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Fast Track

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'Seinfeld' takes a bite of the Apple *Seinfeld's* second syndication cycle is expected to go for a hefty \$250,000-\$350,000 per week in the Big Apple. / 4

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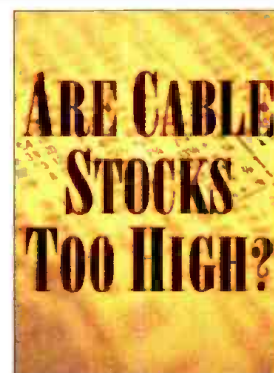


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Cover design by David R. Borucki



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Legions of the fall With soaring costs and competition from cable, the line between success and failure for the six broadcast networks has never been thinner. / 43

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CTAM to highlight digital-analog transition This week's CTAM Digital & Pay-Per-View Conference in Los Angeles will focus on the transition from analog to digital and its anticipated ripple effect. / 64



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Cablevision goes DVCPRO for local news Rainbow Media, the programming arm of MSO Cablevision Systems, is purchasing DVCPRO digital tape equipment for its four regional 24-hour news channels. / 68

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Sports sites look to score with World Cup The upcoming finals of the World Cup soccer tournament in France could stir up a frenzy of activity online. / 70

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Syndication is about to discover the power of forgiveness.



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Top of the Week

New York loves 'Seinfeld'

Sitcom's second cycle expected to go for a hefty \$250,000-\$350,000 per week in the Big Apple; strip beats local newscasts in February

By Joe Schlosser

Last week, Columbia TriStar Television took out full-page ads in the *New York Times* and the *Wall Street Journal* touting the syndication results of *Seinfeld* in the New York market.

Seinfeld's distributor congratulated WPIX(TV) for beating all the local 11 p.m. New York City newscasts with reruns of the sitcom during February.

The ads were timed with Columbia TriStar's opening of bidding in the nation's top market, where the sitcom's second cycle in syndication is expected to generate \$250,000-\$350,000 a week when the dust settles. And by the end of this week, *Seinfeld* will likely be cleared on a New York station, sources say.

Six New York stations have shown interest in the second cycle of *Seinfeld*,



The show about nothing is bringing Columbia TriStar big bucks as marketing begins on the sitcom's second cycle of reruns.

including incumbent WPIX and the affiliates of ABC, CBS and NBC, sources say. Fox affiliate WNYW(TV), which airs a number of off-network sitcoms in access and late-night spots, is said to be a front-runner in the bidding war. One New York station general manager believes that WNYW's deep Fox pockets

may win out but warns: "Rupert [Murdoch] can't overpay for everything and expect to make a profit." Neither WNYW executives nor Columbia TriStar executives would comment.

New York is the first market where Columbia TriStar TV is selling the next batch of *Seinfeld*, which will debut in spring 2001. Nearly 180 episodes will be available in the second cycle, and industry analysts expect the series to generate \$4 million-\$6 million per episode when all markets are cleared. The first cycle, which Columbia TriStar first sold in 1995, garnered \$3 million-\$4 million per episode.

One of the top three New York affiliates may step up to the plate for *Seinfeld* in an effort to bolster its ratings, industry analysts say. But Dick Kurlander, vice president and director of programming at Petry Television, says that a WNBC(TV) or a WCBS-TV would have trouble placing the series.

"The problem with a traditional affiliate picking up [*Seinfeld*] is that they are locked into access, whereas a WPIX or WWOR-TV or WNYW can mix and match," Kurlander says. "If WNBC were to, hypothetically, step up and get the show, it is going to run in one of two places: 7 p.m. or 7:30 p.m."

As for incumbent WPIX's chances of getting *Seinfeld* again, industry analysts say the station surely does not want to lose the show, but they question how much it will be able to pay for reruns.

"It's doing incredible numbers on WPIX right now," says one source close to the bidding. "But I can't see WPIX doing it at a loss. I think the break-even price for the show is between \$250,000 and \$300,000 per week; anything higher and it can't be profitable."

One station general manager adds: "How do we know how many people are still going to watch *Seinfeld* in 2003 or 2004? It could be the next *I Love Lucy*. It has that kind of potential, but there are a lot of variables." ■

Ad sales up in January

With advertising sales up 14% in January, the local TV station economy remains healthy. Barring unforeseen bottoming out, it should turn in strong first-quarter results, reports Harold Simpson, vice president, research, the Television Bureau of Advertising.

At the network level, ad agency executives report some softening of the first-quarter network scatter market, with pricing relatively flat compared with upfront prices. The second-quarter scatter market hasn't moved yet, sources report. "That's a little bit troubling," says one agency source. "I think clients are a little skittish, and they're saying 'it's been so good for so long' and wondering how long it can continue. So people are pulling back a little bit; but long-term, it's hard to tell what that means."



There was less money available for first-quarter scatter because advertisers feared prices would soar in a market tightened up by the Olympics. Sources say ABC added a lot of inventory to the first-quarter scatter market, which helped to depress prices.

Simpson reports double-digit gains in January for both local and national spot. His report is based on a survey compiled by Ernst & Young of 50 station groups covering 423 stations. That survey showed local station sales up 16% in January and national spot up 11.5%. For January 1997, local was up only 3% and national spot was down 3.7%. "What this says is the broadcast economy got off to a good start this year compared with last year," says Simpson. As to the entire first quarter, he says, "I'd be surprised if it holds up as well as January, but the quarter will be strong. Based on the stock market and the economy in general, I don't see any major [near-term] stumbling blocks."

