: 1260 khz, 5 kw; FM: 101.1 mhz, 22.5 kw, ant. 760 ft.
Formats: AM: big band, sports; FM: rock, AOR

WADC(AM)-WHCM(FM) Parkersburg, W.Va.

Price: \$1.775 million
Buyer: PBBC Inc., Pittsburgh

(Nicholas Galli, president); owns WXIL(FM) and WKYG(AM)-WXKX(FM) Parkersburg
Seller: The Dailey Corp., Parkersburg (Calvin E. Dailey Jr., president); no other broadcast interests
Facilities: AM: 1050 khz, 5 kw day, 144 w night; FM: 99.1 mhz, 11.5 kw, ant. 485 ft.
Formats: AM: oldies, MOR; FM: country
Broker: Ray Rosenblum

WBAC(AM)-WALV(FM) Cleveland, Tenn.

Price: \$1.5 million
Buyer: J.L. Brewer Broadcasting Cleveland LLC, Chattanooga (J.L. Brewer, president); through various entities, Brewer owns WHON(AM)-WOLK(FM) Richmond and WTCJ(AM) Tell City, Ind.; KLEO(FM) Kahaloo, Hawaii, and WMPZ(FM)/WJTT(FM) Chattanooga.
Seller: Thomason Best Inc., Cleveland, Tenn. (C.W. Thomason, president); no other broadcast interests
Facilities: AM: 1340 khz, 1 kw; FM: 95.3 mhz, 3.5 kw, ant. 436 ft.
Formats: AM: MOR; FM: AC
Broker: William R. Rice Co.

KNET(AM)-KYYK(FM) Palestine, Tex.
Price: \$1,048,868 (forgiveness of debt)

Buyer: Quail Management Co., Houston (Clive Runnells, president/owner); no other broadcast interests
Seller: Willow Creek Entertainment Inc., Palestine (Chuck McKay, principal); no other broadcast interests
Facilities: AM: 1450 khz, 1 kw; FM: 98.3 mhz, 50 kw, ant. 492 ft.
Formats: AM: news; FM: contemporary country

KBAM(AM)-KRQT(FM) Longview/Castle Rock, Wash.

Price: \$1 million
Buyer: Entertainment Communications Inc., Bala Cynwyd, Pa. (Joseph M. Field, president/70.3% owner); owns/is acquiring 26 FMs and 11 AMs
Seller: Amrak Broadcasters Inc., Longview (Howard T. Kynaston, president); no other broadcast interests
Facilities: AM: 1270 khz, 5 kw day, 83 w night; FM: 107.1 mhz, 740 w, ant. 1,732 ft.
Formats: AM: country; FM: adult choice
Broker: Exline Co.

WHSC-AM-FM Hartsville/Florence, S.C.

Price: \$700,000
Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman, and Lou Dickey, vice chairman);

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owns/is buying 68 FMs and 25 AMs
Seller: WHSC Radio, New Orleans (George Buck, president); owns five FMs and 10 AMs

Facilities: AM: 1450 khz, 1 kw; FM: 98.5 mhz, 6 kw, ant. 328 ft.

Formats: Both country

Broker: Bergner & Co.

KAWW-AM-FM Heber Springs, Ark.

Price: \$535,000

Buyer: Kaleidoscope Radio LLC, Little Rock, Ark. (Larry E. Morton, president); owns KMZX(FM) Lonoke, Ark., and has TBA with KWCK-AM-FM Searcy and KDRE-FM Little Rock, Ark.

Seller: King Britton Inc., Clinton, Ark. (Sid King, president); King has a 50% interest in an application for a new FM in Pangburn, Ark.

Facilities: AM: 1360 khz, 1 kw; FM: 100.7 mhz, 50 kw, ant. 328 ft.

Formats: Both oldies

KIIX(AM)-KTCL(FM) Fort Collins/Wellington, Colo.

Price: \$500,000 for stock

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, Radio Division);

owns one TV station; owns/is buying 122 FMs and 65 AMs

Seller: Tsunami Communications Inc., Golden, Colo. (Anthony A. Galluzzo, owner); no other broadcast interests

Facilities: AM: 600 khz, 5 kw day, 500 w night; FM: 93.3 mhz, 100 kw, ant. 1,328 ft.

Formats: AM: oldies, big band, news, talk; FM: free-form progressive

70% KINN(AM)-KZZX(FM) Alamogordo, N.M.

Price: \$400,000

Buyer: KZZX Inc., Scottsdale, Ariz. (Dave Nicholson, president); no other broadcast interests

Seller: KINN Inc., Dallas (Howard W. Jacob, owner); no other broadcast interests

Facilities: AM: 1260 khz, 1 kw day, 500 w night; FM: 105.5 mhz, 6 kw, ant. 157 ft.

Formats: AM: AC; FM: country

KRUN(AM)-KCSE(FM) Ballinger, Tex.

Price: \$395,000

Buyer: GBE of Abilene LLC, Odessa, Tex. (William Phillip Graham, managing member); owns KAKR(FM) Sterling City, Tex.

Seller: SEC/CESS Broadcasting Inc., Ballinger (Steve Everett, president); no other broadcast interests

Facilities: AM: 1400 khz, 1 kw; FM: 103.1 mhz, 3 kw, ant. 300 ft.

Formats: AM: country, farm, sports; FM: oldies

WTZE-AM-FM Tazewell, Va.

Price: \$350,000

Buyer: Adventure Communications Inc., Bluefield, W.Va. (Michael R. Shott, president/85% owner); owns/is buying 10 FMs and five AMs

Seller: Tazewell Broadcasting Co., Tazewell (Ora Robert Smallwood, president/60.4% owner); Smallwood owns WCRR(AM)-WXBX(FM) Rural Retreat, Va.

Facilities: AM: 1470 khz, 5 kw; FM: 100.1 mhz, 4.2 kw, ant. 395 ft.

Formats: Both country

51% of KDET-AM-FM and KCOT(FM) Center/San Augustine, Tex.

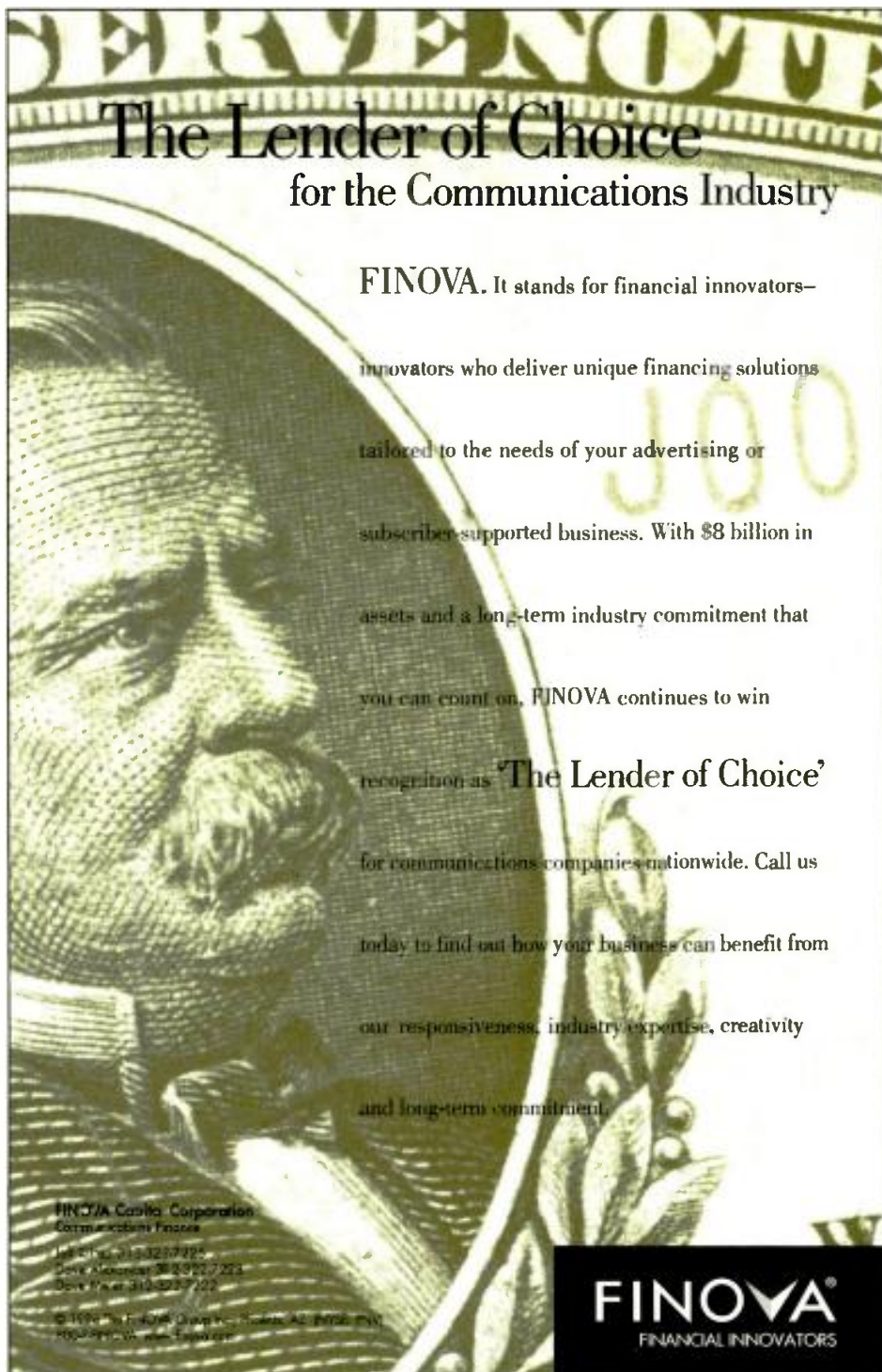
Price: \$250,000 for stock

Buyer: Dudley Waller, Jacksonville, Tex.; owns KEBE(AM)-KOOQ(FM) and has a TBA with KLJT(FM) Jacksonville

Seller: Thomas Foster, Center; no other broadcast interests

Facilities: KDET(AM): 930 khz, 1 kw day, 36 w night; KDET-FM: 102.3 mhz, 3 kw, ant. 300 ft.; KCOT: 92.5 mhz, 150 w, ant. 139 ft.

Formats: KDET(AM): southern gospel, country; KDET-FM: country; KCOT: country



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RADIO: FM

KOUL(FM) Sinton, KLTG(FM) Corpus Christi and KRAD(FM) Portland, all Tex.

Price: \$7 million (forgiveness of debt)

Buyer: Texrock Radio Inc., Austin, Tex. (Dain L. Schult, president);

owns/is buying 11 FMs and 7 AMs

Seller: Nueces Radio Partners LP, Boerne, Tex. (Willis Jay Harpole, principal); owns KDAE(AM) Sinton

Facilities: KOUL: 103.7 mhz, 100 kw, ant. 941 ft.; KLTG: 96.5 mhz, 97 kw, ant. 955 ft.; KRAD: 105.5 mhz, 1.9 kw, ant. 354 ft.

Formats: KOUL: C&W; KLTG: oldies; KRAD: contemporary mass appeal

KTCX(FM) Beaumont, Tex.

Price: \$3.6 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman, and Lou Dickey, vice chairman);

owns/is buying 68 FMs and 25 AMs

Seller: Beaumont Skywave Inc., Clayton, Mo. (Richard Dames, principal); owns KTCX(FM) Beaumont;

principals own Pacific Broadcasting, which owns/is buying KEFG(FM) Victoria, KCCG(FM) Ingleside, KXTX(FM)

Refugio and KZJM(FM) Rockport, all Tex., and KSNA(FM) Laramie, Wyo.

Facilities: 102.5 mhz, 50 kw, ant. 492 ft.

Format: Adult urban

WJLW(FM) Allouez/Green Bay, Wis.

Price: \$2.5 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman, and Lou Dickey, vice chairman);

owns/is buying 68 FMs and 25 AMs

Seller: American Communications Co., Green Bay (Jack Le Duc, CEO); no other broadcast interests

Facilities: 106.7 mhz, 25 kw, ant. 328 ft.

Format: Adult country

Broker: Broadcasting Asset Management Corp.

WEZR(FM) Brillion/Green Bay, Wis.

Price: \$2.065 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman, and Lou Dickey, vice chairman);

owns/is buying 68 FMs and 25 AMs

Seller: Drillion Radio Co., Green Bay (Lyle Evans, owner); no other broadcast interests

Facilities: 107.5 mhz, 6 kw, ant. 328 ft.

Formats: New AC, smooth jazz, soft hits

Broker: Broadcasting Asset Management Corp.

KOTD-FM Plattsmouth, Neb.

Price: \$1.05 million for stock

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Buyer: Waitt Radio Inc., Omaha (Mor-
man W. Waitt Jr., chairman/ owner);
no other broadcast interests
Seller: Charles, Irene G. and Joseph-
ine M. Warga, Plattsmouth; own
KOTD(AM) Plattsmouth
Facilities: 106.9 mhz, 6 kw, ant. 328 ft.
Format: MOR

WAPU(FM) Colfax, Ill.

Price: \$750,000
Buyer: Kelly Communications Inc.,
Longboat Key, Fla. (James C.
McCrudden, president/owner); owns
WOAM(AM) Peoria, WKZW(FM) Pekin,
WAFX(FM) Chillicothe and WIHN(FM)
Normal, all Ill.
Seller: Colfax Broadcasting Inc.,
Bloomington, Ill. (Daniel Wayne
Keister, president); no other broad-
cast interests
Facilities: 92.9 mhz, 6 kw, ant. 328 ft.
Format: Dark

KGFY(FM) Stillwater, Okla.

Price: \$725,000
Buyer: Mahaffey Enterprises, Spring-
field, Mo. (John B. and Robert
Mahaffey, president); owns KKTR-AM-
FM Rolla, Mo.; KSPI-AM-FM Stillwater,
Okla., and KGFF(AM)-KUSN(FM) Cof-
feyville, Kan.
Seller: Gentry Media, Tulsa, Okla.
(Frank Gentry, president); owns
KXPX-FM Stillwater
Facilities: 105.5 mhz, 4.9 kw, ant.
400 ft.
Format: Country
Broker: Whitley Media

WTGG(FM) Amite, La.

Price: \$650,000
Buyer: Southwest Broadcasting Inc.,
Magnolia, Miss. (C. Wayne Dowdy,
president/66.7% owner); owns
WAPF(AM) and WAKK(AM)-WAKH(FM)
McComb, Miss.
Seller: Hammond Radio Partners
LLC, McLean, Va. (Stephen J. Gar-
chik, principal); Garchik owns WPTX
(AM)-WMDM-FM Lexington Park, Md.
Facilities: 96.5 mhz, 6 kw, ant. 100 m.
Format: MOR

KGOK(FM) Pauls Valley, Okla.

Price: \$475,000
Buyer: A.M. & P.M. Communications
Inc., Dallas (Richard Witkovski, presi-
dent/75% owner); Witkovski owns
75% of KXIL(FM) Snager and 15% of
KDSX(AM) Sherman/Denison, Tex.
Seller: Wright & Wright, Bonham, Tex.
(Roy Floyd, principal/33.3% owner);
owns KVLH(AM) Pauls Valley; Floyd
owns KFYN(AM)-KFYZ(FM) Bonham
Facilities: 97.7 mhz, 3 kw, ant. 303 ft.
Format: Country
Broker: George Moore & Associates

Amplification

The \$24 million purchase of seven
stations by Sunburst Media LP from
Sun Group Inc. (B&C, Feb. 16) was
brokered by William R. Rice Co.

Jacor Communications Inc.'s \$3
million purchase of KMXD-FM Anke-
ny, Iowa, from V.O.B. Inc. (B&C
Feb. 9) was brokered by Jor-
gensen Broadcast Brokerage.

KHSS(FM) Walla Walla, Wash.

Price: \$160,000
Buyer: Two Hearts Communications
LLC, College Place, Wash. (Rodney
J. and Kimberly M. Fazzari, owners);
no other broadcast interests
Seller: KHSS Inc., Milton-Freewater,
Ore. (John R. Ramstad, president);
no other broadcast interests
Facilities: 100.9 mhz, 1.3 kw, ant.
1,374 ft.
Format: AOR, classic rock

RADIO: AM

WRDM(AM) Bloomfield/Hartford, Conn.

Price: \$1.5 million
Buyer: Hibernia of Hartford LLC, Ard-
more, Pa. (Michael Craven, chairman);
owns/is buying WPZE(AM) Boston;
WHIM(AM) West Warwick/Providence,
R.I.; WZOD(AM) Colonial Heights, Va.,
and WYDE(AM) Birmingham, Ala.
Seller: Ital-Net Broadcast Corp., Hart-
ford (Lucio Ruzzier, president); no
other broadcast interests
Facilities: 1550 khz, 5 kw day, 2 kw
night
Format: Spanish, Italian
Broker: Biernacki Brokerage

WJAL(AM) Pine Castle/Orlando, Fla.

Price: \$1.2 million
Buyer: Lapcom Communications Corp.,
Palm Beach, Fla. (Steve Lapa, presi-
dent); no other broadcast interests
Seller: Daystar Ministries Inc., Orlan-
do (Jason Linkous, president); no
other broadcast interests
Facilities: 1190 khz, 5 kw
Format: Religion
Broker: Blackburn & Co.

WDBF(AM) Delray Beach, Fla.

Price: \$1.1 million for stock
Buyer: Mitchell Rubenstein and Lau-
rie Silver, Boca Raton, Fla.; no other
broadcast interests
Seller: Quality Broadcasting Corp.,
West Palm Beach, Fla., (Vic Knight,
president); no other broadcast inter-
ests
Facilities: 1420 khz, 5 kw day, 500 w
night
Format: Nostalgia
Broker: Blackburn & Co.

WNOP(AM) Newport, Ky.

Price: \$500,000
Buyer: Main Street Communications,
Cincinnati (William A. Sutton and
Timothy J. Harrier, owners); no other
broadcast interests
Seller: Dayton Heidelberg Distributing
Co., Cincinnati (Albert W. Vontz III,
principal); no other broadcast interests
Facilities: 740 khz, 1 kw
Format: News

KNTB(AM) Lakewood and KRBO(AM) Bremerton, Wash.