—Steve McClellan

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Rank	Show	Station	Rating
#1	SEINFELD	WPIX 	11.0
#2	Eyewitness News	WABC 	10.0
#3	News Channel 4	WNBC News Channel 4 	9.8
#4	News 2	WCBS NEWS 2 	6.5

Seinfeld



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Starting Fall 1998, Seinfeld can only be seen in syndication.

Source: NTA-Wieg, Philadelphia, February 1998



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Sinbad's 'Vibe' hopes to pick up viewers now that Keenan is out of the picture.

Wayans on his way out

Keenen's loss could be Sinbad's gain; Magic prepares to weigh in

By Joe Schlosser

After a seven-month run, Buena Vista Television executives have pulled the plug on *The Keenen Ivory Wayans Show* and cleared the way for a new battle on the syndicated late-night front.

Columbia TriStar's late-night series *Vibe* has center stage for the next three months, until Twentieth Television's *The Magic Hour* with former NBA star Magic



Magic will see if he can play the game.

Johnson hits the airwaves. Both shows will battle for the younger, urban-skewing demographic that *Keenen* and *Vibe* have fought over for the past 28 weeks.

Buena Vista Television President Mort Marcus says the cost of producing the Wayans show (believed to be \$600,000-\$800,000 per week) didn't add up, given its less-than-spectacular ratings. For the February sweeps, the show averaged a 2.1 rating/6 share in the 38 metered markets, according to Nielsen Media Research figures. In November, it scored a 2.3/9.

"At the end of the day, the ratings, balanced with the cost of the show, didn't add up," Marcus says. "The right

business decision was to call it off."

Not only was *Keenen* not faring well in the ratings, but its future was in doubt on the 22 Fox owned-and-operated stations. On June 8, *The Magic Hour* will launch on those stations in the same time period that Wayans has occupied since August.

"Obviously, *Magic* was going to be the lead program on the majority of the Fox stations," says one industry analyst. "*Keenen*

would have been bumped back an hour. The writing was on the wall."

That writing notwithstanding, the decision to stop production on *Keenen* had nothing to do with *The Magic Hour's* upcoming debut, Marcus says. He also says it is up to stations to decide how long they want to air reruns of the show, speculating that some may air them for another couple of months.

Wayans and *Vibe* debuted last August on the same evening to much fanfare. The shows were searching for the audience *Arsenio Hall* had cultivated a few years back, but both struggled to find it. While *Keenen* leaves averaging just above a 2.0 rating nationally,

Vibe is hanging in with a 1.8 national household number.

The Columbia TriStar late-night series has gone through a number of changes, including the replacement of host Chris Spencer (by Sinbad) and of some key production people. Sinbad recently signed a multiyear deal with Columbia TriStar that includes starring in several motion pictures and continuing as host of the late-night series. *Vibe* is renewed in more than 85% of the country for next season, and CTTD President Barry Thurston says his studio is committed to the program.

"We are focused as a company, and always have been, on producing the best show we can," Thurston says. "We went to NATPE with full intentions of renewing *Vibe* for another year, and we did just that. We said in the beginning that we knew this was going to be an expensive venture and that it was going to take time to let it grow and build an audience."

Industry observers agree that it is now *Vibe's* time to shine. Many say that *Vibe* will attract a good portion of *Keenen* viewers and that it is imperative for the show not only to get sampling but to retain the Wayans faithful.

"This is a great opportunity for the show to basically test itself," says Bill Carroll, vice president and director of programming at Katz Media. "I think that Sinbad is a real talent, with great crossover appeal, and that the show has some real potential. But I also think that it is, in many ways, now or never." ■

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White House threatens veto

Says provision of spending bill that blocks any FCC mandate of free airtime is 'moving in wrong direction'

By Paige Albiniak

The partisan standoff over free airtime for political candidates last week escalated toward war.

The White House threatened to veto a catchall spending bill the Senate will start work on this week if it retains provisions that keep the FCC from requiring broadcasters to provide free airtime (or that attach antiabortion measures to United Nations or International Monetary Fund monies).

"I'm reluctant to issue specific veto threats because that's done through the Office of Management and Budget," said White House press secretary Mike McCurry. "But it is very clear that in both of those matters they are moving in the wrong direction, and [it is] very

clear that they're moving closer to a veto by the President."

Clinton also was expected to discuss free airtime during his Saturday-morning radio address.

Senate Appropriations Chairman Ted Stevens (R-Alaska) will add the measure forbidding the FCC from requiring free airtime when he marks up the spending bill this week. Republicans do not plan to remove the measure, even under the President's veto threat.

"I would be very surprised if that provision came out of the bill," said David Hoppe, a chief of staff for Senate Majority Leader Trent Lott (R-Miss.). "It's something Republicans and some Democrats ... feel strongly about, that the FCC does not have the authority to do this."

The \$4.35 billion spending bill will contain many provisions important to the Clinton administration, including money for troops in Bosnia and the Middle East, funds for U.S. victims of winter storms and back dues for the United Nations.

Senate Commerce Committee Chairman John McCain (R-Ariz.) said that if Clinton were interested in campaign finance reform, he would stop attending \$10,000-per-plate fund-raising dinners.

Clinton last week went to four such events for the Democratic National Committee. So far this year he has attended seven fund-raisers that were expected to raise \$4.2 million for the party, according to the Associated Press.

The partisan battle over free airtime was touched off after President Clinton called for the FCC to look into mandating free airtime for politicians in his State of the Union address. The next day, FCC Chairman William Kennard announced that the commission would launch such an inquiry. ■

V-chips to debut on July 1, 1999

That's deadline from FCC for first sets with screening devices

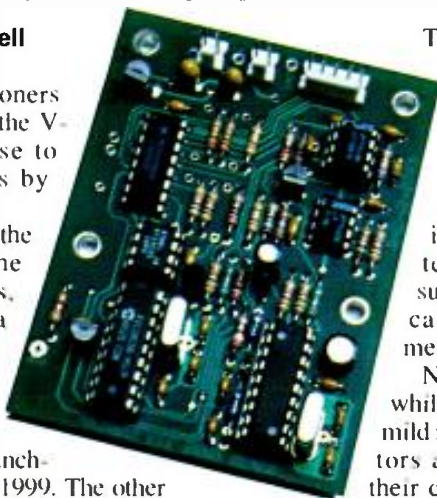
By Chris McConnell

FCC commissioners last week put the V-chip on course to show up in stores by July 1, 1999.

Approving both the TV ratings and the technical standards, regulators adopted a schedule that requires set makers to install the V-chip in half of all sets with screens 13 inches or larger by July 1999. The other half of the sets will be required to carry the blocking technology by Jan. 1, 2000.

"I urge the television manufacturers to move forward quickly to implement the V-chip manufacturing standard ... so that this very important parental tool will soon be available in new TV sets," FCC Chairman William Kennard said.

Other regulators and lawmakers stressed that V-chip systems may be available as early as August in the form of blocking products that parents can attach to their current sets.



The regulators looked forward to the new program-blocking tools when they gave their tentative blessing to the ratings scheme submitted to the FCC last summer by broadcast, cable and entertainment industry leaders.

NBC and BET, meanwhile, encountered only mild rebukes from regulators and legislators for their continued refusal to include tags for sex, violence and language in their ratings.

While the FCC took no action in response to the networks' stance, lawmakers sent NBC President Bob Wright and BET Chairman Bob Johnson letters urging the two networks to adopt the content tags. And Kennard left the door open to weighing the network's ratings stance when the FCC considers NBC station license renewals. Kennard said that regulators would have to change their rules in

order to consider the ratings as part of license renewal applications, but he did not rule out that possibility. "It's a question we may have to consider at some point in the future," he said.

At a news conference assembled with the stated purpose of challenging NBC on its ratings stance, lawmakers focused instead on praising the new V-chip rules. Rep. Ed Markey (D-Mass.) said that lawmakers are not contemplating legislation to force the network to adopt content-based ratings.

NBC and BET even got a word of approval from Commissioner Harold Furchtgott-Roth, who saluted the two networks that "have resisted political pressure to effectively convert these voluntary guidelines into mandatory regulations."

Other aspects of the new rules require personal computers with TV tuners to carry V-chips. The commissioners stressed that the rule does not apply to computers that merely tap video on the Internet. The rules require V-chips to decode the Motion Picture Association of America film ratings as well as the TV program ratings. ■

Hyde to end retrans bargaining chip

Bill would block broadcasters from requiring carriage of new nets

By Paige Albiniak

Broadcast networks would be forbidden from using retransmission consent to encourage cable operators to carry new networks, according to a draft bill that House Judiciary Committee Chairman Henry Hyde (R-Ill.) plans to introduce, possibly this week.

Broadcast networks use their right to deny carriage of popular networks such as ABC, NBC and Fox as a lever to gain carriage for new cable networks. In this way, broadcast networks have grown successfully such fledgling services as ABC's ESPN2, NBC's MSNBC, Fox's FX and Scripps' HGTV.

Other provisions in Hyde's bill, which insiders are calling a "staff draft" (not necessarily the version that will be introduced), would amend the program access law. That law—along with accompanying rules at the FCC—forbids companies that own both cable networks and cable operators from making exclusive pro-

"Nobody's really sweating it. They are waiting for [House Telecommunications Subcommittee Chairman] Billy [Tauzin] to make his move, I guess, which is a little ways away."

gramming deals. It also keeps programmers from selling exclusively programming distributed via satellite.

This measure would forbid all cable programmers, whether or not they are owned by integrated cable companies, from cutting exclusive deals. It also would ban cable programmers from giving favorable prices to any entity and would allow civil prosecution of those who did.

"Plaintiffs' lawyers would love this bill," says one cable industry source. "It permits civil actions under antitrust law over the cost of cable programming, which would permit frivolous lawsuits."

Finally, the bill would extend the program access law indefinitely (it now expires at the end of 2002) and would keep cable regulated until June

30, 2001. Cable regulation is scheduled to sunset March 31, 1999.

One broadcast network source says it is unlikely that Hyde's bill will move this session: "Nobody's really sweating it. They are waiting for [House Telecommunications Subcommittee Chairman] Billy [Tauzin] to make his move, I guess, which is a little ways away."