Price: \$257,500
Buyer: FTP Corp., Seattle (Bart Sei-
dler, president/owner); no other
broadcast interests
Seller: Washington Broadcast Man-
agement Co. Inc., Seattle (Frank
Olsen, principal); no other broadcast
interests
Facilities: KNTB: 1480 khz, 1 kw; KRBO:
1490 khz, 1 kw
Formats: KNTB: religion, gospel,
urban; KRBO: big band, Spanish

KZTY(AM) Winchester, Nev.

Price: \$125,000
Buyer: KSBN Radio Inc., Spokane,
Wash. (Alan M. Gottlieb, president;
Second Amendment Foundation,
50% owner; Citizens Committee for
the Right to Keep and Bear Arms,
50% owner); owns KSBN(AM) Spo-
kane and KBNP(AM) Portland, Ore.
Seller: Robert Adelman, Palmdale,
Calif.; owns KRAJ(FM) Johannesburg
and KLOA-AM-FM Ridgecrest, Calif.
Facilities: 620 khz, 500 w day, 450 w
night
Format: Dark

—Compiled by Sara Brown

WFAN best in billings

For the third year in a row, CBS's
WFAN(AM) New York was the na-
tion's top-billing radio station, BIA
Research says. The sports station
held that spot last year with an esti-
mated \$47.7 million in revenue.
Chancellor Media Corp.'s WLTW(FM)
New York rocketed from seventh to
second on the list, with \$37.9 million
in revenue. Here's the rest of the
top 10: CBS's WXRK(FM) New York
(\$37.3 million) and WINS(AM) New
York (\$36.5 million); Tribune Broad-
casting Co.'s WGN(AM) Chicago
(\$34.5 million); CBS's KRTH(FM) Los
Angeles (\$34.3 million); Chancellor
Media Corp.'s WKTU(FM) New York
(\$34.3 million) and KKBT(FM) Los
Angeles (\$34.2 million), and CBS's
KVIL-FM Dallas (\$32.8 million) and
WCBS-FM New York (\$32.7 million).

Advertisers 'calling' on cell-phone users

Direct-response technique lets drivers respond to commercials

By John Merli,
B&C correspondent

Armed with growing evidence that listeners are spending more time on the road than ever before, a telecommunications entrepreneur is making it easy for a cell-phone customer to contact an advertiser within seconds of hearing a radio spot.

Known as "direct-response" marketing, the commercials encourage listeners to call a three-digit or 800 number from their cell phones. They are routed from the direct-response company's routing center directly to the advertiser. The cell calls are free both to listeners and to stations—no long-distance or airtime charges apply.

Cellular Linking, a Chicago-based company, uses a patent-pending technology known as Abbreviated Airtime-Freecellular Dialing to put through the three-digit response calls. So far, national advertisers including Chrysler, Boston Market and Lands' End have used Cellular Linking.

While the Direct Marketing Association estimates that its members did a whopping \$153 billion in business in 1997, only about 1% currently goes to radio.

For several years, many stations have asked listeners to dial toll-free numbers to contribute listener traffic reports and participate in call-in contests. That's why Barry Zoob, president of Cellular Linking, says that he sees this new form of direct-response marketing as more "evolutionary" than revolutionary.

Zoob says that his company's new approach to radio advertising (now in 15 markets, including Chicago, Detroit and Atlanta) constantly faces two challenges: "Convincing wireless providers that this is worthwhile for both them and the advertisers, and persuading some ad agencies to get on board with this new approach."

Advertisers that have signed on with Cellular Linking report increases in their calling volume "between 18 and 100 percent," Zoob says.

Recent industry studies indicate that cell-phone users now surpass 50 mil-



Drivers can get in touch with advertisers they hear about on the radio by dialing a three-digit code.

Radio

lion and are growing by as much as 30,000 daily as competition leads to more affordable pricing.

The Radio Advertising Bureau recently told its members that the

"upscale" consumer profile of cell-phone subscribers appears to be a perfect fit for radio advertisers:

- Nearly 80% of cell-phone users are in the 25-54 age demo.

- Forty-five percent have incomes of \$50,000-\$100,000.

- Forty-two percent do not read a daily newspaper.

- Users are twice as likely as nonusers to own a "gold" credit card.

- Eighty-five percent of all cell-phone calls are made from a vehicle.

Radio's captive audience of motorists continues to rise: A recent Interop Research study found that the number of daily household vehicle trips has jumped 82% since 1970 and that 87% of all workers commute by private vehicle (B&C, Feb. 2). ■

Big Apple's big bite of advertising

N.Y. agencies control nearly half of top 10 national dollars

By John Merli, B&C correspondent

Advertising agencies in New York, Los Angeles and Dallas control 65% of all radio revenue placed in the top 10 markets, with 45% coming from the Big Apple. However, the top three cities of origin for agency dollars vary widely from market to market.

A new Interop Research report also finds that in the top 10 markets, on average more than 60% of radio revenue flows from 25 agencies; about 80% comes from a total of 50 firms. Also, among the top 25 agencies spending the most radio dollars in each market, Philadelphia receives the largest share from buying services and New York the least. On average, about one-third of the top 25 agencies in each top market are buying services.

Interop analyst Michele Skettino says that "even for stations outside of

the top 10 metros, this information drives home the point that concentrated national marketing efforts are key. The vast majority of any market's revenue is coming from a relatively small base of agencies and a few key cities."

While New York agencies typically lead in the percentage of revenue dollars funneled to the top 10 markets, secondary locations vary greatly in specific markets. The number-two and -three agency locations in Chicago are Los Angeles and Minneapolis; in Detroit, it's Chicago followed by Minneapolis; for Washington, Los Angeles and Boston. In Houston, Dallas is number two and Atlanta is three.

In the top 10 markets, the agencies that spend the most money are in New York, Los Angeles, Dallas, Chicago, Atlanta, Boston, Philadelphia, San Francisco, Detroit, Minneapolis, St. Louis and Houston and Seattle (tied). ■

Charter sues MediaOne over Twin Cities

Tries to force sale of systems, saying closing date passed; MediaOne says there's no agreement

By Price Colman

Charter Communications late last week filed suit in circuit court in St. Louis to force MediaOne Group to sell its Minnesota cable systems to Charter.

The lawsuit, which had been expected, was filed after Charter officials showed up for the closing at MediaOne offices in Boston but found the MediaOne officials unwilling to close, according to a letter Charter filed with the FCC last Thursday (Feb. 19). That might have been expected too.

MediaOne wants to keep the systems as badly as Charter wants to buy them and continues to hope for an FCC ruling extending the waiver on crossownership restrictions that could allow that. Barring such a ruling, MediaOne has said it will honor terms of its contract with Charter.

But Charter, whose patience had been running thin, decided to take legal action two days after the Minnesota Public Utilities Commission approved a key license transfer from MediaOne to Charter.

A PUC typically has no say in cable system sales and Charter contends the Minnesota PUC's approval was not a requirement for closing. In its lawsuit and letter to the FCC, Charter argues that all required closing conditions had been met by Feb. 9. The MediaOne-Charter contract called for a closing 10 days thereafter, or last Thursday.

The lawsuit, termed a petition for specific performance, asks the court to require MediaOne to hand over the properties in exchange for \$600 million and to pay Charter's legal costs.

MediaOne Spokesman Steve Lang counters, "There was no agreement to close. If they filed a suit against us, they are in breach of the contract." MediaOne cited Charter's Feb. 13 let-

ter to the FCC in which Charter itself said that MediaOne parent US West "has failed to cooperate in the preparation of necessary pre-closing documentation."

The two cable MSOs last May signed a definitive agreement for MediaOne to sell Minnesota cable systems encompassing roughly 290,000 subscribers to Charter. MediaOne parent US West, as part of its 1996 acquisition of Continental Cablevision, was ordered to sell the properties because telecommunications law prohibits phone companies from owning cable properties in regions where they provide local phone service.

Lacking an FCC decision on the waiver extension, MediaOne's predicament grows increasingly awkward. As long as it's still part of Baby Bell US West, even as a tracking stock, MediaOne falls under the cross-ownership prohibition.

Deal/not a deal

The deal began to unwind last fall after MediaOne announced plans to split off from parent US West Inc. and become a separate, publicly traded company. With that decision, MediaOne contended that the cross-ownership restriction would be moot and asked the FCC for an extension of the cross-ownership waiver so that it could complete the split-off and retain the properties.

MediaOne had hoped the cards would fall in its favor: a speedy OK for the extension request—filed last year—then the split. But local franchising authorities acted even more promptly in approving the franchise transfers from MediaOne to Charter.

A rift in the MediaOne-Charter relationship appeared last fall when MediaOne disclosed its split-off plans



Charter's Barry Babcock and US West's Chuck Lillis both want Twin Cities systems.

first to the FCC, then to Minnesota franchising authorities and then, finally, to Charter. Charter officials, annoyed at being the last to know, waged an all-out campaign opposing the extension request. Charter gained support from a number of franchising authorities, the Minnesota Department of Public Service (which enforces PUC regulations), the Consumer Federation of America and ultimately from the Clinton administration.

MediaOne, which waged a quieter campaign, gained support from two key franchising authorities.

The sales contract includes a \$30 million walk-away fee: If either side decides to back out, it must pay the other side \$30 million. While that could be an out for MediaOne, sources say the company won't take that route unless the FCC grants the extension.

That appears unlikely. FCC sources have been saying for several weeks that a ruling on the extension is imminent and early last week said a decision could come by last Wednesday at the earliest (it didn't). But with other, more pressing matters (including DTV issues) before the commission, it's tough to predict when it will act.

Should MediaOne be forced to sell, it won't qualify as a stunning defeat. As one source put it, "There are a lot worse things than getting a check for \$600 million." ■

Cable's public vs. private battle

New study says cities are better off cooperating than competing with incumbent providers

By Price Colman

In the cable television arena, the battle of municipal local systems against private operators is heating up as deregulation of the electric power industry looms.

A new study by Mountain View, Calif., consulting firm Frost & Sullivan says municipalities have more to gain by collaborating with incumbent telecommunications providers than by competing with them.

While the study focuses on the voice and data telecommunications segments, cable markets figure in as well. Utilities, facing nearly flat revenue growth for the next five years, can exploit a telecommunications market that's likely to grow at about 7% a year during the same period if they do it right, the study says.

Utilities have certain advantages: an extensive customer base, valuable rights of way and infrastructure and a reputation for reliable, high-quality service. But because of their monopolistic nature, they lack marketing expertise.

One of the study's key recommendations: "A utility should seek a partner with a well-developed business plan and a clear understanding of the telecommunications industry."

So far, though, the relationship between municipal utilities and cable companies is characterized more by conflict than by cooperation.

Most cable operators dismiss municipal overbuilds as more annoyance than competitive threat. When they do address the issue head-on, MSOs argue that municipal overbuilds simply don't make economic sense.

But now, with municipal public power companies facing their own competitive threat from mega-utilities that can buy and sell power at far cheaper rates, many smaller cities are taking a serious second look at overbuilds as a way to leverage existing infrastructure to generate new revenue.

Much of the activity is in America's heartland, particularly Iowa, where over the past three years voters in 30 cities have given the green light to establishing a city-owned telecommunications system, says the American



"In virtually every case, the municipality winds up cross-subsidizing [cable] with other types of municipal funds."

—CATA's Steve Effros

Public Power Association (APPA).

"I think we have been seeing a really steady interest," Madalyn Cafruny of the APPA says. "Nationally, there are more than 60 municipally owned cable systems established already. I'm sure the reason they came into being was dissatisfaction with the local cable operator."

But communities considering municipal overbuilds would be well advised to crunch some numbers before jumping into the cable market, warns the Cable Telecommunications Association (CATA).

"The numbers don't work," says Steve Effros, CATA's executive director. "These local municipal governments are being given only half the story by local authorities who want to justify why they did something in the first place."

Effros quickly offers figures supporting his case. Glasgow, Ky., which launched a municipal cable system in 1989, has tallied over \$1 million in losses on the operation since its inception, according to Glasgow Electric Plant Board financial statements published by

CATA published on its Website (www.catanet.org).

In Tacoma, Wash., where a contentious franchise renewal created a deep rift between the city and incumbent operator Tele-Communications Inc., city officials empowered Tacoma City Light, the local utility, to overbuild TCI with a state-of-the-art hybrid fiber/coax system. With construction barely under way, the project has already encountered delays and cost overruns. The utility now faces a \$96 million price tag for the project, about 45% higher than the \$66 million projected, according to published reports. Ratepayers won't bear the burden—the money will come out of a contingency fund established to cover unforeseen circumstances.

In Paragold, Ark., intense competition that put pressure on the municipal cable system has prompted the city to raise taxes to support the system.

"In virtually every case, the municipality winds up cross-subsidizing [cable] with other types of municipal funds from electric cooperatives, power and water," he says. "In extreme cases, they simply tax everybody to cover the unanticipated costs of being in a competitive business."

It's worth noting that, with the exception of Tacoma, much of the overbuild interest and activity is occurring in smaller, more rural communities—places where cable upgrades, new products and services come late, if at all. In many of those small communities there is lingering resentment over steadily rising cable rates enacted out of corporate headquarters in some far-flung metro area.

City officials and residents in Celina, Ohio, have long been irked by what they view as cavalier treatment by incumbent cable provider TCI. They've been exploring the possibility of a municipal overbuild—the Celinex project—for the past two years. But when they started calculating how to pay for the relatively modest \$6.2 million project, red flags went up.

Under one scenario, Celina would take a loan against half the \$16 million value of the city's electric utility. Fundamental questions about when and if the project could pay for itself have

City officials and residents in Celina, Ohio, have long been irked by what they view as cavalier treatment by incumbent cable provider TCI.

created divisions in the city council, with the mayor arguing in favor of an overbuild and at least two council members urging caution.

In nearby Wadsworth, Ohio—where Time Warner holds the cable franchise—75% of 3,000 residents surveyed voiced support for a municipal overbuild, so the city went ahead. It's still too early to gauge the hybrid fiber/coax system's success, but estimates are that the city needs only about 1,700 subscribers to pay for the \$4.5 million–\$6 million cost of building and staffing the operation.

Economics aside, Effros says there's a fundamental problem with having a city government own and operate what's essentially a media outlet, Effros says.

"I find that very strange and very dangerous," he says. "Cable operators and cities have an interesting relationship and have had for many years. It is

not unusual for the town council to offer a franchise renewal on the quiet condition that the cable operator not continue covering the city council meeting. They decided too much

democracy is too much of a good thing. Now they're suggesting their own government entity should become involved in running the media. I think it's wrong, dead wrong." ■

EBITDA or not EBITDA? TW answers question

Time Warner switches to earnings yardstick that takes capital-expenditure hit out of revenue/profit equation

By John M. Higgins

After media giants spent years convincing Wall Street to dance to a tune other than the net income used to judge most industries, Time Warner executives are trying to change that tune by twisting their definition of the all-important cash flow.

Time Warner contends that the switch—which involves how capital spending affects reported profits—will give investors a superior gauge of operating performance and value. Analysts scrambling to revise their models counter that, at the least, the move will make it more difficult to compare Time Warner operations with those of media companies that still use the old reporting method.

At worst, analysts suspect that Time Warner is looking to inflate—by several percentage points—the growth rates it brags about to public investors. This is a potentially useful tool when times turn bad.

Analysts also note that Time Warner is switching methods at a time when it suddenly works in the company's favor. In the past, the switch would have softened reported growth rates because of massive and accelerating capital spending in the company's cable system unit. But cable capital expenditure is expected to be flat for the next few years.

"If it is intellectually valid today, why wasn't it intellectually valid over the past five years?" asks Sanford C. Bernstein media analyst Tom Wolzien, who has long included the new mea-



Turner Network Sales' new senior management team (l-r): Kevin Gaffney, senior VP, Eastern division; Douglas Orr, senior VP, Western division; William H. Grumbles, president, worldwide distribution, TBS; Andrew T. Heller, executive VP; Carter Maguire, executive VP, central division

TNS expansion

Turner Network Sales last week tapped industry veteran Andrew Heller for the newly created post of executive vice president.

The role is a switch for Heller. He most recently was on the buying end as assistant general counsel at Time Warner Cable, involved with programming, acquisitions, trade and regulatory issues.

William Grumbles, president of worldwide distribution for Turner Broadcasting System, says Heller's appointment fits with TNS's plan to become more responsive to affiliates and to delegate more responsibility to TNS division heads. In addition to working with regional sales executives, Heller will oversee business affairs, operations and technology for TNS.

"We want to be better partners with MSOs and help them market their products to consumers, develop their packaging and co-brand their products with ours," says Grumbles.

Along with Heller's appointment, TNS announced a reshuffling of its senior management. Carter Maguire, who had been executive vice president overseeing TNS's regional sales executives, retains his title but now will primarily handle sales for TNS's Central division, which includes Canada.

Kevin Gaffney, formerly vice president of the Northeast region, was named senior vice president of the Eastern division; Doug Orr, formerly vice president of the Central region, becomes senior vice president of the Western division, which largely had been handled by TNS management from its San Francisco office.

Gaffney and Orr, who had reported to Maguire, will now report to Grumbles. Maguire will also report to Grumbles, as will Heller.

—Donna Petrozzello

In The New Media Environment, Things Aren't Necessarily What You Think They Are.

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Call (212) 508-1200 for program and registration information... or check the Cabletelevision Advertising Bureau's Web site (www.cabletvadbureau.com).



sure in his reports even though it wasn't widely used. "The answer is: Now it makes your results look better."

What's in a 'D'?

Clearly, the discussion is about financial esoterica, but it is such relatively obscure discussions that drive stocks.

In a surprise move, Time Warner Chairman Gerald Levin disclosed two weeks ago that the company would stop reporting the most generally accepted definition of operating cash flow, EBITDA (earnings before interest, taxes, depreciation and amortization). Instead, the company is dropping the D—depreciation—from the equation to report EBITA (earnings before interest, taxes and amortization).

What's the difference? Time Warner CFO Richard Bressler explains that, by ignoring depreciation of hard assets, EBITDA doesn't fairly reflect the effects of the billions of dollars that companies commit to capital spending, upgrading cable systems or opening a string of Warner Bros. Stores. Standard accounting treats such big, long-term capital investments differently from

such immediate operating costs as employee salaries, rent and the electric bill.

But by looking at operating income after depreciation, the new EBITA will more fairly reflect the effects of that spending.

"We've made ourselves more accountable here to what's happening to our business," Bressler says. "Any time we put capital in we've got to charge [ourselves] for it. Previously, when we invested capital we didn't take a charge on EBITDA." Bressler says that the switch came at the prompting of some institutional shareholders and after about 18 months of review.

The change has some other media executives nervous. As the largest U.S. media company, Time Warner could force a lot of investors to analyze its peers according to the new method. Cable operators that are still spending heavily on capital, particularly on new digital set-tops and cable modems, could be penalized.

"We're still sorting this through," says the CEO of one rival media company. For 20 years, cable operators have pressed Wall Street to use EBITDA be-

cause of the way that net income distorted their operations and "profits," most notably net income.

To arrive at net income, accounting standards require companies to subtract all sorts of things from revenue. Obvious subtractions—direct operating costs, interest payments on debt and taxes—require companies to actually write checks.

Other subtractions are more academic—amortization of intangible goods like a library of film rights, for example, or of the value of a franchise agreement to operate a cable system in a particular city. Then there's the annoying bookkeeping entry "goodwill," created after taking over another company. Goodwill penalizes your net income more for buying profitable enterprises than for buying weak ones.

The other big subtraction is depreciation, an accounting entry that writes off a small portion of hard assets—built or bought—to reflect the fact that the asset will eventually wear out. An office building on the Warner Bros. lot will be depreciated 5% per year over 20 years. A cable set-top converter might be depreciated 20% to 33% annually over three to five years.

Although none of those subtractions requires a company to write a check, they are subtracted from "profits" anyway. So a cable company that requires heavy capital outlay—like running a piece of copper wire to every home in Orlando—is hugely penalized even though it's generating cash.

As for the other components of EBITDA that cash-flow proponents say distort profitability: Taxes can be manipulated and interest costs come from debt to finance the heavy capital spending that will ultimately gush cash.

Judged by net income, almost all cable companies have posted steep losses over the years, yet presumably they have some value. So cable operators led a charge to get investors to focus on EBITDA, succeeding so well that cable, other media companies and even one telco—US West Inc.—routinely report cash flow in their earnings statements even as most other industries continue to avoid it.

On the other hand...

But some critics believe that capital spending shouldn't be ignored in measuring operating performance. Big checks are being written, and at the end of the day companies should be judged by the return on capital they invest in

25 PEOPLE'S CHOICE Top Cable Shows

Following are the top 25 basic cable programs for the week of Feb. 9-15, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 98 million TV households.

Rnk	Program	Network	Day	Time	Duration	Rating		HHs (000)	Share
						Cable	U.S.		
1	South Park	COM	Wed	10:00p	30	6.1	2.9	2,870	9.8
2	World Championship Wrestling	TNT	Mon	8:00p	60	4.8	3.6	3,479	7.3
3	World Championship Wrestling	TNT	Mon	10:00p	58	4.6	3.4	3,323	7.1
4	World Championship Wrestling	TNT	Mon	9:00p	60	4.4	3.3	3,190	6.4
5	Rugrats	NICK	Mon	7:30p	30	4.3	3.1	3,061	6.8
6	Rugrats	NICK	Wed	7:30p	30	4.1	3.0	2,917	6.7
7	Rugrats	NICK	Thu	7:30p	30	4.0	2.9	2,839	6.3
7	Rugrats	NICK	Tue	7:30p	30	4.0	2.9	2,811	6.2
9	Rugrats	NICK	Sat	10:00a	30	3.9	2.8	2,773	10.9
10	Thunder	TBS	Thu	9:05p	66	3.8	2.9	2,803	5.7
11	Hey Arnold	NICK	Wed	8:00p	30	3.7	2.7	2,654	5.7
12	Thunder	TBS	Thu	8:05p	60	3.6	2.7	2,619	5.6
12	Rugrats	NICK	Sat	10:00a	30	3.6	2.6	2,525	10.8
14	All That	NICK	Sat	8:30p	30	3.5	2.5	2,462	6.0
14	Angry Beavers	NICK	Sun	10:30a	30	3.5	2.5	2,457	9.7
16	Hey Arnold	NICK	Mon	8:00p	30	3.4	2.4	2,392	5.0
16	Rugrats	NICK	Sat	8:00p	30	3.4	2.4	2,388	6.0
18	Doug	NICK	Mon	7:00p	30	3.3	2.4	2,339	5.5
18	Hey Arnold	NICK	Sun	11:00a	30	3.3	2.4	2,335	9.1
18	Doug	NICK	Wed	7:00p	30	3.3	2.4	2,332	5.7
18	Rugrats	NICK	Fri	7:30p	30	3.3	2.4	2,331	6.1
18	Doug	NICK	Thu	7:00p	30	3.3	2.4	2,312	5.5
23	WWF Wrestling	USA	Mon	10:00p	60	3.2	2.4	2,320	5.1
23	WWF Wrestling	USA	Mon	8:57p	63	3.2	2.3	2,295	4.5
23	Looney Tunes	NICK	Sun	9:00a	60	3.2	2.3	2,288	9.9

operations. Depreciation isn't a perfect measure, but it does reflect past spending and slides up or down with capital investment.

"Jerry is saying depreciation is a real cost tied to the business. It's a use of capital," says PaineWebber analyst Christopher Dixon. He advocates an even more arcane method, "economic value added," that measures returns on capital.

No one interviewed specifically objected to Time Warner's switch, but some analysts and investors question the company's motives. "It's strange," says one media analyst at a major brokerage. "It's cosmetic," says another.

If Time Warner's capital spending were going up, Time Warner's growth would look worse under the new measure. But capital spending is flattening out to \$2.2 billion-\$2.3 billion annually, so the new measure will make the reported growth rates look superior.

Morgan Stanley Dean Witter media analyst Richard Bilotti says that the old method would have allowed Time Warner to boast of a 13%-14% "cash flow" growth rate over the next few years. The new method will have them boasting a 16%-17% growth. Cable systems' old EBITDA growth would have been 12%, but the new EBITA growth should be 15%-16%. Warner Music, however, will be penalized with "old" 8% growth slowing to 6%-7% growth.



Frank-ly speaking—A picture of Sarah Frank, former head of BBC U.S., was inadvertently run with last week's story featuring Betsy Frank, MTV Networks executive VP, research and development. Pictured above is the real Betsy, with apologies to both Franks for the mixup.

Bressler says he was surprised that anyone thought the move was window dressing. "We've spoken to many of our shareholders that have asked for this," Bressler says. "There's no agenda here."

One clear difficulty is that investors won't be able readily to compare Time Warner's operating units with their peers, such as Time Warner Cable with Tele-Communications Inc. or Warner

Bros. with Viacom Inc.'s Paramount.

If Time Warner broke out division-by-division depreciation each quarter, investors and analyst could simply add the data back in to come up with clear comparisons. However, Bressler says that Time Warner plans only to disclose a total corporate depreciation figure each quarter. Breakouts by division will be released only once a year. ■

HEADLINES

CNN exclusive

Much to the chagrin of the broadcast networks, CNN last Wednesday secured exclusive, live TV coverage of the national address by Secretary of State Madeline Albright, Defense Secretary William Cohen and National Security Adviser Sandy Berger from Ohio State University. CNN spokesman Howard Polskin says the network was contacted by White House officials, who had planned the Ohio State meeting to present the administration's position on escalating tensions between the U.S. and Iraq. CNN agreed to air the meeting "if we could do it with a live studio audience and if CNN anchors Bernard Shaw and Judy Woodruff could moderate," Polskin says. "The White House agreed." The Feb. 18 coverage marks the fifth segment in CNN's continuing *Showdown with Iraq* series, which premiered in November. Dubbed *Showdown with Iraq: An International Town Meeting*, the coverage included a 90-minute midday special report and a rebroadcast at 10 p.m. CNN allowed the broadcast networks two minutes of excerpts; its domestic cable affiliates were given access to 10-minute excerpts, and its 200 international affiliates received up to 10 minutes of excerpts. The meeting was offered live to CNN's 600 radio news affiliates.

Hindery's positive message

Tele-Communications Inc. President Leo Hindery will be the guest of honor at Cable Positive's second annual benefit dinner on March 4 at New York's Marriott Marquis Hotel. The Radio City Rockettes will perform at the event courtesy of James Dolan and Cablevision Systems Corp. Cable Positive, a nonprofit organization dedicated to raising funds for AIDS research and education through cable industry

resources, expects attendance to surpass last year's head count of 780.

To help raise AIDS awareness in the cable industry, Hindery has promoted education for TCI employees through workplace seminars; has participated in global campaigns, and has created public service announcements and local programming, according to Cable Positive's Paul Schneider. Underwriters of the event are John Egan of ANTEC, Haim Saban of Fox Family Channel, Barry Diller of Home Shopping Network Inc., Jeffrey Sine of Morgan Stanley and John Malone of TCI. Tickets are available by calling 212-713-7164.

Punching up the guide

Cable's on-air program guide, The Prevue Channel, will add short-form news, weather and sports reports at scheduled intervals that coincide with network commercial breaks, starting Feb. 23. Twice hourly, Prevue will offer news headlines and three-day local weather forecasts. News will be followed by a new feature, "Prevue Revue," which reviews current movies on premium services and pay per view. At the top and bottom of the hour, Prevue will offer "Prevue This," a review of prime time shows. Also airing twice hourly are "Prevue Family" and "Prevue Sports."

E! Uncovered

On March 9, E! Entertainment Television unmask *Mysteries & Scandals*, a new series featuring some legendary Hollywood stories. The premiere episode recounts the murder of actress Lana Turner's boyfriend by Turner's 14-year-old daughter, Cheryl Crane. Another episode examines the apparent suicide of TV's former Superman, George Reeves. Upcoming episodes feature Marilyn Monroe, James Dean, Jayne Mansfield and billionaire Howard Hughes.

The cost of local-into-local

EchoStar wants local gains, while keeping must carry distant

By Paige Albinak

Satellite broadcaster EchoStar will get its local-into-local legislation, but probably not this year—nor is it likely to retransmit local signals into local markets for too long without guidelines on the number of local stations it will have to carry.

EchoStar's best chance of putting off any must-carry rules lies with Sen. John McCain (R-Ariz.) and Rep. Billy Tauzin (R-La.), who head the House and Senate committees with jurisdiction over such communications issues as must carry, retransmission consent and other broadcast regulations.

Senate Commerce Committee Chairman McCain is working on a local-into-local bill that will be introduced in the next few months and will include some form of must carry, says policy director Mark Buse. But, he says, the committee is undecided about how to apply cable rules to direct broadcast satellite (DBS).

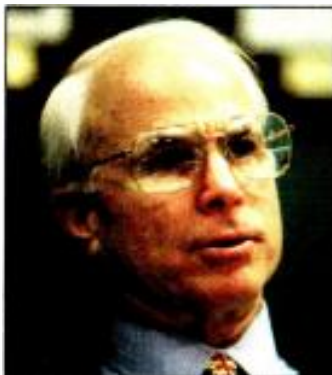
"DBS and cable are different," a committee spokesperson says. "We need to decide what form of must carry [to add], and we have to determine that before we move any further."

Sources say McCain is sympathetic to EchoStar. "McCain and Tauzin both think full must carry would be too burdensome," says a Washington lawyer. A lobbyist says that McCain is considering setting a time frame for EchoStar to comply with must-carry rules—but that time could be as short as a year.

And a year is not long enough for EchoStar to get where it wants to go, the company says. EchoStar plans by this summer to provide local signals—either via satellite or off-air antenna—to subscribers in 20 markets. It says that it does not have the capacity to provide all subscribers with all the stations in all its markets, and serving fewer markets with more stations is not viable.

EchoStar also wants Congress to make clear that DBS operators can legally retransmit local signals into local markets to all subscribers. The current law is fuzzy on this point.

Tauzin, chairman of the House Telecommunications Subcommittee, suggested last month at the NATPE trade show in New Orleans that EchoStar be given time to get going



EchoStar's best chance of putting off must-carry rules lies with Sen. John McCain (l) and Rep. Billy Tauzin.



before must-carry rules are applied.

Tauzin plans to hold hearings on the issue. There is "a strong possibility that Billy will introduce legislation afterward providing satellite operators a window of opportunity before they are obligated to adhere to must carry," says Ken Johnson, Tauzin's spokesman. "Billy is obviously very interested in working with McCain on trying to move a bill forward this year."

The satellite laws must be rewritten before December 1999, when the satellite industry's compulsory copyright license expires. Responsibility for the rewrite falls largely on the Judiciary committees, which have copyright jurisdiction.

A comprehensive copyright bill focused on satellite law was introduced Feb. 12 by Rep. Howard Coble (R-N.C.), chairman of the House Intellectual Property and Courts Subcommittee. Senate Judiciary Committee Chairman Orrin Hatch (R-Utah) plans similar legislation when the Senate returns to work this week.

Coble's bill applies must-carry and retransmission consent requirements to DBS operators. It also makes the operators subject to network nonduplication, syndication exclusivity and sports blackout rules.

"All satellite carriers that provide local service of television network stations must either obtain retransmission consent of the local broadcasters or carry their signals subject to the must-carry provisions," according to Coble's written statement.

EchoStar says the must-carry provi-

sions in Coble's bill "would halt any meaningful local-into-local strategy by EchoStar and the DISH Network and would delay effective competition to cable for years to come."

Broadcasters and the cable industry are mostly satisfied with the bill, although the National Association of Broadcast-

ers has voiced concern about a section that would codify a pending agreement on so-called white areas.

The National Cable Television Association says it is "pleased that the bill does not increase cable's compulsory license payments and requires DBS companies that retransmit local broadcast signals [to] comply with must carry and retransmission consent."

The Satellite Broadcasting and Communications Association (SBCA) has "major concerns" with Coble's bill, says SBCA Senior Vice President Andy Paul. SBCA's main worry is that the bill does nothing to remedy the Copyright Office hike in satellite royalty fees to 27 cents per subscriber per month for distant network signals and superstations. Satellite broadcasters previously were paying 6 cents for distant network signals and 14.5 to 17 cents for superstations. SBCA has made rolling back the fees, or at least raising cable's rates, its top priority for 1998.

No staffers or lobbyists interviewed for this story believe that comprehensive satellite legislation will pass this year. One staffer summed it up like this: "Not a snowball's chance in hell." ■

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Interactive

Source Media picks up Fox, dumps its box

Interactive Channel looks for more 'supersites'

By Richard Tedesco

Source Media has struck a catch-all deal with News America Digital Publishing to co-develop interactive content for digital cable distribution.

The "umbrella agreement" will enable links from Fox programming Websites to Source Media Interactive Channel content based on the programming. Source Media has dropped its hardware strategy (giving consumers proprietary boxes to receive the interactive service).

IC planned to launch the service this year via digital and advanced analog set-tops from General Instrument and Scientific-Atlanta. Now, instead of peddling \$160 IC set-tops, it will distribute software through the latest generation of cable set-tops. "Our cost-reduction plan is complete," says John Reed, Interactive Channel president.

Reed says that beta versions of the Fox sites—dubbed "supersites"—will be created within 90 to 120 days. IC is in "active discussions" about similar deals with other cable programmers eager to capitalize on the digital future, according to Reed.

Reed says Fox was drawn to the IC concept because of its transactional and advertising potential. He claims that content providers see IC's technology as an efficient approach to digital media integration.

IC has deals in place with Marcus Cable and Century Cable, which ran an extended marketing test of the service among 1,000 Colorado Springs subscribers. The price was \$6.95 monthly, but IC plans to pitch itself as part of a tier in all cable systems.

That plan will start with

Cablevision Systems Corp. in its Brookline, Mass., system sometime this year. Cablevision is a logical champion of the service; its Rainbow Programming arm has struck IC content deals for Bravo and the Independent Film Channel. Court TV also is part of the IC enhanced programming mix.

Because IC parent Source Media has solid relationships with 275 newspapers from its primary business—voice information services—it has the potential to localize information content in many



Interactive Channel is linking to Fox programming.

markets.

With all cable networks contemplating data broadcasting strategies as they develop their own online brands, IC isn't likely to lack for content partners. But that also depends on cable carriage. The crucial question is whether Interactive Channel can convince cable operators that it can deliver the "intelligent couch potato" it says it's targeting. **TM**

Entertainment

Rhythm, blues and audio streams

Online net pushes 'pay per listen' with R&B

By Richard Tedesco

Pay-per-view Internet concerts aren't quite ready for prime time, but one online service is about to rev up the nascent live pay-per-listen business with a hot rhythm & blues show.

With Smokey Robinson, Gladys Knight, Branford Marsalis and Bonnie Raitt among the headliners on the



Gladys Knight and the Pips will be among those honored on the World Wide Web as R&B pioneers.

Feb. 26 show, On-Line Entertainment Network should have its mojo working to drive ticket sales at \$4 per listener. The occasion is a classy one that gives OEN a solid connection and some credibility among 'Net-surfing hipsters: the Rhythm & Blues Foundation Ninth Annual Pioneer Awards.

Listeners via PC on

OEN's site (www.oen.com) also will hear rare historical performances of R&B pioneers being honored, including Gladys Knight and the Pips, Screamin' Jay Hawkins, Fay Adams, Tyrone Davis, The O'Jays, The Five Satins, The Harptones and David "Fathead" Newman. And Ted Mather, OEN president, promises audio at least as good as the FM stereo that commuters hear in drive time.

"We've built what we believe is the beginnings of a real, quality entertainment service, not just a Website," says Mather, who also promises that high-quality video concert events will start streaming live online via OEN this fall. "When we get into video, we'll get into it at 30 frames per second," he adds.