The bill, which critics variously call "unprecedented," "extreme" and "heavy-handed," uses antitrust laws to dictate communications policy. For example, violations of any of the bill's provisions would be grounds for plaintiffs to bring civil charges. Hyde wrote the bill that way to keep it within the Judiciary Committee's jurisdiction.

Hyde hails from the same Illinois district as regional phone company Ameritech, which many sources say is behind the bill. Ameritech New Media, which operates cable systems in the Midwest, has been clamoring for more stringent program access rules. ■

FCC begins ownership inquiry

With skepticism, the FCC last week set out to see if certain broadcast ownership rules should be scrapped.

Complying with a congressional mandate, the FCC launched an inquiry to examine a host of rules not already subject to pending FCC reviews.

The review will cover local radio ownership caps, the national TV ownership cap, the TV/newspaper cross-ownership restriction, the cable/TV crossownership restriction and the FCC's policy of counting only half the households in a UHF station's market in calculating national reach.

But while launching the effort, commissioners cited the consolidation the broadcast business already has seen. And a majority said they will be stressing ownership diversity as they evaluate the ownership restrictions.

"We need to understand how this consolidation has affected our competition and diversity goals," FCC Chairman William Kennard said. "We also need to understand the impact of consolidation on small businesses, including small businesses owned by minorities and women."

Commissioner Susan Ness noted that programming diversity is not the same as ownership diversity. "We need to ensure that there are enough truly independent and antagonistic providers of information at each level of content development and distribution," she said.

Commissioner Gloria Tristani added she will be looking for evidence from those asserting that sufficient ownership diversity exists.

The FCC's Republican minority took a different tone.

Commissioner Michael Powell said the FCC needs to do more than justify its ownership rules on the basis of diversity. Powell insisted that the regulators need to define what sort of diversity they mean as well as the government's objective in promoting diversity: "It has always been difficult to articulate clearly the government's interest in 'diversity,' and it has become even more difficult to do so in light of current judicial precedents."

Powell also supported an effort by FCC officials to assemble a study assessing the impact of court rulings on the commission's minority policies. The study will include evidence that supports the FCC's rules in the light of such rulings as the 1995 Supreme Court *Adarand* decision, which raised the bar on constitutional standards favoring minorities.

Commissioner Harold Furchtgott-Roth, meanwhile, was ready to reevaluate not just the FCC's diversity objective but the legal rationale of "spectrum scarcity" as well. "I believe the commission is obliged to review the factual underpinnings of this 55-year-old rationale to see whether they hold true in today's day and age," he said.

The commission's inquiry will invite comments on whether regulators should allow companies to retain stations should the FCC decide to eliminate the UHF discount but keep the 35% national audience cap. The inquiry also will cover the dual network rule, which prevents a company from owning two of the four major networks or one of the major networks and one of the two emerging networks.

—Chris McConnell

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Everybody into the pool?

Arledge suggests pooling to curtail 'terrorizing innocent victims'; industry reaction is positive, but cautious

By Dan Trigoboff

ABC News Chairman Roone Arledge has proposed that networks and other news organs make greater use of camera pools to ease the pressure on the "victims of the First Amendment" who are staked out by hordes of aggressive news crews.

Addressing a who's who of broadcast journalists honoring him with the Radio & Television News Directors Foundation (RTNDF) First Amendment Leadership Award, Arledge cited the way in which presidential secretary Betty Currie was "besieged by hundreds of cameramen" as she left a grand jury hearing. "The picture of this poor lady fearing for her life ... we should be ashamed of ourselves. We have terrorized innocent victims and we have prevailed upon their privacy to a degree that, I think, is unacceptable."

60 Minutes' Mike Wallace and retired *Meet the Press* producer Betty



Media 'feeding frenzies' like this scene of presidential secretary Betty Currie led Arledge to propose pool coverage for nonexclusive events.

Cole Dukert also were honored by RTNDF for contributions to the First Amendment.

Arledge said he wanted his network, led by Washington bureau chief Robin Sproul, to take a leadership role in coordinating increased use of pooling. Arledge sees the pool feeding mainstream news organizations and others—such as syndicated news shows—that

frequently send camera crews to news events. "You don't need 28 photographers to take the same picture," he said. "As a side effect," he added, "it will also save a lot of money."

The idea of pool cameras is not new, but newspeople contacted say Arledge's support could give the concept renewed vigor. Historically, journalists say, pools begin with a sense of cooperation but often fall apart when they are not mandated by government or when competition takes over.

Frank Sesno, CNN senior vice president and Washington bureau chief, says that his network has been considering pool arrangements and comparing notes with other bureaus. "As long as it is a fundamentally noncompetitive situation where a pool would serve us well," he says, "we'd be interested in this option."

"I think it's a sensible idea for some of the locations we've had to stake out," says Al Ortiz, CBS Washington bureau chief, who notes that a less-crowded news scene might not only ease pressure on the besieged but also produce better pictures.

The idea of pools has been on the table at CBS, Ortiz says, and in some situations he'd be happy to participate. "But

Florida court stays WPLG order

WPLG(TV) Miami last week got a reprieve from a Florida trial judge's order to surrender a videotape to Broward County prosecutors.