In the meantime, it will likely vary

prices on live events as it builds an inventory of canned content at the rate of some 100-200 hours of content per week. It now stockpiles 100 hours of musical content, including CDs, individual cuts and 15 hours of live events. It successfully tested 14 events between Oct. 22 and the end of January, using Microsoft's NetShow to decode its proprietary streaming scheme.

OEN charged listeners \$2.50 for some of the events. It drew 20,000 listeners for an event that featured folksinger John Hartford. It regularly Webcasts an hour-long *Nashville Nights* show from a live venue in that southern musical mecca. It charges PC users 75 cents per listen for single musical cuts and \$6 per CD.

Users pay for content with Virtual Music Cards—online credit cards—sold by OEN. Listeners need a minimum modem connec-

tion speed of 28.8 kb/s to listen.

While Mather declines to predict usage rates, he says OEN expects to be profitable by year's end—which is happy news for GlobalNet Systems, the Chatsworth, Calif., company that owns OEN. And it's probably intriguing news to potential equity partners, which OEN apparently wouldn't mind having. "We don't rule anything out," says Mather.

That includes an online response to R&B for its 8 p.m. show on Feb. 26 that could make some big players want to rock 'n' roll with OEN online themselves. Aficionados can also access live media conferences with the principals being honored by the Rhythm and Blues Foundation starting at noon that day. The R&B Foundation provides artists in need with emergency funds and services. **TM**

Sports Online

Olympic traffic flattens

But online does a little better than on-air

By Richard Tedesco

The rush for gold in Nagano has spurred sports fans to surf Websites as a primary source of winter Olympics coverage. But activity didn't seem to be building to a crescendo as the games continued with overall soft TV ratings.

Traffic on network sports sites increased by 20% to 30% over normal levels as the games began but didn't challenge any records. CBS SportsLine expected to turn a profit on its Olympics content, even if Nagano was a washout for some events. "We're not disappointed," says Michael Levy, president of CBS SportsLine. "I think the traffic would be even higher if the events were coming off on schedule."

CBS SportsLine obviously benefited from its connection

to its winter Olympics broadcaster parent. The site has had 100 staff members working on its 40,000 pages of Olympics content, according to Ross Levinsohn, SportsLine vice president of programming. It has carried audio of athletes and CBS Sports commentators online. "It's really been the best example of how we can work together with them," he says.

CBS also offered a virtual ski run taken by animated Ergo-Man on the downhill course. And it showed still frames of Austrian ski racer Hermann Maier's spectacular spill on that course last week.

As the U.S. men's hockey team was eliminated early in the week, online sites lost hope for world-class Web traffic, even with the figure-skating competition in its final stages. But the Web again demonstrated its utility to fans, who could still catch results online faster

than on-air. "It's a new world of quick information," says Danny Greenberg, executive producer of the CNN/SI site. "You can see it on TV later."

CNN/SI has experienced unusually heavy use during office hours, with particularly heavy morning traffic—indicating that PC users have been going online for the latest medal count over coffee. CNN/SI's traffic was up 50% above normal last week, fueled by the Olympics and the *SI* swimsuit issue.

'Net sites scored points by

posting instant results, and they pressed that advantage over TV coverage. "With the time difference, it's a huge advantage," says John Marvel, assistant managing editor for ESPN SportsZone. "There's no tape delay on the Web."

SportsZone posted a full-blown package about Picabo Street's Super G downhill victory within 11 minutes of the result, according to Marvel.

Audio of the athletes abounded online, but all Olympics sites were hamstrung by the International Olympic Committee's prohibition against streaming video from the winter games online.

CNN/SI posted pictures from *Sports Illustrated* photographers on its site and offered a 360-degree vista of some Nagano venues, using a technology called Ipix from International Pictures.

The final note on the Nagano Olympics may be that lackluster ratings resulting from downhill delays and underachieving U.S. athletes dampened enthusiasm online. "I wouldn't say it's a bust, but I wouldn't say it's a blockbuster," says Scott Ehrlich, who heads Fox News Online. "Describing these Olympics as a juggernaut would be inaccurate." **TM**



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**Tulsa, OK, KOTV CBS
System Administrator**

Manage AS400 and Local Area Network. Novell certification a plus. #BC2-01-1

**Tucson, AZ, KMSB FOX
Studio Engineer**

Minimum 3 years experience and versatility in all types of studio equipment. #BC2-02-1

**San Antonio, TX, KENS CBS
National Sales Manager**

Minimum 2 years experience in national sales. #BC2-03-1

**Boise, ID, KTVB NBC
Executive Producer**

Minimum 3 years experience. Send non-returnable tape with resume. #BC2-05-1

**Hampton-Norfolk, VA, WVEC ABC
Senior Operations Technician**

5+ years of technical experience, Associate's Degree in Technology/Electronics, proven ability to operate SNG/ENG vehicles. #BC2-06-1

**Sacramento, CA, KXTV ABC
Assignment Editor**

Minimum 2 years experience and BA in Communications. Send non-returnable tape with resume. #BC2-07-1

**St. Louis, MO, KMOV CBS
News Reporter**

Minimum 2 years experience. Strong writing, reporting, enterprising and live skills a must. Send non-returnable tape with resume. #BC2-09-1

**Houston, TX, KHOU CBS
News Director**

Minimum 3 years experience in newsroom management. #BC2-10-1

**Charlotte, NC, WCNC NBC
Technical Operations Manager**

Minimum 6 years experience in broadcasting technical operations. #BC2-11-1

**Seattle, WA, KONG NBC
Director of Sales and Marketing**

Minimum 5 years experience in Management/TV. #BC2-12-1

**Portland, OR, KGW NBC
Assignment Editor**

Minimum 2 years assignment desk experience. #BC2-13-1

**Dallas, TX, Dallas Cable News Channel
General Sales Manager**

Minimum 5 years experience in sales media. #BC2-14-1

**New Orleans, LA, WWL CBS
General Assignment Reporter**

#BC2-15-1

Send resume in confidence to:

BELO

Belo TV Group, Attn: Job # _____
14th Floor
A.H. Belo Corporation
PO Box 655237
Dallas, TX 75265-5237

San Antonio-KABB/KRRT-TV-FOX29/WB35-
Sinclair Communications, Inc. - Account Executive. Immediate openings for Individuals who are detail oriented and highly motivated. Minimum 2 years TV sales experience a must. Send resume. KABB/KRRT-TV, Mike Murray, 4335 NW Loop 410, San Antonio, TX 78229-5168.

Production Sales Representative. Talented self-starter needed to sell the services of "SeaGate Productions," an award-winning video production facility associated with Northwest Ohio's #1 television station. Applicant must have strong sales/producing skills and the talent to shepherd long form, high-end video production projects from start to finish. Will work closely with production staff to insure client satisfaction. We offer a great working environment and excellent pay/benefits in a lovely setting on the Great Lakes. Send resume to Personnel Administrator-96, WTOL-TV, PO Box 1111, Toledo, Ohio 43699-1111. No phone calls. WTOL-TV is an Equal Opportunity Employer.

General Sales Manager. Quorum Broadcasting owned by ABRY and operated by Dan Sullivan, is in need of a GSM with strong leadership skills. Candidates should have a minimum of 2-3 years sales management experience, preferably as LSM. Great opportunity for growth in one of the fastest growing broadcast companies in the country. Send resume to: Greg Graber, VP/GM, WQRF, 401 South Main Street, PO Box 139, Rockford, IL 61105.

Account Executive needed for KNAZ-TV Flagstaff, AZ. Established list needs aggressive attention. Professional appearance, strong organizational skills and reliable transportation required. Fax resume to Stan Koplowitz 520-526-6945. EEO.

Account Executive - WAVY-TV. Successful candidate should be proficient in Nielsen ratings, TVScan, negotiating and service of key accounts. Proven track record of new business development a must. Two - four years broadcast sales experience required. College degree and experience with local market research a plus. Please send resume to Doug Davis, Local Sales Manager, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls. WAVY Broadcasting Inc. is an Equal Opportunity Employer.

Account Executive. WCTV 6, CBS, Tallahassee offers excellent opportunity in a choice, growing DMA (112). College degree and two years television sales experience required. Cover letter and resume to Sales, AE, WCTV 6, PO Box 3048, Tallahassee, FL 32315. Pre-employment drug test. Equal Opportunity Employer.

Account Executive. 3+ years TV sales experience. Must be creative, research oriented, energetic self-starter to sell advertising to agencies and develop new business. Should know how to sell value and value added. Should be computer literate: Windows, BMP, Scarborough and Salesline. Great benefits. Resume to Julie Collins, KBHK-TV, 650 California Street, San Francisco, CA 94108. EOE.

HELP WANTED NEWS

THE WORLD IS LISTENING...

...to WorldSpace: the company that is building and launching the world's first global, satellite-based digital audio broadcast service (DAB). A privately-held, early stage company based in Washington, DC, we are in an exciting and aggressive sales/marketing mode as we prepare to bring programming to over 4 billion listeners (throughout the Middle East, Africa, Asia, The Caribbean and other emerging regions). Currently, we are conducting a search for key individuals who will assume Directorship positions in our Programming and Content Department.

DIRECTOR OF NEWS & INFORMATION CONTENT

This highly visible position will coordinate all acquired news and information services and will develop and manage the News and Information Services for the global WorldSpace system. (Job Code: 298SHDNI)

DIRECTOR OF SPOKEN WORD SERVICES

Our selected Director will coordinate content produced by outside entities and identified as WorldSpace Spoken Word Entertainment Services. Spoken Word content will include radio drama, documentaries, talks, games, comedy and other appropriate non-musical material not normally defined as news and information. (Job Code: 298SHSWS)

DIRECTOR OF CHILDREN'S CONTENT

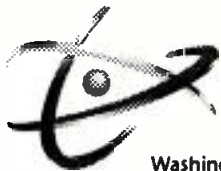
The Director of Children's Content will coordinate content produced by outside entities and identified as WorldSpace Children's Content Services. The Director will develop and manage branded Children's Content for the global WorldSpace system. (Job Code: 298SHDCC)

The positions above will be based out of Washington, DC. Successful candidates will act as principal monitors of content providers' compliance with the WorldSpace Code of Content and will evaluate the competitive position of WorldSpace-associated services in their various beam markets. We seek at least 5 years experience in radio programming and/or production in the specific content area for which they are applying, experience in station or production management and a solid background in international broadcasting. Fluency in one or more non-English languages preferred. Positions may involve significant international travel. Undergraduate degree required, advanced degree preferred.

CONTENT LIAISON, AFRICA

The WorldSpace Content Liaison, Africa, will be responsible for providing consistent coordination of programming and content activities in the beam areas of the Afristar satellite. You will maintain records of all services offered on the Afristar satellite, provide assistance to WorldSpace format managers working with Afristar Regional staff in training and development assistance and remain in constant contact with WorldSpace Headquarters staff. The individual in this position will spend time in Africa and in Washington, D.C. You will have at least 5 years experience in African regional activities, with radio experience preferred. Fluency in one or more non-English languages preferred. Undergraduate degree required; graduate degree preferred. (Job Code: 298SHCLA)

We offer competitive compensation and a complete benefits package. For consideration respond with cover letter, resume and salary requirements, indicating job code, to:



WORLDSPACE

Human Resources • Attn: (Job Code) • 2400 N Street, NW
Washington, DC 20037 • Fax: (202) 969-6980 • E-mail: jobsinfo@worldspace.com
EOE • For more information on WorldSpace, visit us at www.worldspace.com

Weekend Sports Anchor. Top rated CBS affiliate in Amarillo, TX needs a weekend sports anchor/weekday sports reporter. At least one year on air experience preferred. We edit on DVC Pro digital. Aggressive coverage ranging from Cowboys to high school. Send tape and resume to: Don Long, EEO Officer, KFDA NewsChannel 10, Box 10, Amarillo, TX 79105. EEO.

Wanted: Top-notch segment producer for teen news magazine. Strong candidates must be able to field-produce, work with teen anchor team, and have the production savvy to work with an editor to finish pieces in post. If this sounds like you, we offer a tremendous opportunity in the fastest growing market in the country. Send tapes and resumes to: KLAS-TV, 3228 Channel 8 Drive, Las Vegas, NY 89109. Attn: Terry McFarlane.

Vacation Relief. Local television station is looking for experienced camerapersons/production technicians for vacation relief. Must have 3 to 4 years of experience in different areas of television production/news. Apply in person at: 24 Meadowlands Parkway, Secaucus, New Jersey 07094. EOE.

Video Journalist. WOTV/ABC has an opportunity for Video journalist for a young, intensely local LMA news shows in the 37th market. We doubled our ratings in November! Requirements: Must be able to report, go live, shoot and edit. AVID training provided. If you would like doing this surrounded by a beautiful background setting of water, trees and wildlife, please send non-returnable VHS with live shot and stories you've shot and edited to: Ken Schreiner, News Director, WOTV/ABC 41, PO Box 1616, Battle Creek, MI 49016. WOTV/ABC is an EOE.

TV News Reporter. Conus Washington is seeking someone to cover, produce and present news stories with heavy emphasis on live shots. Must have five to ten years TV news reporting experience, including extensive live work. Strong writing, producing, and visual story telling skills. Editing skills a plus. Experience in Washington preferred. College degree a plus. Submit resume to: Conus Washington, Human Resources Job #39-98, 3415 University Avenue, St. Paul, MN 55114. No telephone calls please. An Equal Opportunity Employer.

Either you
get it
or you don't.

Get an outstanding position with a top ten market promotion team!

You've got it! Superior writing talent. 3-5 years promotion experience.

"Bang it out" deadline writing ability in addition to "high end" conceptual and production skills. A reel that will make our jaws drop.

We've got it! A rewarding, challenging, "small ad agency" environment. Resources for producing high end video and film spots. Full blown edit suite, Avids, and a Pro-Tools audio system. An Emmy and BDA award winning design team with Hal, two Quantel paintboxes, After Effects, and three 3-D systems.

Get your resume and non-returnable tape to:

Larry Parker
Dir. of Advertising
& Promotion
KPRC-TV
8181 SW Freeway
Houston, TX, 77074



POST-NEWSWEEK

STATIONING

No phone calls please.
An Equal Opportunity Employer

Special Projects Investigative Producer. Five years newsroom experience preferred. Investigations, hidden camera and computer research skills required. Send tape and resume to Special Projects Producer, WKMG-TV, 4466 John Young Parkway, Orlando, FL 32804. EEO.

Sports Anchor/Reporter. If you love East Coast beaches, want to be part of a news team in a top 40 market, and want to be part of a solid broadcasting company, then look no further than WTKR. We are looking for an experienced professional who can go live in an instant, anchor a weekend show, and fill-in as needed. Candidates must have at least 2 years of reporting and anchoring experience. WTKR is a CBS affiliate, owned by the New York Times Co. Send tapes and resume to Kyle Brinkman, Asst. News Director, WTKR-TV, 720 Boush Street, Norfolk, VA 23510.

Special Projects Producer - WFSB, a Meredith Broadcasting Group station, is seeking an experienced producer to join our team to develop and produce news, promotion, public affairs and programming special projects. Send resume and tape to Deborah Johnson, Asst. News Director, 3 Constitution Plaza, Hartford, CT 06103-1821. EOE.

AVID EDITORS

CNBC Primetime's new long form, one hour documentary program has opportunities for Avid Editors. Editors will be responsible for post production of entire program from opening to close. Duties would include cutting individual pieces and packages with consideration for their inclusion into the entire program. Additionally the editor will work with director in producing and creating elements to support individual programs.

Candidates should have a minimum of two years Avid experience. Thorough knowledge of Photoshop, Macintosh and Avid 8000 including 3D effects. Familiar with multiple analog and digital audio and video formats. Creative approach to storytelling and problem solving important. We seek a visually artistic and inventive individual who is flexible and self motivated. Long form and broadcast experience an advantage. Weekend and evening work may be required.

Staff and Freelancers needed.

Positions are located in Fort Lee, New Jersey. Fax resume to (201) 583-5819. An Equal Opportunity Employer M/F/D/V.



News Promotion Writer/Producer: WOKR-TV's NewsSource 13, Rochester's number one news, has an immediate opening on its promotion team. Looking for a skilled writer/producer with news promotion knowledge to work evenings. Must possess excellent writing skills and have an eye for graphics. AVID experience a plus. BA degree in Marketing/Communications or similar field and experience preferred. *Resume, references, salary history and requirements to the Human Resources, WOKR-TV, PO Box 20555, Rochester, NY 14602-0555 or fax 716-321-1121 for immediate consideration. No phone calls, please.*

San Antonio-KABB/KRRT-TV-FOX29/WB35 - Sinclair Communications, Inc. - Weekend Anchor/Reporter. Must be detail oriented, excellent writer and able to handle live shots. Minimum 3 years experience. Send non-returnable tape and resume. KABB/KRRT-TV, Alan Little, 4335 NW Loop 410, San Antonio, TX 78229-5168.

Reporters, Producers, Videographers - Our market is growing and so are we! Our newsroom needs bright, aggressive and resourceful people who can do the job our viewers expect. Please send resume, salary history and cover letter along with your non-returnable tape to Box 01334. This TV station is an Equal Opportunity Employer.

Reporter: WFMJ-TV, Youngstown's NBC affiliate has an immediate opening for a general assignment reporter. Experience is a must. Please send tape and resume to: Mona Alexander, News Director, WFMJ Television, Inc., 101 W. Boardman Street, Youngstown, OH 44503. EOE.

Reporter - Gulf Coast. From beaches to Mardi Gras. Hard news and live shots. You've got to know if it's a story; how to write it; how to tell it. Top-rated FOX affiliate with 4 hours of daily news. Tapes/resumes: Chuck Bark, News Director, WALA-TV, 210 Government Street, Mobile, Alabama 36602. EOE. M/F.