Moments after Judge Richard Eade once again ordered WPLG News Director Tom Doerr to relinquish a tape that showed a police officer striking a civilian, a Florida appeals court granted a stay while the station argues against Eade's order before the state supreme court.

The tape was given to the station in June, apparently by Polish tourists who witnessed the incident. Broward County prosecutor Al Guttman wants the tape to help to track down the witnesses as he considers bringing charges against the officer. Finding them could entail a trip to Poland or tapping Polish authorities for aid. Several other people who witnessed the incident have been interviewed by law enforcement authorities.

The station has refused to give up the tape because, Doerr says, it promised confidentiality to its sources. Had

the judge's order not been stayed, Doerr might have been sent to jail for his refusal to comply. Doerr, however, left the station last week to join Dallas-based consultants Audience Research and Development. Omar Sobrino is WPLG acting news director.

Meanwhile, some national journalism groups have weighed in with support for the station. A brief directed to the appeals court from the Reporters Committee for Freedom of the Press and the Radio-Television News Directors Association argued that the value of the tape to prosecutors does not outweigh the harm done to the TV station and to public policy by thwarting a reporter's interest in protecting sources.

Reporters Committee Executive Director Jane Kirtley says that the case is "simply another example of chipping away at reporters' privilege in Florida and another way to harass the press." Florida, she says, has been relentless in going after the press and limiting reporters' privileges.

—Dan Trigoboff

AP Photo Stephen Savoia

sometimes I don't want to start handing my video to someone else. If I stake out Vernon Jordan's residence, that's a decision I want to make based on my editorial judgment and our competitive needs."

Radio-Television News Directors Association President Barbara Cochran says that Arledge's idea is worth supporting and agrees that a reduction in mob scenes at news events could help to reverse some of the public's dissatisfaction with the media.

"I have asked the question myself," she says. "Is there a way to cut down on the number of cameras out there all taking the same picture?"

But Cochran, a former Washington bureau chief for CBS, acknowledges that competition among news entities

creates a conflict with pooling. During her own tenure at CBS, she notes, "we did pool on a lot of stories. But there was a sense at the time that we were beginning to have one gigantic assignment desk. There was a fear that news organizations were losing their individuality."

CBS News anchor Dan Rather is skeptical of Arledge's proposal. "In theory, it's fine," he told BROADCASTING & CABLE. "I have my doubts about it as a practical matter. But when Roone Arledge talks, I listen."

"I don't believe that the competitive advantage you get by staking out the Watergate is worth it," says Kim Hume, Fox bureau chief. "Almost all coverage in a situation like this is defensive coverage. You're afraid that

if you're not there, someone else will have a picture and you won't." However, she says, "Everybody can use the same image. What's different is who your human beings are, what you're using, how you're choosing it ... your news and editorial judgment is what distinguishes us from one another."

Nothing will bring pooling faster "than the budget guys saying 'we're gonna squeeze,'" says Ortiz. Some journalists suggest, however, that unless news organizations agree to some collective camera work, the government will mandate it. In Los Angeles, for instance, trial judges' perception of the local media as a mob led to access restrictions at area courthouses, L.A. broadcasters say. ■

Stations called for clipping

NFL proposal could kick off highlight shows opposite games

By Joe Schlosser

A number of local broadcasters are upset with the National Football League's proposal to curtail Sunday and Monday pregame and postgame highlight shows that air opposite network NFL games.

The proposal, sources say, stems from concern by NFL owners that the locally produced shows are stealing viewers from other NFL broadcasts. An NFL spokesperson says the league owes it to its franchises and its rights-holders not to supply counterprogramming to those games.

Such a rule, if implemented, would all but shut down such shows (which rely heavily on highlights), a number of local general managers say.

Although Fox and CBS figure to benefit from such a proposal, executives at both were said to be working to derail the proposal for the sake of their affiliates; it was unclear at press time how successful they would be.

"The NFL is trying to screw the local broadcasters," says Kevin O'Brien, general manager at KTVU(TV) San Francisco. O'Brien's station, the Fox affiliate in the Bay Area, airs pre- and postgame highlight shows around NFL games on Sunday afternoons. "You can't do a postgame show without highlights," he says.

The proposal, which is linked to the new multibillion-dollar NFL TV contracts, would ban NFL highlights

between noon Sunday and the end of ABC's *Monday Night Football* games (about midnight), according to the NFL spokesperson.

"We think it makes sense to have rules that encourage people to watch the games," the spokesperson says. "Such a rule would impact only spe-

cially created shows, like coaches' shows or postgame shows that use highlights [and run] opposite NFL games or NFL programming."

The changes will not affect the longstanding arrangement that allows stations to use six minutes of game highlights on Sundays and two minutes on Monday for news programs, according to the spokesperson. Year-round cable shows like ESPN's *SportsCenter* and Fox Sports' nightly sports highlight shows would not be affected by the ban. ■

CityVision on the move

USA adds stations in Georgia, Florida, South Dakota

By Sara Brown

USA Networks Inc.'s Barry Diller is on the move, building a firm base for his proposed CityVision local programming network.

USA is buying Paxson Communications Corp.'s time brokerage agreement and option to buy WNGM-TV Athens, Ga./Atlanta and Blackstar LLC's WBSF(TV) Melbourne/Orlando, Fla., which Diller plans to include in CityVision. USA also is buying KEVN(TV) Rapid City, S.D., from Blackstar. The CityVision network now will consist of 13 stations and reach 30.9% of U.S. TV households.

"Atlanta is a perfect CityVision market," says Adam Ware, executive vice president of USA Broadcasting. "The top 10 [markets] have always been our focus."

As for Orlando, the nation's 22nd television market, Ware says it complements

USA stations in Tampa and Miami: "We now own three TVs reaching 70 percent of Florida. We can have discussions with any range of players that are looking for a TV partner in Florida."

Diller has worked to avoid a trap that has snared other fledgling networks: overpaying for stations. While station groups related to The WB, UPN and Pax Net have spent the past year driving up prices for UHF stations in their effort to ensure distribution, Diller threw up an obstacle to Paxson's desire to enter the Portland, Ore., market. Diller came away from the complex deal with two CityVision stations for a cash expenditure of about \$40 million, sources say.

The deal is not as clear-cut as it sounds, according to sources. Diller has an ownership interest in Blackstar; because of his interest in Atlanta for CityVision, he held up talks between Paxson and Blackstar.

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CityVision Network

USA Broadcasting Inc.

Barry Diller, chairman

13 stations

Coverage: Full-30.9%/FCC-15.5%

WHSE-TV	New York
WHSI-TV	New York
KHSC-TV	Los Angeles
WEHS-TV	Chicago
WHSP-TV	Philadelphia
WHSB-TV	Boston
KHSX-TV	Dallas
WNGM-TV*	Atlanta
KHSH-TV	Houston
WQHS-TV	Cleveland
WBHS-TV	Tampa, Fla.
WYHS-TV	Miami
WBSF(TV)*	Orlando, Fla.

* is buying/has option to buy

USA also is buying KEVN(TV) Rapid City, S.D., which the company plans to divest.

sources say. Once Paxson agreed to sell the Atlanta station to Diller for an estimated \$50 million and to pay \$10 million to get out of LMA affiliation agreements with HSN in Memphis and New Orleans, sources say, Diller gave the go-ahead for the Blackstar sale of KBSP-TV Salem/Portland to Paxson for an estimated \$30 million.

The addition of Portland brings Pax Net's nationwide coverage to 67.9% of U.S. TV households, with 72 stations. Paxson has promised to beat Fox's launch coverage of 80% by the time that Pax Net is launched in late August.

Blackstar did not get what it was asking for its three stations, according to sources who put the asking price for Portland and Orlando together at \$70 million-\$80 million and for Rapid City at \$10 million-\$13 million. Blackstar's actual take was \$45 million-\$50 million, \$30 million of which (Paxson's payment for Portland) was split among Diller and the other partners, sources say.

Finally, Diller plans to sell Rapid City for at least a \$3 million profit.

Diller also is reportedly seeking a buyer for his controlling interest in SF stations WALA-TV Mobile, Ala.; KHON-TV Honolulu (and satellites KHAW-TV Hilo and KAH-TV Wailuku), Hawaii; WVUE(TV) New Orleans, and WLUK-TV Green Bay, Wis. Sources say partner Fox, not willing to let the stations go, is threatening their network affiliation. Diller hopes to draw \$200 million-\$300 million for the stations, sources say. Officials at USA refused to comment on the future of the SF stations. ■

Closed Circuit

WASHINGTON

DOD picks progressive

While broadcasters debate which high-definition TV format to go with in the digital age—interlace or progressive scan—the U.S. Department of Defense has made its choice. A federal interagency working group led by DOD says progressive-scan formats will be used in all of its advanced television video systems going forward. "So when we send smart bombs to take out Saddam Hussein's biological weapons, they will be guided by progressive-scan images," concludes one proponent of the format. As for those who favor an interlace HDTV format, DOD's decision must be a "body blow," the source says. But others note that DOD's choice was based on its use of advanced computers, all of which use progressive-scan video formats.

Uptight

Stevie Wonder was in Washington last week to let regulators know he and other minority station owners are getting squeezed by big radio groups. Wonder, owner of KJLH-FM Compton, Calif., visited FCC Chairman William Kennard, Commissioner Harold Furchtgott-Roth and others at the commission to discuss minority ownership and radio consolidation. "Minorities make up most of this country," said Wonder. "We want to have a level playing field." His visit came a day after commissioners launched an effort to review, among other rules, local radio ownership caps.

NEW YORK

BBC calling

Word in industry circles last week was that Discovery Communications and the BBC were very close to signing an agreement to create programming and to launch niche cable networks together. About a year ago, the two parties announced that they had entered talks to do just that. Sources say an announcement on a concluded deal may be coming as early as this week. Discovery executives were huddled in all-day

meetings last Friday and couldn't be reached for comment.

NEW YORK

Taking care of business

NBC made good on its word that staff reporters of the *Wall Street Journal* would start making appearances on-air for the network. *WSJ* reporter Deborah Lohse, who covered a story about Nasdaq possibly taking over the American Stock Exchange, appeared on CNBC's *Today's Business* early last Thursday morning. CNBC says that it broke the story at 6 a.m. Thursday, thanks to a tip from *WSJ* reporters (CNN says it had the story at 6 a.m. as well). A CNBC spokesperson says that the tip-off and appearance by Lohse "broke new ground in the relationship between CNBC and Dow Jones." The two forged a business alliance last month that CNBC says will enable the cable network to draw from the news resources of the *WSJ*. CNBC is also expected to announce a more substantive on-air link with *WSJ* next month.