Producer. Looking for person with prior producing experience. Must want to be a producer, be a team leader and work well with others. Must have great writing, organizational and creative skills. Knowledge of newsroom computer systems is a must. Send non-returnable taped example of recently produced newscast and resume to: Sharon Quackenbush, WEYI-TV NBC25, 2225 West Willard Road, Clio, MI 48420. No phone calls. EOE. M/F.

News Producer. WHAS 11 is seeking a producer with 3 years of experience, excellent writing skills, good news judgement, innovative approaches, and the ability to handle change during live broadcasts. Candidate must be a self-starter, college degree preferred. Interested candidates forward resume, tape and cover letter to: Cindy Vaughan, Human Resources Director, HR #806, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. EOE.

News Photojournalist. WNDU-TV is looking for a creative, energetic photojournalist who loves his/her work. We need a photojournalist who likes doing packages with a reporter and alone, comes up with story ideas, and wants to be part of an award winning team. Two years experience shooting news required. College degree preferred. Send resume and *non-returnable tape* to: WNDU-TV, Attention: Human Resources, *Position #00196*, PO Box 1616, South Bend, IN 46634. *Or* - Use a WordPerfect format and e-mail your resume to JOBS@WNDU.COM WNDU-TV is an Equal Opportunity Employer.

Editor. Local television station looking for a creative, dynamic, self starter on line editor. Knowledge of Grass Valley Group VPE Series 151 a must. 3 to 4 years of experience required. Apply in person at: 24 Meadowlands Parkway, Secaucus, New Jersey 07094. EOE.

News 55 in Twin Falls, ID seeks Anchor/Producer for aggressive news operation. The successful candidate will be an energetic leader with sound news judgement. Send resume and VHS tape to: News Director, PO Box 5579, Twin Falls, ID 83303. EOE.

News Director: Media General CBS affiliate is seeking a top-notch news director to run an aggressive newsroom. We need someone with a strong commitment to journalism and good people skills. Previous news management experience required, college degree preferred. Please send resume, references, salary requirements and statement of news philosophy to: CBS 42, Human Resources, PO 59496, Birmingham, AL 35259. EEO. M/F. No phone calls please. Pre-employment drug screening required.

Camera Person Production/ENG. Local television station looking for an experienced camera person. 3 to 5 years of experience. Must be creative, dynamic and know the tri-state area. Apply in person at: 24 Meadowlands Parkway, Secaucus, New Jersey 07094. EOE.

Midwestern ABC affiliate is looking for two hot shot photographers! We do a lot of news, and need experienced photojournalists to make our shows shine. Responsibilities include photographing and editing quality video for our daily television newscasts. If you can tell a story with pictures, we want to hear from you. Send tape/resume or both to Personnel Coordinator, KCRG, PO Box 816, Cedar Rapids, IA 52406. EOE.

Meteorologist. This isn't another stand-up, sit down, point and read kind of job. We want a creative and versatile Meteorologist who can inform, involve and entertain our viewers. Drop dead accuracy needed to compliment latest state-of-the-art equipment in beautiful Portland, Oregon. This is a unique opportunity to launch and develop a totally new concept in our industry. Combined involvement in the creation and presentation of contained, interstitial weather "mini-programs," as well as other on and off-air functions that cement a local market identity. Send tape and resume to: Steve Dant, VP/GM, KWBP, WB32, an ACME Television O.N.O. 10255 SW Arctic Drive, Beaverton, OR 97005.

Executive Producer. Number one CBS affiliate has opening for assertive, creative, hands on Executive Producer. Manage and coordinate special projects. Solid news judgement and strong people skills required. If you are highly motivated, this is a great break into management. Prior experience in television news and or producing a plus. Send resumes to Shirley Beer, News Director, KOAM-TV, PO Box 659 or 2950 NE Highway 69, Pittsburg, KS 66762. No phone calls please. KOAM-TV is an Equal Opportunity Employer.

Evening Producer. WISC-TV, Madison, Wisconsin has an immediate opening for a 10:00pm Producer. Are you creative, able to make the tough calls at night when everyone else is gone and hold it all together? Send us your non-returnable tape and resume. Main show line producing experience preferred. Sat-Truck experience helpful. Applications to: Carmelyn Daley, WISC-TV, 7025 Raymond Road, PO Box 44965, Madison, WI 53744-4965. Deadline is 3/9/98. EOE/M-F.

Assignment Editor. WISC-TV, Madison, Wisconsin has an immediate opening for a weekday Assignment Editor. If you live for news, can stay on top of everything, and can feed a monster with 5 1/2 hours of local news a day, apply now. Desk experience is required. Sat-Truck experience is helpful. Send to: John Sherer, WISC-TV, 7025 Raymond Road, PO Box 44965, Madison, WI 53744-4965. Deadline is 3/9/98. EOE/M-F.

WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?

Send resume/tape to:

Box _____,

245 West 17th St.,

New York, New York 10011

HELP WANTED MISCELLANEOUS

Communications Sector

The World Of Business Talks Through Us.

Harris Corporation, a Fortune 500 Company with sales over \$3.8 billion, is building a \$10 million Digital Television World Headquarters and Research Center in Deerfield Township. Harris is the leader of advanced transmitter equipment for Digital Television Systems and the leading manufacturer of digital radio broadcast equipment in the US. The implementation of this new and exciting Worldwide Digital Television Research Center has created the following Cincinnati-based career opportunities.



Sales Application Specialists

These positions will be a part of a group focused on developing solutions for customers' needs for digital television. Must have experience in one or more of the following emerging DTV technologies: Digital Television Studios which includes MPEC-2 encoding/decoding, routers, switchers and ATM; RF Systems; Antennas; Satellite or STL. Proficiency in CAD programs required. Light to medium travel. Overall system knowledge a plus.

Proposal Engineer

This position requires experience working with AM/FM and TV broadcast transmission systems including, but not limited to: conducting transmission line calculations, having a working knowledge of AV processing and distribution equipment and test equipment, and knowledge of both domestic and international AC power requirements. Fluency in Spanish a plus.

Harris Corporation offers an excellent salary and benefits plan. Please send your resume with salary requirements to: Shawn Oberreiter, Supervisor, Human Resources, Harris Corporation—Broadcast Division, P.O. Box 4290, Quincy, IL 62305-4290; or Email: soberre@harris.com We are an Equal Opportunity Employer.



www.broadcast.harris.com

Quincy University- Director of QU TV. Quincy University, a Catholic liberal arts university in the Franciscan tradition, invites applications for the position of director of QU TV to begin late spring or summer of 1998. The position combines production duties with half-time teaching. Production responsibilities include production for QU's three weekly television programs, oversight of the television production facility, and responsibility for planning and implementation of digital technology. Teaching responsibilities include basic media writing, principles of audio production, television production, and writing for the broadcast media. MA or MS in mass communication or closely related field and demonstration of excellence in teaching required. Send application letter, resume tape, vita, and three letters of recommendation to: Director of Personnel, Quincy University, 1800 College Avenue, Quincy, IL 62301. Applications will be accepted until an appointment is made. EOE.

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance. employment would commence fall/winter 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 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.

HELP WANTED RESEARCH

Research Analyst. FOX O&O in Dallas/Fort Worth is looking for a Research Analyst to assist in ratings analysis including program estimates, rationale, onesheets and related reports for KDFW FOX 4 and KDFI TV 27. Responsible for qualitative and quantitative analysis to support stations' sales and programming efforts. Strong written and verbal communication skills is necessary and familiarity with television ratings and media research is a plus. Must be PC literate with experience in word processing, spreadsheets and presentation software. Send cover letter and resume to: Human Resources, KDFW/KDFI Television, 400 N. Griffin Street, Dallas, TX 75202. EOE/M/F/D/V.

HELP WANTED PRODUCTION

Production Editor - WFSB, a Meredith Broadcasting Group station, is seeking candidates with Sony 9000, AVID and Newscutter experience. Be a part of our #1 team responsible for editing effective promotional spots, quality commercials and compelling special programming elements. Must be able to work well with others, including outside clients. Send tape and resume to Marney Seymour, Production Manager, 3 Constitution Plaza, Hartford, CT 06103-1821. EOE.

Special Project Producer. Immediate opening for a Special Project Producer/Public Affairs Assistant with strong writing, organizational and creative skills. Interest and ability to assist in all Public Affairs tasks and be able to interface in a positive manner with the community. Newstar knowledge a plus. College degree required. Send resume to Dave Whitener, Production Manager, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls. WAVY Broadcasting Inc. is an Equal Opportunity Employer.

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

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 fall/winter 1997. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

HELP WANTED PROMOTION

Promotion Manager. Top 30 market television station is seeking an experienced Promotion Manager for Program and Sales Promotion. Must be a team player with strong writing, creative and analytical skills. Working knowledge of production a plus. Must possess management qualities, be able to work independently and perform well under pressure. Send resume/demo reel to: GM/WKFT-TV, PO Box 2509, Fayetteville, NC 28302. EOE.



**EDITOR
ACCOUNT EXECUTIVE**

Editor and Account Executive positions available for leading trade publication in advanced television technical market.

Editor Requirements:

2-5 years experience in advanced television technology. Combination of editorial/production skills.

Account Executive Requirements:

Minimum 2 years experience in advertising sales. Experience in publishing sales and/or technology sales. Salary base + commission + benefits.

Send resume and salary requirements to:

**Barbara Pflaumer
Human Resources
Cahners Business Information
245 West 17th Street
New York, NY 10011
212-463-6628
Fax: 212-727-2425
Email: bpflaumer@cahners.com**

**FAX CLASSIFIED ADS TO
212-206-8327**

HELP WANTED FINANCIAL & ACCOUNTING

KNXV-TV/Phoenix (ABC affiliate) is seeking a *Business Manager*. Qualified candidates must have a strong accounting background, 3 years accounting required (CPA and/or broadcast experience beneficial). Must have strong management, interpersonal and communication skills. Responsible for management of all phases of accounting, general ledger, A/R, budgets, program amortization, financial reports, contract negotiations and equipment/vehicle maintenance. Provide financial support to departmental managers. Salary commensurate with experience. Qualified applicants should fax a resume and salary history/requirements to Human Resources 602-304-3020.

Controller. Responsible for financial reporting, budgeting, forecasting, corporate reporting, Human Resources and FCC reporting. Must be highly motivated, with strong oral and written communication skills. Must have degree in Accounting and broadcast financial experience. CPA preferred. Mail or fax resume to: Controller, KRXI TV/KAME TV, 4920 Brookside Court, Reno, Nevada 89502. Fax: 702-856-2116. EOE.

HELP WANTED MARKETING

DIGITAL SOUND BROADCASTING

FOR THE 21ST CENTURY

Founded in 1990, WorldSpace, a Washington, DC based, international digital sound broadcasting company, has opportunities in its Marketing organization! WorldSpace will deliver crystal clear audio reception, unprecedented programming (100 + program stations) and personal mobility (new, portable receivers) to the emerging markets of the world (the Middle East, Africa, the Mediterranean Basin, Asia, Caribbean and Latin America).

Brand Development Director

Responsibilities include supporting the international sales and marketing efforts by managing brand development strategy, business to business trade marketing and relationship marketing; designing the worldwide marketing plan and execution matrix for effective and measurable delivery in each of the WorldSpace territories; developing long term marketing strategy for each WorldSpace partnership to aggressively promote their involvement to compliment WorldSpace's global effort; organizing and overseeing the "in-country" subsidiary marketing teams, and managing all marketing expenditures. Requirements include 5+ years international brand management; experience with a media company; successful track record of crafting effective brand development plans through full execution; comprehensive knowledge of international marketing and delivery systems. Willingness to travel internationally a must.

We offer competitive compensation and comprehensive benefits. For consideration please forward your resume, cover letter, and salary history to:



WORLDSPACE

Human Resources • Job Code 0298DBD
2400 N Street, NW • Washington, DC 20037
Fax: (202) 969-6980
E-mail: jobsinfo@worldspace.com

EOE

For more information on WorldSpace, visit us at, www.worldspace.com

Your classified ad can be in **COLOR** just call:
Antoinette Pellegrino (212) 337-7073
or Francesca Mazzucca (212) 337-6962

HELP WANTED CREATIVE SERVICES

Graphic Artist

KCBS-TV is looking for a **CREATIVE and VERSATILE broadcast designer**. Responsibilities include the production of high-end news support graphics as well as concepting and producing sophisticated animation and design elements for station image and promotion. The ideal candidate is experienced on Quantel PaintBox and HAL. If you are career-minded and interested, send (non-returnable) tape/resume to: **Steve King, Art Director, KCBS-TV, 6121 Sunset Blvd. Los Angeles, CA 90028.**



CBS is an Equal Opportunity Employer

ASSISTANT CREATIVE SERVICES DIRECTOR

OK, so you have a stack of awards, **killer spots** on your reel but you want to advance... toward management.

Here's your opportunity

to be a force within a dynamic station that is owned by one of the best broadcast groups in the country. WPBF, the Hearst owned, ABC affiliate in West Palm Beach, Florida is seeking a highly motivated individual who knows that in order to win,

you never miss an angle!

Successful candidate must have strong writing, organizational and leadership skills. College degree preferred.

Send resume and tape to:

Linda LaManna
Creative Services Director
3970 RCA Blvd., Suite 7007
Palm Beach Gardens, FL 33410

Hearst-Argyle
TELEVISION, INC.
200017



A Hearst-Argyle Managed Television Station

Television/Graphic Artist. WPHL-TV Philadelphia seeks a designer to produce graphics and animation for on-air, news and print. Candidate should be experienced in Photoshop, Illustrator, After Effects, Strata Studio Pro, Media 10C and Paintbox. Send resume and tape to: Art Director, WPHL-TV, 5001 Wynnefield Avenue, Philadelphia, PA 19131. No phone calls please.

CREATIVE SERVICES POST EDITOR

You love to edit. You watch the Super Bowl just for the commercials. You make your stuff look like it came from ILM, but you do it with smoke and mirrors.

You're creative

and hate producers that won't listen.

You're ready for freedom.

You're ready for adventure.

You're ready to bask in the sunshine.

If you can say "yes" to all of the above...

Then you're the person we want!

WPBF, the ABC affiliate in West Palm Beach, Florida seeks a production editor.

Send resume, your 10 best spots and salary history to:

Linda LaManna
Creative Services Director
3970 RCA Blvd., Suite 7007
Palm Beach Gardens, FL 33410
-A Heart-Argyle Managed Television Station-

Heart-Argyle
TELEVISION, INC.
MEMBER
PBF25

Graphic Design Manager: WFMJ-TV, NBC affiliate in Youngstown, Ohio is seeking a highly motivated, creative individual who can confidently manage intense deadlines and possesses the ability to cooperate and communicate with news, programming, promotion and station management. The successful candidate will design, execute graphics and animation for news, programming, promotion and sales. Oversee station Chyron and font requirements, and must be able to run, SGI Alais Animation, Adobe Photoshop II, Illustrator and iFINIT. The qualified candidate must have a Bachelor's degree in graphic design or equivalent experience. Please send resume and 3 non-returnable tapes to: General Manager, WFMJ Television, Inc., 101 West Boardman Street, Youngstown, Ohio 44503. No phone calls please. EOE.

SITUATIONS WANTED MANAGEMENT

General Manager/TV. Looking for situation in which to reinvest my skills and expertise. Excellent documentable record and strong references. I loved going to work every day at 4 consecutive turn around situations. Revenue driven, direct sales involvement, sales and inventory control, people skills, marketing station and news, computer skills, team building. Bring skills learned from 5 major groups. My search is a result of my previous station's sale. Will consider significant GSM or field related opportunity where I can contribute. My experience is in SE. Mark Keown, 1719 Park Avenue, Richmond, VA 23220. 804-355-6899. E-mail at MKeown5611@aol.com

SITUATIONS WANTED NEWS

Enthusiastic, energetic Sports Reporter in Northeast looking for Sports Reporter/Anchor position. I have 3 1/2 years experience sports reporter/anchor in live settings. Will re-locate. Reply to Box 01326.



SITUATIONS WANTED MARKETING

Senior TV/Radio Marketing Executive confidentially seeks corporate opportunity with broadcast group interested in capturing major non-traditional revenue. High-profile projects have generated 7-figure returns. Multi-market/multi-disciplines. Reply to Box 01332.

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CABLE

HELP WANTED TECHNICAL

FOX NET

DIRECTOR OF TECHNICAL OPERATIONS

Fox Net, a Los Angeles-based subsidiary of Fox Broadcasting, distributes network programs to homes unable to receive an over-the-air broadcast. We are currently seeking an individual with 5 years of broadcast operations and engineering experience and/or cable operations experience.

The successful candidate must have an understanding of satellite uplink, computer network and system maintenance, as well as traffic, production and master control procedures; ability to install and maintain broadcast/cable equipment; and proficiency in PC and Apple platforms. Management experience and the ability to write programs in established computer software desirable.

We offer competitive salaries and benefits. Please send resume with current work experience, references and salary history to: Fox Broadcasting Company, Personnel Dept., DTO-BC, P.O. Box 900, Beverly Hills, CA 90213. Equal Opportunity Employer.



AccuStaff Incorporated, the fourth largest staffing agency in the nation is partnering with Discovery Channel Latin America to hire contract positions for Discovery's Latin American Television Center in Miami, Florida. Contracted through Accustaff, employees selected for the listed position will be working on-site at the Television Center.



MAINTENANCE ENGINEER: Successful candidates will have a knowledge in the area of systems and video/audio. Minimum of 5 years maintenance experience including significant experience in a ITU-R 601 digital environment. Ability to diagnose to component level, familiarity with test signals and equipment. AA degree in electronics or computer systems required. Military or other significant experience/training can be substituted for degree requirements. SBE certification and FCC general class license a +. Spanish and/or Portuguese a +.

HELP WANTED SALES

Technical Director wanted for 24-hour cable news channel. Experience punching news casts required. Salary \$20,000 plus excellent benefits. EOE. Send resume and cover letter to NCB, 7600 D Boston Blvd., Springfield, VA 22153 or fax to 703-912-5436.

FOX Sports Net/ FX Cable Sales seeking experienced inventory administrators, assistants, assistant traffic managers and traffic managers for N.Y. and L.A. positions. Must have cable TV Ad Sales experience. Fax resume and salary requirements to 212-802-0095.

To place your classified ad
in Broadcasting & Cable,
call
Antoinette Pellegrino (212) 337-7073
or
Francesca Mazzucca (212) 337-6962

DIRECTOR OF SALES & MARKETING

KING 5 TV, the NBC affiliate and number one station in the Pacific Northwest, is seeking a Director of Sales & Marketing whose responsibilities will include budgeting, forecasting, inventory control, market research, and new business and staff development.

Successful candidate will have a proven track record in sales management with minimum 3 years' successful General Sales Manager experience or equivalent in a medium to large market, excellent leadership and motivational skills, and demonstrated ability to produce revenue goals. KING 5 is a subsidiary of the A.H. Belo Corporation.

If qualified, send 2 copies of your resume and cover letter to:

KING 5 TV
Attn: HR Dept., #K98R14
333 Dexter Ave. N.
Seattle, WA 98109



EOE-M/F/D/V

HELP WANTED ANALYST

RESEARCH ANALYST

Viewer's Choice, the leader in pay-per-view, seeks a Research Analyst to join its Research Dept. reporting to the Associate Director. Candidate must have research experience with degree in communication, business or related area. Minimum 3-4 years of research analysis and/or planning experience preferably in broadcast, cable or satellite industries. Responsibilities include analysis and coordination of various materials and resources needed to support marketing, programming and video promotion areas within the company. Proficiency with Microsoft Suite and database manipulation essential. Experience with FoxPro, Simmons, Scarborough and/or Nielsen data a plus. Send resume, with salary requirements to: Viewer's Choice, 909 Third Ave. NY, NY 10022 or fax to (212) 688-9497. Attn: Human Resources. No phone calls please.



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

ALLIED FIELDS

HELP WANTED NEWS

Internships: Spend six months interning with crack professional journalists in Illinois Statehouse pressroom in University of Illinois/Springfield's one-year MA Public Affairs Reporting program. Tuition waivers, \$3,000 stipends during internship. Applications due April 1. Contact Charles Wheeler, PAC 418, UIS, PO Box 19243. Springfield IL 62794-9243. (217)786-7494. E-mail:wheeler.charles@uis.edu. PAR Home Page:http://www.uis.edu/~wheeler/EOE.

HELP WANTED TECHNICAL

Chief Engineers and Maintenance Technicians- Major broadcast group looking for talented individuals in several southeast markets. All network affiliates. Available for interviews at NAB. An equal opportunity employer. Please forward in confidence resume and salary requirements to Box 01330.

HELP WANTED PRODUCTION

Producer/Director: Plan, shoot, write, direct and produce diverse video projects, including VNRS. Successful applicant must possess excellent communication skills and a thorough knowledge of all aspects of video production. Bachelor's degree in TV/film, Communications or related field and one year experience in video production required. Salary 22-24K. Excellent benefits. Position open March 1. Send cover letter, resume and three references by March 5, 1998 to: Purdue University, Personnel Services Team 6, 1126 FREH, West Lafayette, IN 47907-1126. Affirmative Action/Equal Opportunity Employer.

Film/Video/Multimedia Account Executive for Museums & Exhibit. Nationally recognized East Coast production company is seeking an experienced pro to help with new business development in the museum and exhibit marketplace. Work in Boston, or develop a regional or national market from your location as our rep. You must know the players in the museum and exhibit fields and be fully acquainted with the multimedia, film and special effects requirements of these specialized markets. You must also be comfortable with the creative development process and be very familiar with the production process through sophisticated exhibit installations. Your proposal writing and presentation skills must be excellent. If you're at the top of your form and ready to represent one of the fastest growing companies in the business, please send a resume and cover letter to: John J. Belli, Director of Marketing, Boston Productions, Inc., 648 Beacon Street, Boston, MA 02215.

HELP WANTED FACULTY

Faculty Opening: Television/Radio Management: Syracuse University's Newhouse School announces a tenure track faculty opening in Electronic Media Management. The ideal candidate has professional experience in television, radio or cable network management. The person hired will teach courses in television/radio management, programming, production, and related subjects that reflect the individual's expertise. MBA or Master's in related communications field. Apply to: W. John Hottenstein, Television Radio Film Department, Newhouse School, Syracuse University, Syracuse, NY 13244-2100. Deadline: 3/15/98. AA/EOE.

Broadcasting Faculty: Assistant Professor tenure-track position to begin August 1, 1998 or thereafter. Person needed to teach courses in one or more of the following areas: (1) video production including electronic field production, studio production, corporate video; (2) multimedia; (3) broadcast advertising, sales, copywriting, and promotion. Also expected to publish research, perform service assignments, and advise on the undergraduate and graduate level. Ph.D. in Communications or Masters with significant professional experience required. University teaching experience and some professional experience desirable. Send letter of application, names of three references, and vita to: Dr. Sam Swan, Search Committee Chair, Department of Broadcasting, 333 Communications Building, University of Tennessee, Knoxville, TN 37996-0333. Review of applications will begin March 16 and will continue until the position is filled. UTK is an EEO/AA/Title IX/Section 504/ADA/ADEA Employer.

The Department of Radio, Television and Film at the University of North Texas is seeking candidates for two positions as tenure track Assistant Professor to begin September 1, 1998, pending final administrative approval. Responsibilities include: Teaching, research or creative activities, and services as well as contribution to the graduate program in area of specialty. Position 1- Television Production: An MFA, PhD, or ABD in an appropriate field is required. Candidates should be qualified to teach single and multi-camera video production. An additional ability to teach audio, film production or media writing is highly desirable. Professional experience and a familiarity with new technologies is also desirable. Send letter of application, vita, and contact information for three references, to Melinda Levin, Chair, Television Production Search Committee, at the address below. Position 2- Media Industry Studies: PhD in hand required at time of appointment. Candidates should have expertise and teaching interests in some combination of the following areas: economics of the film and telecommunications industries (including the internet), media law and regulation, programming, advertising, sales and management. Research and teaching should incorporate quantitative/qualitative research methods. Send letter of application, vita, contact information for three references and a writing sample to Steve Fore, Chair, Media Industry Studies Search Committee, at the address below. Applications should be sent to the Department of Radio, Television and Film, University of North Texas, P.O. Box 310589, Denton, Texas, 76203. Screening of applications will begin March 12, 1998 but will continue until the position is filled. UNT is an Affirmative Action, Equal Opportunity Employer. Minorities, women and persons with disabilities are encouraged to apply. More information about the department and university is available at www.rtvf.unt.edu.

HELP WANTED SALES

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EOE



Inside Salesperson wanted for Premiere Video Rental Company. 3-5 years experience in broadcast television desired. Fax resume to 212-319-4838 attn: Kieran.

The FLIGHTALK Network is seeking commission sales reps for inflight audio and video programming for major airlines. Work at home with reasonable advance and high commission. If you don't plan to make \$75,000 or more, don't respond. Reps needed in New England, Midwest and Southeast. Please don't call. Fax resume to (310)579-3306.

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or Francesca Mazzucca (212) 337-6962

Datebook

THIS WEEK

Feb. 24-25—Great Lakes Broadcasting Conference and Expo, presented by the *Michigan Association of Broadcasters*. Lansing Center, Lansing, Mich. Contact: (800) 968-7622.

Feb. 25-27—Texas Show '98, conference and exhibition presented by the *Texas Cable & Telecommunications Association*. San Antonio Convention Center, San Antonio. Contact: (512) 474-2082.

Feb. 25-28—29th Country Radio Seminar, presented by the *Country Radio Broadcasters*. Nashville Convention Center, Nashville. Contact: (615) 327-4487.

Feb. 26—*Federal Communications Bar Association* luncheon featuring Bell Atlantic Chairman Raymond Smith. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

Feb. 26—"Anatomy of a Hit," *Hollywood Radio and TV Society* newsmaker luncheon. Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

Feb. 26—2nd Annual Cable Guest Broadcasting & Networking Event, sponsored by the Washington/Baltimore chapter of *Women in Cable & Telecommunications*. Capital City Brewing Club, Bethesda, Md. Contact: (301) 718-3281.

Feb. 27—Deadline for entries for the *1998 Radio-Mercury Awards*. Contact: (212) 681-7207.

Feb. 28-March 3—*Small Cable Business Association* annual National Cable Conference. Washington Court Hotel, Washington. Contact: (510) 462-2473.

MARCH

March 4—Deadline for entries for the *Unda-USA (National Catholic Association for Communicators and Broadcasters)* Gabriel Awards. Contact: (937) 229-2303.

March 4—Second annual *Cable Positive* Benefit Dinner; honoree: Leo Hindery. New York Marriott Marquis, New York City. Contact: Melissa Lloyd, (212) 713-7110.

March 5—*Cabletelevision Advertising Bureau*. Cable Advertising Conference. Marriott Marquis Hotel, New York. Contact: Nancy Lagos, (212) 508-1229.

March 5—"The Year of Digital Television," *International Radio & Television Society Foundation* newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

March 5—*Federal Communications Bar Association* reception in honor of the FCC Commissioners. Grand Hyatt Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

March 6-8—57th annual *Intercollegiate Broadcasting System* conference. Hotel Pennsylvania, New York City. Contact: Fritz Kass, (914) 565-0003.

March 9-13—Second *World Summit on Television for Children*. Queen Elizabeth II Centre, London. Contact: +44 (0)181 576 4444.

March 10—*Cable Television Association of Georgia* 30th annual convention. Peachtree Plaza Hotel, Atlanta. Contact: Patti Hall, (404) 252-4371.

March 10-12—*NIMA International* spring conference. Hyatt Regency Capitol Hill, Washington. Contact: (202) 289-6462.

March 11—*Radio Television News Directors Foundation* Annual Banquet & Celebration of the First Amendment, featuring presentation of the Len Zeidenberg Award to Mike Wallace. Renaissance Mayflower Hotel, Washington. Contact: Eric Swanson, (202) 467-5211.

March 11-12—*North Carolina Cable Telecommunication Association* winter meeting. Washington Duke Inn, Durham, N.C. Contact: (919) 834-7113.

March 12—14th annual *National Association of Black Owned Broadcasters* Communications Awards Dinner. Sheraton Washington Hotel, Washington. Contact: (212) 897-3501.

March 16-17—*PROMAX Europe*, conference on building European television audiences pre-

sented by *PROMAX International*. Cavalieri Hotel, Vatican City. Contact: Debbie Lawrence, +44 171 470 8771.

March 17-18—"Cable TV Values and Finance: The Broadband Platform Comes of Age," conference presented by *Kagan Seminars Inc.* Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

March 17-18—"The Future of Cable and DTH in Spain: The Digital Era," conference presented by *Kagan Seminars Inc.* Palace Hotel, Madrid. Contact: Deborah Kramer, (408) 624-1536.

March 17-21—*National Broadcasting Society-Alpha Epsilon Rho* annual convention. Sheraton Music City, Nashville, Tenn. Contact: Richard Gaaney, (419) 772-2469.

March 18-20—*CTAM Digital & Pay Per View* Conference. Century Plaza, Los Angeles. Contact: (703) 549-4200.

March 19—"Television/Motion Picture Cross-overs," *Hollywood Radio and TV Society* newsmaker luncheon. Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

March 20-22—*Associated Press Television-Radio Association of California-Nevada* 51st annual convention. Disneyland Hotel, Anaheim, Calif. Contact: Rachel Ambrose, (213) 626-1200.

March 24—"TV Acquisitions and Finance," conference presented by *Kagan Seminars Inc.* Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

March 25-26—"Radio Acquisitions and Finance," conference presented by *Kagan Seminars Inc.* Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

March 26—*Federal Communications Bar Association* luncheon featuring Tribune Broadcasting President Dennis FitzSimons. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

March 26-27—Wireless Cable 98, conference and exhibition presented by the *Wireless Cable Association*. Marina Mandarin Hotel, Singapore. Contact: Susan Bishop, (202) 452-7823.

March 31—"The Business of Entertainment: The Big Picture," eighth annual *Variety/Schroeders* media conference. Pierre Hotel, New York City. Contact: Margaret Finnegan, (212) 492-6082.

APRIL

April 1—*Association of National Advertisers* Television Advertising Forum. The Plaza Hotel, New York City. Contact: (212) 697-5950.

April 3-6—*Broadcast Education Association* 43rd annual convention and exhibition. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5354.

April 4—*Broadcasters Foundation* charity golf tournament. Las Vegas National Country Club, Las Vegas. Contact: G. Hastings, (203) 862-8577.

April 6-7—*Television Bureau of Advertising* annual marketing conference. Las Vegas Hilton, Las Vegas. Contact: (212) 486-1111.

April 6-9—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

April 8—*Broadcasters Foundation* American Broadcast Pioneers Breakfast. Las Vegas Hilton, Las Vegas. Contact: G. Hastings, (203) 862-8577.

April 8-9—"High-speed Data to the TV and PC: Beyond Convergence," conference presented by *Kagan Seminars Inc.* Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

April 10-11—20th annual *Black College Radio* convention. Renaissance Hotel, Atlanta. Contact: Lo Jelks, (404) 523-6136.

April 13-15—Pennsylvania Cable Academy, presented by the *Pennsylvania Cable & Telecommunications Association*. Penn State Conference Center, State College, Pa. Contact: (717) 214-2000.

April 14—5th annual T. Howard Foundation fundraising dinner, presented by the *Satellite Broadcasting and Communications Association*. Tavern on the Green, New York City. Contact:

Jennifer Snyder, (703) 549-6990.

April 15—*SkyFORUM IX*, direct-to-home satellite TV business symposium presented by the *Satellite Broadcasting and Communications Association*. Marriott Marquis Hotel, New York City. Contact: Jennifer Snyder, (703) 549-6990.

April 16-19—*New Mexico Broadcasters Association* 52nd annual convention. Sheraton Uptown, Albuquerque. Contact: Paula Maes, (505) 881-4444.

April 16-19—*SkiTAM '98*, program of events to benefit the U.S. Disabled Ski Team, presented by *CTAM of the Rocky Mountains*. Vail, Colo. Contact: Deborah Kenly, (303) 267-5821.

April 17-18—*Texas Associated Press Broadcasters* annual convention and awards banquet. Marriott Quorum, Dallas. Contact: Diana Heidgerd, (972) 991-2100.

April 21—*Broadcasters Foundation* Golden Mike Award. Plaza Hotel, New York City. Contact: G. Hastings, (203) 862-8577.

April 25—*Radio-Television News Directors Association* spring training conference. Doubletree Hotel Pentagon City/National Airport, Washington. Contact: Rick Osmani, (202) 659-6510.

April 28—*International Radio & Television Society Foundation* newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

April 28-29—"The Future of Television and New Media in Germany," conference presented by *Kagan Seminars Inc.* Kempinski Hotel Vier Jahreszeiten, Munich. Contact: Deborah Kramer, (408) 624-1536.

April 29—*Federal Communications Bar Association* luncheon featuring AT&T President John Ziegler. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

April 29-30—"Wireless Telecom Values: The Digital Divide," conference presented by *Kagan Seminars Inc.* Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

MAY

May 3-6—Cable '98, 47th annual *National Cable Television Association* convention and exposition. Georgia World Congress Center, Atlanta. Contact: Bobbie Boyd, (202) 775-3669.

May 17-20—38th annual *Broadcast Cable Financial Management Association* conference. Hyatt Regency Hotel, New Orleans. Contact: Mary Teister, (847) 296-0200.

SEPTEMBER

Sept. 17—*BROADCASTING & CABLE* Interface XII conference. New York Grand Hyatt, New York City. Contact: Circles Special Events, (212) 213-5266.

Sept. 23-26—*Radio Television News Directors Association* international conference and exhibition. San Antonio Convention Center, San Antonio, Tex. Contact: Rick Osmani, (202) 467-5200.

OCTOBER

Oct. 26-28—*Southern Cable Telecommunications Association* Eastern Show. Orange County Convention Center, Orlando, Fla. Contact: Patti Hall, (404) 255-1608.

Oct. 28-31—*Society of Motion Picture and Television Engineers* 140th technical conference and exhibition. Pasadena Convention Center, Pasadena, Calif. Contact: (914) 761-1100.

NOVEMBER

Nov. 9—*BROADCASTING & CABLE* 1998 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Circle Special Events, (212) 213-5266.