NCN goes bust

New Century Network, the mega-newspaper consortium that tried to create an online news brand three years ago, has apparently died from acute indecision. The nine heavyweight publishing partners—including the *New York Times*, *Washington Post*, *Times Mirror*, *Tribune* and *Gannett*—couldn't agree on anything, executives directing the venture reported in the wake of NCN's announced demise. And they may have haggled away as much as \$30 million. Bob Ingle, president of Knight Ridder, describes the partnership as "structurally flawed" from the outset, with too many partners and offsetting opinions about the business. The only real points of consensus: creation of the NewsWorks site of articles culled from some 140 newspapers and, ultimately, the decision to shut the site down before pulling the plug on NCN. "There was no point in going forward," says Ingle.

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New push for cameras in court

Chabot-Schumer bill hopes to end longtime prohibition

By Paige Albinak

The House of Representatives may vote to end the traditional ban on television cameras in federal courts.

The House Judiciary Committee has been evaluating provisions in a larger federal judicial reform package that would permit cameras in federal

courts. When panel members were called to the House floor to vote on other legislation, the committee postponed work on the judicial reform bill until March 24.

A provision allowing cameras into federal appeals courts likely will survive

the committee, says Rep. Barney Frank (D-Mass.), although the larger bill has some controversial parts that may kill it on the House floor. An amendment from representatives Steve Chabot (R-Ohio) and Charles Schumer (D-N.Y.) that gives federal trial judges the option of allowing cameras in district courts may not make it out of the Judiciary Committee, Frank says, because of concerns about the safety of civilian witnesses.

"I think [the amendment] will fail because people are in district courts involuntarily, witnesses in particular. And I think it can be very stressful. Witnesses have to talk about unpleasant things, and I think being televised would greatly magnify the stress many of them would feel, particularly being on live television," Frank says.

Appeals courts, conversely, typically focus only on lawyers and judges.

Most states allow some coverage in courts, but federal courts have historically kept cameras out. Many who follow the issue believe that efforts to bring cameras into federal courts were set back by the media circus of the O.J. Simpson criminal trial (B&C, June 23,

1997). And while appeals courts may be the easier sell for Congress, trial courts are considered far more compelling for TV viewers.

Chabot has been an advocate of opening courts to cameras since his days as a city councilman in Ohio, when he helped bring cameras into council meetings.

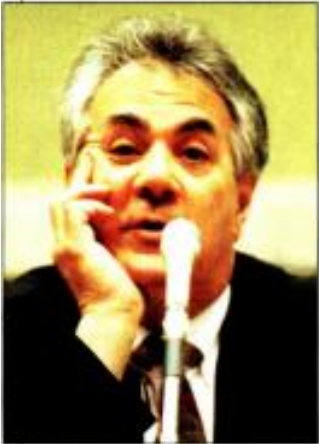
"An informed citizenry also is essential to our constitutional system of checks and balances," Chabot said when he introduced the amendment to the committee. "The federal courts play a very important part in our government, and federal judges serve for life. The American people deserve the

opportunity to see how they operate."

No similar bill exists in the Senate, but several senators have written letters in support of cameras in federal courts to the Judicial Conference—an administrative panel headed by Chief Justice William Rehnquist that oversees the federal judiciary system.

Proponents of the change say that in a day of lightning-fast media coverage, the law is outdated and keeps information from the public.

"Technologically and culturally we have passed the point where we need to rely on second-hand information," says Jeff Ballabon, senior vice president for corporate development at Court TV. ■



Rep. Frank thinks an amendment on district court access may get killed.

FCC may pull wireless licenses

FCC judge says Liberty lacked candor

By Chris McConnell

An FCC judge has moved to pull wireless licenses that telcom up-and-comer RCN is using to serve some Manhattan video subscribers.

The 15 temporary permits at issue are held by Bartholdi Cable Co. (formerly Liberty Cable Co.), which has been providing microwave transmission services to RCN. RCN, in turn, has been using the microwave paths to serve New York video subscribers it inherited when it acquired Liberty last year. The acquisition did not include the spectrum permits at issue.

Bartholdi—which retained Liberty's license applications and temporary permits after the RCN acquisition—had applied for permanent licenses to use the 15 microwave links.

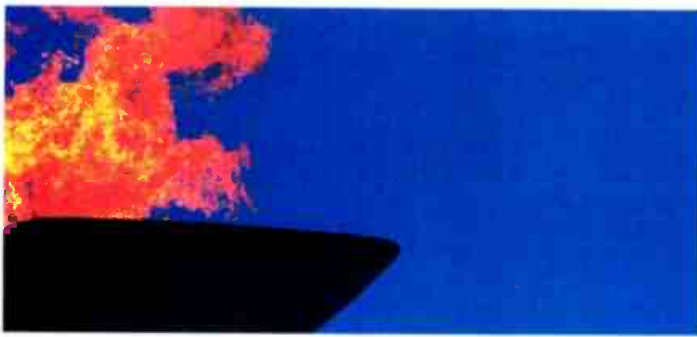
But early this month FCC Administrative Law Judge Richard Sippel ruled that the company "has failed to show by a preponderance of the evidence that it can be relied upon in the future to be truthful and reliable in its disclosures."