DECEMBER

Dec. 1-4—The Western Show, conference and exhibition presented by the *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 429-5300.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@cahners.com)

For the Record

<http://www.broadcastingcable.com>

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

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.I.P.—debtor in possession; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m—meters; mhz—megahertz; mi—miles; TL—transmitter location; TOC—transfer of control; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Granted

Newport News, Va. (BAL-980126GF)—Broadcasting Corp. of Virginia for WTJZ(AM): involuntary AOL from Broadcasting Corp. of Virginia for Broadcasting Corp. of Virginia, debtor in possession. *Feb. 9*

Weston, W.Va. (BAL-980123GR)—Stonewall Broadcasting Corp. for WHAW(AM): involuntary AOL from Stonewall Broadcasting Corp. to Martin P. Sheehan, trustee. *Feb. 5*

Filed

South Lake Tahoe, Calif. (BAPLH-980129EA)—Tri-Valley Broadcasting Corp. for KZZF(FM): involuntary AOL, CP from Tri-Valley Broadcasting Corp. to Tri-Valley Broadcasting Corp. *Feb. 11*

Jackson, Minn. (BTCH-980204GI)—Kleven Broadcasting Co. of Minnesota for KRAQ(FM): involuntary TOC from Estate of Leslie J. Kleven to Marguerite Kleven, executor. *Feb. 17*

NEW STATIONS

Returned

Hartselle, Ala. (BP-960429AA)—Dorsey E. Newman for AM at 830 khz. *Feb. 5*

Filed

Kasilof, Alaska (BPH-980127MA)—Kasilof Public Broadcasting (William J. Glynn Jr.,

president/33.3% owner, P.O. Box 1121, Kasilof, Alaska 99610) for FM at 105.7 mhz, .045 kw, ant. 80 m., 250 ft. W of road at mile 104.2 on Sterling Hwy., Kasilof. *Feb. 13*

Texarkana, Ark. (9880204MD)—Paulino Bernal Evangelism for noncommercial FM at 89.3 mhz. *Feb. 12*

Arvin, Calif. (BPED-980109MK)—Broadcasting for the Challenged Inc. (George S. Flinn Jr., president, 188 South Bellevue, Suite 222, Memphis, Tenn. 38104) for noncommercial FM at 91.7 mhz, 6 kw, ant. 100 m., Edison Drive N of David Road, Kern County, Calif. Flinn owns two AMs, four TVs and five FMs; is building three FMs and has applied to build 40 new FMs. *Jan. 9*

Baker, Calif. (BPH-971107MX)—Tortoise Broadcasting Co. (Steve R. Hess, 33.3% owner, 2635 White Pine Circle, Henderson, Nev. 89014) for FM at 94.9 mhz, 25 kw, ant. 10 m., .85 km N of I-15 in Baker. *Nov. 7, 1997*

Wasco, Calif. (BPED-980109MN)—Mary V. Harris Foundation (Linda de Romanett, president, P.O. Box 7346, Las Vegas, Nev. 89125) for noncommercial FM at 91.7 mhz, 6 kw, ant. 88 m., 6101 Superior Road, Bakersfield, Calif. *Jan. 9*

Vail, Colo. (980123MO)—Denver Educational Broadcasting Inc. for noncommercial FM at 88.5 mhz. *Feb. 12*

Gridley, Ill. (BPED-980109ML)—Pinebrook Foundation Inc. (Richard T. Crawford, president, Box 1, Peoria, Ill. 61650) for noncommercial FM at 90.3 mhz, 5.5 kw, ant. 100 m., 6.7 km from Gridley at the intersection of SRs 2250 and 2750; owns WPEO(AM) Peoria, Ill.; Crawford owns WDAC(FM) Lancaster and WBYN(FM) Boyertown, both Pa. *Jan. 9*

Lynwood, Ill. (980127MB)—Christian Educational Association for noncommercial FM at 89.1 mhz. *Feb. 12*

Norco, La. (BPED-980109MG)—Broadcasting for the Challenged Inc. (George S. Flinn Jr., president, 188 South Bellevue,

Suite 222, Memphis, Tenn. 38104) for noncommercial FM at 91.1 mhz, 1 kw, ant. 17 m., River Road E of Marino Drive, Norco. Flinn owns two AMs, four TVs and five FMs; is building three FMs and has applied to build 40 new FMs. *Jan. 9*

Poplar Bluff, Mo. (980204ME)—Board of Regents, South East Missouri State University for noncommercial FM at 88.7 mhz. *Feb. 12*

Troy, Mo. (980126MC)—Missouri River Christian Broadcasting for noncommercial FM at 89.7 mhz. *Feb. 12*

Billings, Mont. (980126MD)—Western Inspirational Broadcasters Inc. for noncommercial FM at 89.9 mhz. *Feb. 12*

Butte, Mont. (BPED-980109MQ)—Family Stations Inc. (Harold Camping, president, 4135 Northgate Blvd., Suite One, Sacramento, Calif. 95834) for noncommercial FM at 88.3 mhz, 1 kw, ant. 527 m., East Ridge, 4 mi NE of Mooney Airport, 8 km E of center of Butte; owns one TV, 32 FMs and seven AMs. *Jan. 9*

Malone, N.Y. (980202MA)—Mars Hill Broadcasting Co. Inc. for noncommercial FM at 90.1 mhz. *Feb. 12*

Delphos, Ohio (BPED-980122ME)—American Family Association (Donald E. Wildmon, president, P.O. Drawer 2440, Tupelo, Miss. 38801) for noncommercial FM at 91.5 mhz, 5.3 kw, ant. 100 m., Rd 22k, Jackson Township, Ohio. *Jan. 22*

Mansfield, Ohio (BPCDT-980126KE)—Mid-State Television Inc. for WMFD-TV: new digital television station on ch. 12, .61 kw, ant. 180 m., .4 km N of US Route 30S and .5 KM E of Lewis Road in Richland County, Ohio. *Feb. 12*

Bend, Ore. (980126MB)—Lane Community College for noncommercial FM at 88.1 mhz. *Feb. 12*

Cave Junction, Ore. (980204MC)—The State Board of Higher Education/Southern Oregon University for noncommercial FM at 88.7 mhz. *Feb. 12*

Roseburg, Ore. (980205MA)—Lane Community College for noncommercial FM at 88.3 mhz. *Feb. 12*

Selma, Ore. (980123MM)—Educational Media Foundation for noncommercial FM at 88.7 mhz. *Feb. 12*

Coatsville, Pa. (980204MA)—American Family Association for noncommercial FM at 89.3 mhz. *Feb. 12*

Philadelphia (980127IB)—Greater Philadelphia Radio, nominee, for wxxm(FM): new auxiliary station. *Feb. 13*

York, Pa. (BPED-980109MH)—Broadcasting for the Challenged Inc. (George S. Flinn Jr., president, 188 South Bellevue, Suite 222, Memphis Tenn. 38104) for noncommercial FM at 88.7 mhz, 2.2 kw, ant. 23 m., Hwy. 83 at Leader's Heights, Springfield, Pa. Flinn owns two AMs, four TVs and five FMs; is building three FMs and has applied to build 40 new FMs. *Jan. 9*

—Compiled by Sara Brown

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,762
Commercial FM	5,542
Educational FM	1,923
Total Radio	12,227
VHF LPTV	557
UHF LPTV	1,480
Total LPTV	2,037
FM translators & boosters	2,881
VHF translators	2,252
UHF translators	2,732
Total Translators	7,865

Service	Total
Commercial VHF TV	558
Commercial UHF TV	640
Educational VHF TV	124
Educational UHF TV	242
Total TV	1,564

CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	66.1%

*Based on TV household universe of 98 million
Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

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Questioning public ownership

EDITOR: Mr. Robert L. Fox should be commended for his Feb. 2 letter. In particular, he stated what I have believed for many years, and what I don't ever recall advocated by your magazine, despite your strong support of First Amendment freedom for broadcasters. What profound statement did Mr. Fox make? That "public ownership" of the airwaves is false. Government did not create the airwaves. The airwaves were always there and were "discovered" by individuals who found a use for them. Government entered the scene to regulate technical aspects of frequencies to avoid interference and confusion. Of course government has found a way to go far beyond its original management agenda and now decrees what cannot be advertised, what can be shown on TV at what hours, which words are "dirty"—[and it] approves telephone tariffs, auctions spectrum, collects fees, etc.

Lobbyists should be calling for a massive scale-back of government's long, strong arm on the spectrum. The FCC should manage the spectrum and get out of content censorship and rate approvals. One of the most glaringly unnecessary dichotomies of the FCC rules concerns broadcast TV and cable. ABC cannot televise a program with nudity and/or use of certain dirty words; Showtime can; yet both programs are presented to the viewer through the same medium: the television set.

And now the politicians who anoint the regulators are calling for free airtime via "public airwaves"! What's next?

A few years ago there were congressional rumors about eliminating the FCC. Converting it to a technical management agency would suffice.—*Thomas L. Berry, Berry Best Services Ltd., Washington*

Clear complaint

EDITOR: A current issue being discussed in your publication is that of delivering local or network affiliates directly to homes via satellite, rather than terrestrial delivery.

The premise of the "local" affiliates is that if they claim coverage of a certain area, they, by reason of laws Congress passed, are the only entities entitled to deliver signals to households in

that area. Now, mind you, there is no requirement by Congress that the stations actually deliver clear, snow-free, ghost-free signals; the requirement is simply that the local TV station claim that they provide coverage for various areas.

I wish someone would sit some of these local TV station operators down in front of a TV and have them look at pictures delivered by their local stations vs. satellite-delivered signals. Congress and the TV broadcasters cannot repeal laws of physics that can interfere with TV reception, particularly obstacles between the viewer and the transmitter, ignition noise (major problems on channels 2 through 6) and, in some instances, cheap broadcasters who have not invested in proper transmitting equipment of reasonable quality.

Congress, in its finite stupidity, was bought off by the TV station groups, such that the latter are allowed to determine what areas they can claim coverage in. In a more ordered world, Congress would have required the TV stations to provide, at a reasonable cost of equipment or services, a clear, clean, snow- and ghost-free picture to those whom the TV stations claim to serve.

What Congress should do is simply allow the individual TV viewer to make the decision on what is or what is not an acceptable picture at a reasonable cost. That would, of course, scare the hell out of the so-called maximum-service broadcasters.—*Joseph B. Martin, Los Angeles*

Auctions vs. service

EDITOR: During the past holiday season, I noticed that much of the giving around the local Salvation Army kettle was from folks who didn't look wealthy. And their style of service wasn't in cold, large currency or check, but rather in a personal fashion that communicated a desire to meet a need they appeared to clearly understand.

It reminded me of the tradition in which many small broadcast stations get their start: by people who devote most of their money and time for the opportunity to be of service to their communities. It also made me wince at the impending broadcast spectrum auctions. I'm concerned these sales will extinguish that valuable tradition.

While most electronic communication opportunities (such as cellular

telephone, HDTV and satellite radio) are a rich man's province, small-market radio has long been a place where a couple could find a frequency, secure a CP, scrape together \$50,000 for some used equipment—and essentially "buy a seven-day-per-week job" striving to meet the needs and interests of their neighbors. In fact, dozens of innovative technical and programming ideas (from cart machines to public service announcements) originated in these modest facilities.

My anxiety over the broadcast spectrum auctions centers on the fact that they target applicants in the most modest markets. An individual with a channel allocation, a dream to become a hometown station operator, and just enough money to do so under the pre-auction rules, will easily be knocked out of the process by well-endowed group owners who perceive this last frontier as "easy pickings." Those reasoning that a sizable firm wouldn't be interested in little radio outlets are forgetting how attractive it has become for metropolitan station owners to snap up a Class A frequency 50 miles away, drop local programming and simulcast one of their metro properties.

Of course, there is no perfect way to decide who gets a construction permit. But I thought someone should raise the question before the issue of highest bidder overwhelms the true broadcast spirit that made America's radio landscape worth painting.—*Peter Hunn, former owner, WHRC-FM Port Henry, N.Y., and WZZZ(AM) Fulton, N.Y.*

Padden proved right

EDITOR: In the summer of 1997, Preston Padden, president of the ABC Television Network, created a furor when he merely hypothesized the use of the digital spectrum in the next millennium. Yet, at the ALTV/NATPE conference, members of Congress, their staffers, FCC commissioners and broadcast industry leaders consistently and emphatically predicted, or in some cases recommended, the very same utility of DTV as Mr. Padden. Obviously, Capitol Hill and the industry overreacted to his comments, and in light of these identical predictions made at the conference, it's a classic case of "shooting the messenger."—*Kevin O'Brien, VP/IGM, KTVU(TV), Oakland, Calif.*

Playing in Peoria, and in Washington

Chuck Sherman knows the broadcasting business from almost every angle.

He started in the Army as a radio and television announcer, became an all-night disk jockey in college, spent years in the field as an academic, managed two television stations and a radio station and ended up at the National Association of Broadcasters.

"I consider Dr. Sherman 'Mr. Television.' That's his primary focus and his greatest love," says Billy Pitts, ABC lobbyist and NAB board member.

"I probably have with him the most enjoyable working relationship I've had with anyone in 40 years in the business," says Jim Babb, vice president of LIN Television and chairman of the NAB television board. "He has a comprehensive understanding of the business. You don't have to explain things to him from the perspective of the station owner."

Sherman knew early on that he loved broadcasting. As an enlisted man, he was a radio and television announcer for 13 months in Fort Greeley, Alaska. He went on to major in radio and television at Philadelphia's Temple University and to get his master's degree in that subject at Temple in 1963.

His classes focused on the business of radio and television broadcasting. He also worked full-time in radio, broadcasting jazz from 1 a.m. to 6 a.m. on WHAT-FM in Philadelphia. The hours sound bad, but Sherman says that "since I was playing jazz ... and the cuts were long, I used to study while I was on the air."

After getting his master's degree, a professor urged him to continue with communications theory and research. Sherman went to Wayne State University in Detroit for a doctorate, then taught at the University of Wisconsin at Madison from 1967 to 1975, becoming chairman of the radio-television-film department. In 1975, he went to Indiana University to chair its department of telecommunications.

During Sherman's four years at IU he did some consulting for Forward Communications, a television group owner. His sideline consultancy soon became his full-time profession; Professor Sherman moved to Wheeling, W.Va., to run WTRF-TV and its companion FM station.

"As a GM, you are not only responsible for running a multimillion-dollar busi-



"I have never met a broadcaster who says he doesn't like his job."

Charles Edwin Sherman

Senior VP, television, National Association of Broadcasters, Washington; b. March 20, 1934, Philadelphia; U.S. Army, 1955-57; BA, radio-TV, Temple University, Philadelphia, 1960; MA, radio-TV, Temple, 1963; PhD, mass communications, Wayne State University, Detroit, 1967; chair, radio-TV-film department, University of Wisconsin-Madison, 1967-75; chair, telecommunications department, Indiana University, 1975-79; president/GM, WTRF-TV Wheeling, W.Va., 1979-84; president/GM, WHOI-TV Peoria, Ill., 1984-88; current position since 1988; m. Elaine Landsburg, 1960; children: Jean Chatzky, 33; Eric, 31; David, 27

ness—you also are responsible for the accurate reporting of news in your community. And for helping your community grow and evolve into a place that's beneficial to all its citizens," he says.

"There is no other position in television like it. Even many of the group executives that I talk with indicate that the best job they ever had is not running the group but running one of the stations."

The Shermans stayed in West Virginia until 1984, when they moved to Peoria, Ill.—the town that politicians often refer to as the heart of the American Midwest. There, Sherman ran WHOI-TV for Forward. WHOI's original call letters were WRAU, but Sherman changed them to represent the "Heart of Illinois."

After four years at the Peoria station, Sherman became senior vice president of television for the NAB in Washington. He had been involved with the NAB since his days as a university professor. Later, when he went to Forward Communications, his boss, Tom Bolger, was a joint board chairman. Sherman also was chairman of the NAB research committee in the mid-'80s.

"Having been involved with NAB for many years, I was always fascinated by its activities and its service to the industry. I was offered a great opportunity by Eddie Fritts and John Abel, [NAB's former boss of operations]," Sherman says. "They offered me an opportunity to reshape the television department and take it into new areas of development."

NAB's television department is the association's support system for its television members. Sherman spends a great deal of his time on the transition to digital television.

"We are working with the general managers and group executives to help them plan for the day when the system will be entirely digital. We do that through seminars and special satellite presentations," Sherman says.

In the next few years Sherman will leave his job as senior vice president of the NAB television department to become president of the NAB Foundation.

The foundation will do independent studies of the First Amendment and broadcasting. It also will study broadcasting's role in the American economy and "develop highly trained and skilled management, especially minorities, to face the challenges of the 21st century."
—Paige Albiniak

Fates & Fortunes

BROADCAST TV



Berlamino

Betty Ellen Berlamino, general sales manager, WPIX(TV) New York, named VP/station manager.

Vinnie Malcolm, local sales manager, KTLA(TV) Los Angeles, named general

sales manager.

Appointments at KSTW(TV) Seattle/Tacoma, Wash.: **Gerald Walsh**, marketing coordinator, WDCA(TV) Washington, joins as program director; **Dennis McCormick**, local and national sales manager, KCPQ(TV) Tacoma, joins as general sales manager; **Janis Pikal**, controller, Viacom Radio, joins as business manager; **Noreen King**, national sales manager, named Seattle local sales manager; **Mitch Boyle**, general sales manager, KNDD(FM) Seattle, joins as Tacoma local sales manager; **Colleen Morgan** named national sales manager.



Lanese

William Lanese, VP, sales, WCMH-TV Columbus, Ohio, joins KPLR-TV St. Louis as VP/GM.

Michael Davies, senior VP, development, Buena Vista Productions, joins ABC Entertainment,

Burbank, Calif., as executive VP, alternative series and specials.

Zvi Shoubin, program manager, Maryland Public Television, Baltimore, named VP, programming and broadcast services.

PROGRAMMING

Appointments at the Corporation for Public Broadcasting, Washington: **Cindy Browne**, VP/GM, Twin Cities Public Television, Minnesota, joins as executive VP; **Fred DeMarco**, senior VP, named executive VP; **Kathleen Cox**, acting general counsel, named general counsel and corporate secretary.



Danaher-Dorr

Karen Danaher-Dorr, senior VP, motion pictures and miniseries, Citadel Entertainment, LP, Los Angeles, joins PolyGram Television, Los Angeles, as senior VP, television, movies and miniseries.

Eva Kasten, former executive VP, Advertising Council, and **Shane DeRolf**, former president, Random House Entertainment, have launched a new company, Smart Programs, Washington.

Appointments at Univision Communications: **Dana Jenkins**, acting manager, national spot sales, San Francisco, and **Mike Reid**, account executive, Dallas, named national spot sales managers, San Francisco and Detroit, respectively.



Drachkovitch

Stephanie Drachkovitch, executive VP, programming and production, Pearson Television North America, joins Buena Vista Productions, Burbank, Calif., as senior VP, programming.

Jamie Euster and **Mary McIlrath**, senior analysts, media research, Warner Bros., Burbank, Calif., named supervisors.

JOURNALISM

Charlie Belcher, reporter, WATE-TV Knoxville, Tenn., joins WTVT(TV) Tampa, Fla., in same capacity.

Dick Madouse, engineer, WTMJ-TV Milwaukee, joins WHPN(TV) Madison, Wis., as chief engineer.

Martin Kay, head of resources, Associated Press Television, London, named director, special services, facilities and SNG division.

Joanne Popkin, account manager, Comsat, joins Wold International, Washington, as manager, North American business unit.

Brink Chipman, managing editor, KSL-TV Salt Lake City, named news director.

Appointments at KSTW(TV) Seattle/

Tacoma, Wash.: **Meg O'Connor**, reporter, named weekend co-anchor; **Arturo Santiago**, reporter, WEYI-TV Flint/Saginaw, Mich., joins in same capacity.



Foster

Jamie Foster, producer, *Channel 4 News* at 5 p.m., WNBC(TV) New York, named executive producer, 4, 5 and 6 p.m. newscasts.

Jane Skinner, freelance reporter, WNBC(TV) New York, and **Dana**

Kennedy, senior writer, *Entertainment Weekly*, join Fox News Channel, New York, as on-air correspondents.

RADIO

Jack Speer, anchor, *The Washington Business Journal's* broadcast reports for WUSA(TV) Washington, joins National Public Radio, Washington, as business correspondent/anchor of *Morning Edition's* business segment.

Gerry Sandusky, sportscaster, WBAL(AM) Baltimore, has won the National Sportscasters and Sportswriters Association's 1997 Sportscaster of the Year Award. Sandusky will be honored at the 39th Annual NSSA award ceremony in Salisbury, N.C., on April 27.

CABLE

Luiz Fernando Ferraz Morau, GM, Rio de Janeiro office, TVA Sistema de Televisao S.A., joins USA Brazil in same capacity.

Michelle Blondin, manager, local ad sales, E! Entertainment Television, Los Angeles, named director, Central region, affiliate relations.

Appointments at MuchMusic USA, Woodbury, N.Y.: **Suzanne Rudloff**, regional director, Mid-Atlantic region, named VP, Eastern region; **Elizabeth St. Paul**, regional director, Southeast, named VP, Central region; **Helen Perin**, regional director, Western region, named VP.

Steve Burns, director, production, Discovery Channel, Bethesda, Md., named VP.

Nicole Orgera, research/customer service director, Cox Radio Inc., joins Cable-

Rep Advertising, Atlanta, as national research manager, advertising sales.



Cascio

Michael Cascio, VP, programming, A&E Television Networks, New York, named senior VP.

Appointments at Recovery Network, Los Angeles: **Sandra Eddy**, director, affiliate marketing, the

International Channel, joins as VP, affiliate marketing; **Anita Taylor**, executive assistant, Powell Co., Culver City, Calif., joins as marketing and sales coordinator; **Benjamin Floor**, sales and marketing executive, Bravo and The Independent Film Channel, joins as regional director, affiliate sales; **Lyle Philip Robbins**, affiliate marketing coordinator, named affiliate marketing manager.

ALLIED FIELDS

Erin May, account executive, Encore Video, Santa Monica, Calif., joins Novocom, Los Angeles, as director, post-production business development.

SATELLITE/WIRELESS

Thomas Casey, chief financial officer, PrimeTime 24, New York, named COO, American Satellite Network Inc., and president/CEO, PrimeTime 24 (subsidiary).

Bill Brewster, regional VP, sales, Eastern U.S., SSE Telecom, joins CPI Satcom Division, Palo Alto, Calif., as director, RFT Products.

Janek Kaliczak, director, marketing, Futuretel Inc., joins InnovaCom Inc., Santa Clara, Calif., as director, broadcast marketing.

Robert Kerstein, founder/director, Angel Technologies Corp., St. Louis, named executive VP/CFO.

Appointments at Medialink, Chicago: **Craig Keller**, VP, Porter Novelli, joins as GM; **Joan Hero**, executive producer, Melbourne, Australia office, joins as senior producer, Midwest; **Brad Fox**, sales manager, named manager, special services.

Appointments at GlobeCast North America, Culver City, Calif.: **Cindy Maxwell**, South-Central regional sales executive, DigitalExpress LLC, Dallas, joins as Southeast regional sales manager, Atlanta; **Rich Rogers**, manager, news

Big league broadcaster signs off

Veteran sportscaster Harry Caray died Feb. 18 of complications from a heart attack he suffered on Valentine's Day. He was 78.

Born Harry Christopher Carabina March 1, 1919, in St. Louis, Caray's brassy play-by-play combined with his love of night life made him a Chicago legend during his 27 years in the city; 16 as WGN-AM-TV's Cubs announcer and the previous 11 across town as White Sox announcer on WGN-TV and WFLD-TV.

Caray began broadcasting Major League Baseball in 1945, announcing St. Louis Cardinals games on KMOX-TV.

During his sportscasting career, Caray was inducted into the National Association of Broadcasters Hall of Fame (in 1994 after 50 seasons), the Baseball Hall of Fame as winner of the Ford C. Frick Award (in 1989) and the American Sportscasters Association Hall of Fame (the same year).

"There's humor in the game of baseball," Caray said in a 1994 interview with BROADCASTING & CABLE. His enjoyment of the game was obvious in his famous "Holy Cow" and seventh inning-stretch renditions of "Take Me Out to the Ball Game."

"We will never again in our lifetime see a sportscaster bigger than the team he broadcast for and bigger than the stars of the team," says friend and WGN-TV producer Arnie Harris. "He just seemed to have that magical formula."

Caray is survived by his wife Dutchie, five children, five stepchildren, 14 grandchildren and one great grandchild. Son Skip and grandson Chip are both sportscasters. Chip Carey will succeed his grandfather as the voice of the Cubs this season.

—Sara Brown



traffic operations, ABC, joins as VP, client services; **Cathleen Togut**, director, human resources, GE Capital-ResCom, joins as VP, human resources; **Gabrielle Snyder**, VP, operations, East Coast, named executive VP.

DEATHS

Kenneth Cowan, 35, associate producer of PBS' *This Old House*, *The Victory Garden* and *The New Yankee Workshop*, WGBH-TV Boston, died Feb. 16. Cowan was aboard the China Airlines Airbus C1-676 when it crashed in Taiwan. He was returning from a location scouting trip in Bali, Indonesia, for the upcoming season of *The Victory Garden*. In 1994, Cowan joined WGBH as production secretary for *Frontline*. Two years later he became production assistant on the team that produces *This Old House*, *The Victory Garden* and *The New Yankee Workshop*, before being promoted to associate producer. Cowan is survived by his parents and a sister.

Zola Murdock, 60, director, public information, CNN, Atlanta, died Feb. 2. Murdock had been in the public information department since 1985.

—Compiled by Denise Smith
e-mail: d.smith@cahners.com

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FCC commissioners this week will be trying to prepare their planned review of the newspaper/TV crossownership review and a host of additional broadcast ownership restrictions.

The FCC had hoped to launch the ownership notice of inquiry at its meeting last week, but scratched the item from the agenda at the request of Commissioner Michael Powell. FCC sources said the commissioners had been unable to resolve differences over the planned inquiry in time for last week's meeting. They likely will launch the inquiry in a private "circulation" vote. Once they do, Tribune Broadcasting will ask the commission to extend the March 22 deadline the FCC has imposed on the company to sell WZL(TV) Miami. Tribune, which also owns the Fort Lauderdale *Sun-Sentinel*, will point to the pending inquiry in requesting a postponement of the deadline.

Hearst-Argyle Television

Inc. and Sunrise Television Corp. (owned by Hicks, Muse, Tate & Furst Inc.) have agreed to swap

Hearst-Argyle's WDTN(TV) Dayton, Ohio; WNAC-TV, and LMA with WPRI-TV (both Providence, R.I.), plus \$20 million cash, for Sunrise's WNE-TV Hartford, Vt.; WPTZ(TV) North Pole, N.Y., and KSBW(TV) Salinas/Monterey, Calif. The total value of the deal is \$90 million-\$100 million. Hearst-Argyle had to divest the Dayton station as a condition of the merger between Hearst Corp. and Argyle Television Inc. to comply with FCC duopoly rules. Sunrise is acquiring WNE-TV and WPTZ(TV) from Sinclair Broadcast Group Inc. for \$72 million in a deal that includes another LMA and was announced earlier this month.

FCC Chairman William Kennard got some congressional support for his plan to propose mandatory free or reduced-cost airtime for political candidates.

Forty-three lawmakers signed a letter to President Clinton applauding the move. "We are convinced that the FCC has the authority to propose regulations in this area," the lawmakers said.

Network news crews are gearing up for the potential ratings bonanza that a conflict in the Gulf could bring.

CNN was the first news organization that Baghdad allowed in. The cable news network has been stationed there since Halloween. It now has 23 people there—including Gulf War veteran correspondents Peter Arnett, Christiane Amanpour and Brent Sadler. Arnett and Amanpour arrived last week; Sadler has been in and out since November. With the presence now of two additional 24-hour news networks, any action now is not likely to give CNN the ratings it got during the 1991 war. NBC, which has correspondent Tom Aspell in Baghdad, plans to use cable network

MSNBC to offer 24-hour coverage of any conflict. Fox News Channel correspondent David Lee Miller and a standard crew have been in Baghdad for the past month. More crew members and another reporter will join them next week. CBS has been in Iraq since Dec. 10. London correspondent Vicki Mabrey was in place last week, and an unnamed correspondent was on his way. ABC arrived in mid-January and now has 15 people there. Its correspondents include Morton Dean, London-based Sheila McVicker and Washington-based David Marsh.

The Senate returns to campaign finance reform today (Feb. 23), but no free airtime proposals are in sight. The first vote will be a motion by Senate Majority Leader Trent Lott (R-Miss.) to table a bill introduced last year by senators John McCain (R-Ariz.) and Russell Feingold (D-Wis.). The motion is expected to fail, which will reintroduce the debate. Sen. Olympia Snowe (R-Me.) is working with a bipartisan coalition on an amendment to McCain-Feingold. The amendment would resolve issues of unregulated interest group spending and political contributions by labor unions but also is not expected to contain free airtime provisions.

Investment banker Daniels & Associates tallied another record year in 1997 with \$5.6 billion of transactions closed.

The Denver-based firm founded by cable pioneer Bill Daniels completed 103 transactions (encompassing cable, telecommunications, Internet, broadcast and outdoor advertising), including 70 mergers and acquisitions, nine cor-

Microsoft taps broadcasters, cablers for data tests

Microsoft Corp. has tied in with a dozen broadcasters and cable programmers to test its Windows 98 operating system as a data broadcast platform.

Microsoft has been demonstrating a system that integrates data with video content as part of Windows 98, its next-generation operating system expected to debut later this year. The video content displayed on high-end PC screens could also be transmitted to WebTV receivers. Microsoft purchased WebTV last year for \$425 million.

The list of programmers cooperating with Microsoft includes Capitol Broadcasting Co., Cox Broadcasting, E.W. Scripps, The Paramount Stations Group, Sinclair Broadcasting, Oregon Public Broadcasting, MuchMusic, New England Cable News and Citytv. Some of the trials have begun, according to Michael Conte, group director of Microsoft's digital TV unit, who says Microsoft sought a cross-section of partners, particularly those who already were active in digital media.

"To us, it's kind of the kick-off to people doing data broadcasting to PCs," says Conte, who sees the tests as "the dawn of data broadcasting using the airwaves." Data signals come through the vertical blanking interval—as they do in the NBC/Intel InterCast project. PCs equipped with tuner cards and running Win98 can receive the data signals.

Microsoft isn't looking to co-brand an enhanced broadcast service, Conte says, but the company has been touting the superiority of its data delivery system over that of InterCast, which it characterizes as "primitive."

InterCast has three active programming partners—NBC, MTV and The Weather Channel—producing content to accompany some of the programming ported to PCs.

—Richard Tedesco

porate financings and 24 financial advisories. That's down slightly from 108 transactions in 1996, but the overall dollar amount was higher.

Viewership for Turner Network Television's coverage of the winter Olympics has been dismal.

TNT managed only an average 1.2 rating in its first 10 days of Olympics telecasts—Feb. 6-15—according to Nielsen and Turner Sports officials. That's down 43% from the 2.1 TNT averaged for its daytime telecasts of the 1994 winter games, according to Turner officials. Turner Sports spokesman Greg Hughes attributed the downturn to a lack of compelling wins by U.S. athletes and complications compounded by the 14-hour time difference.

ABC News correspondent Bob Zelnick has resigned after ABC reversed its initial approval of his plans to write a biography of Vice President Al Gore.

Richard Wald, ABC News senior vice president, says he approved the project because he knew top brass were not planning to renew Zelnick's contract. By the time Zelnick's book was scheduled to be published, he no longer would have been working for the network. "I was trying to be nice to him," says Wald. "I was trying to see to it that he was not disadvantaged because we knew something he didn't." When ABC executives changed their mind and signed Zelnick to a new contract, Wald says the network forced Zelnick

AP Broadcast blasts White House

Brad Kalbfeld, managing director of Associated Press Broadcast Services, has written White House Press Secretary Mike McCurry to protest exclusive live TV coverage granted to CNN. The coverage was of the administration's presentation at a forum on Iraq at Ohio State University last week (see page 59). Secretary of State Madeline Albright, Secretary of Defense William Cohen and National Security Adviser Sandy Berger participated.

"We think this is unconstitutional," Kalbfeld said in an interview last week, "a dangerous precedent. This was a public event organized by the United States government, featuring the three top officials on national security. It somehow morphed into an exclusive coverage situation." AP could not broadcast from the site and was restricted in its use of audio. Although AP could have taken audio off the air, "we believe in protection of copyright and honored the CNN restrictions."

Kalbfeld did not criticize CNN for seeking exclusivity: "I am not in the business of criticizing AP members or members of the media," although, he said, "AP would not do something like this."
—Dan Trigoboff

to choose between the book or the job. ABC's rules prohibit reporters from publishing books about topics on their beats while they are employed by the network.

Cox Radio Inc.'s April 1997 acquisition of NewCity Communications Inc. resulted in a 50.2% increase in net revenue

last year, to \$199.6 million, Cox said last week. Operating income was up 64.8%, to \$45.5 million, while net income rose 233.6%, to \$49.7 million. However, for fourth quarter 1997, net income fell from \$7.4 million to \$5.6 million as NewCity station operating expenses came on the books. On a same-station basis for the year, net revenue was up 15%, to \$139.2 million, while same-station broadcast cash flow was more than \$51.8 million, a 33.7% increase.

Former Arkansas Governor Jim Guy Tucker last week pleaded guilty to not disclosing the sale of a Plantation, Fla., cable system in a bank-

ruptcy filing made during the 1980s. As part of an agreement to cooperate with Whitewater prosecutors, Tucker will be placed on probation.

Frustrated over the continuing rise in cable rates, a California legislator has introduced a bill seeking to toughen state regulation of the industry. Assemblyman Jack Scott says he wants to force greater competition, halt marketing practices he considers abusive and block excessive fees. If

enacted, the legislation would limit franchise agreements to no more than five years, aid cities in negotiating franchise agreements and prohibit any service from being provided without a consumer's written approval. Operators would be required to detail to subscribers their least expensive service and present it alongside more expensive packages. They also would have to allow the state Public Utilities Commission to regulate fees other than enhanced basic rates.



Drawn for BROADCASTING & CABLE by Jack Schmidt

Printed in the U.S.A. Founded in 1931 as *Broadcasting*, the News Magazine of the Fifth Estate. *Broadcasting-Teletesting* introduced in 1945. *Television* acquired in 1961. *Cablecasting* introduced in 1972. *Broadcasting & Cable* introduced in 1989. *Broadcasting & Cable* introduced in 1993. *Broadcasting & Cable* is a registered trademark of Reed Publishing (Nederland) B.V. used under license. *Telemedia Week* is a registered trademark of Reed Elsevier Inc. Reg. U.S. Patent Office.

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Now the challenge

The FCC released its revised list of digital TV channel assignments last week to the closest thing to rave reviews that government gets from industries these days. Some stations got more power, while others got new channels to head off potential interference. The agency also threw in an additional hunk of spectrum that will allow many stations to keep their low-channel assignments when it comes time for the stations to return their analog channels.

NAB's Eddie Fritts was pleased. ALTV's Jim Hedlund was "deliriously happy" and Tribune's Shaun Sheehan said his company was "good to go" (it plans to have a DTV signal in play in Los Angeles by Nov. 1). The FCC was flexible and responsive in revising its assignments.

Now that the table has been set, however, the several-billion-dollar question becomes what broadcasters will be serving up: HDTV, SDTV, multicasting, datacasting or some digital amalgam. Without waiting for that answer, many broadcasters must spend money for towers and antennas and transmitters and the other costly components that will propel them into the digital age.

Implementing digital TV is a daunting task filled with uncertainties and budget-busting pleas from company technocrats. But broadcasters shouldn't shrink from it. In our 67-year watch, we have seen few investments in any form of broadcasting go bad.

Buy him some peanuts

Like his glasses, Harry Caray was larger than life. With his gravelly voice and penchant for criticizing both sides rather than simply root, root, rooting for the home team, the long-time sportscaster and Chicago icon became larger than the game or the mike or even those glasses. Caray summed up

his approach to baseball commentary this way: "The picture of the old man with the can of beer, or the kid with the hot dog, mustard all over his face—that's a more telling picture than reliving the statistics of the way a guy has of going to his right rather than his left." The combination of Caray and a microphone produced some telling and original sports pictures that would be the envy of Norman Rockwell. Caray's death last week left an empty seat in the ballpark that will never be filled.

Listen up

CTAM has been squawking about the need for cable operators to get serious about marketing for so long that it's easy not to pay too much attention.

But to dismiss CTAM's current importunings as just so much white noise could be a costly mistake. The day when most cable systems will face real competition—a rival that can deliver the same package of broadcast and cable channels at a comparable or better price—is approaching. It will most likely come from the sky. With more help from a Washington bent on turning cable programming into a commodity, another generation of home equipment and a few more channels, satellite TV could go quickly from nuisance to nonstop siphon of subscribers and revenue.

CTAM's latest effort to prepare cable operators for competition is the CTAM Educational Foundation, a nonprofit organization intended to keep cable up to speed on marketing tactics. Central to its mission is "CTAM U"—sort of a one-week fantasy camp at Northwestern University for senior marketing executives.

CTAM is in the final weeks of raising money to endow the foundation. Our advice: send CTAM a check, apply to CTAM U (the first session starts this June), hit the books and chalk it up to an ounce of prevention.

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