The judge based the ruling on a finding that Liberty had begun using the 18 ghz microwave paths—as well as other microwave video channels—before receiving an FCC OK. The FCC found that Liberty had prematurely turned on microwave links 93 times in all. The judge ruled further that the company had not been forthcoming with regulators about the premature service activations.

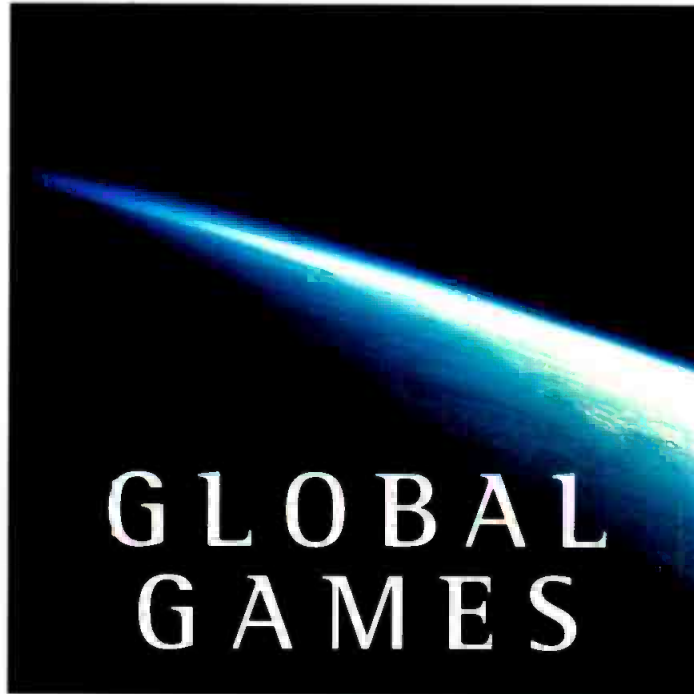
"It is hard to discern a more egregious flaunting of the most fundamental principle of licensing the spectrum," Sippel said in his initial decision. "Overall, Liberty has consistently been misleading in its applications and deliberately dilatory in its disclosure to the Commission."

The FCC began its probe of the licenses after Time Warner told the commission that it had found two buildings to which Liberty was delivering microwave video service without a license.

Issuing the decision, the judge rejected an earlier agreement between



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Liberty and the FCC Wireless Telecommunications Bureau to grant the licenses but fine Bartholdi at least \$710,000.

"Liberty's offer of forfeiture should not be accepted in exchange for commission licenses, which Liberty is fundamentally not qualified to receive," the judge said.

Despite the strong words, the ruling will have no immediate impact on RCN or its customers.

Bartholdi will retain temporary permits granted by the FCC while the case works its way through further review at the commission. Bartholdi (the name of the sculptor who directed construction of the Statue of Liberty) can now request a review by commissioners, an option the company plans to exercise.

"We thoroughly disagree with the decision, and it's being appealed," a spokesperson said. ■

Government gets low grades on First Amendment

Media Institute cites must-carry decision, TV ratings, public interest plans

By Chris McConnell

The government last week got straight D's for its treatment of TV and radio on the First Amendment report card handed out by the Media Institute.

The institute, which assigns grades to the courts, Congress and the executive branch for their actions affecting media free-speech rights, found that the government had treated the broadcast and cable industries even more harshly than the previous year. Last year's report card at least awarded the courts a C for their treatment of TV and radio.

The grades are assigned by lawyers reviewing government and court actions that affected the First Amendment during the past year.

"Broadcasting and cable hasn't had a [court] decision that serves as a guiding principle," First Amendment lawyer Robert Corn-Revere says of the results.

Ironically, the court decision that lawyers cited as the biggest blow to TV freedom was one the broadcast industry counted as its greatest judicial victory of 1997.

"It's an extension of a lower standard of First Amendment protection," lawyer J. Laurent Scharff says of the Supreme Court's 5-4 decision to uphold the must-carry law requiring cable companies to carry local TV stations. Scharff and others also voice concerns about the broadcast indus-

try's support of a law they say constitutes a short-term win but a long-term loss for broadcasters.

"A man will often fight harder for his interests than his rights," Corn-Revere (quoting Napoleon) says.

The think tank's report also listed the TV ratings, the administration's commission on digital TV public interest obligations and the still-pending FCC effort to write DBS public interest obligations among the other First Amendment low lights.

To that list Corn-Revere adds new rules requiring closed-captioning for the programming. While unchallenged, the captioning requirement poses First Amendment concerns, he says.

"Few would suggest, for example, that the federal government constitutionally order the *New York Times* to produce a Braille edition," Corn-Revere says.

The institute's report card is not limited to broadcast and cable rights. Grades also were assigned for each branch's treatment of online services, advertising and libel law. Overall, the executive, legislative and judicial branches received, respectively, two D's and a C for their First Amendment performance.

The C was slightly lower than last year's report card, in which the Media Institute awarded the courts a B for their overall free-speech performance.

The report also criticized the government for invoking the well-being of children to justify content regulation. ■

LPTV says cable over-protected

Broadcasters oppose FCC leased-access rules in appeals court

By Chris McConnell

Low-power TV broadcasters last week told a three-judge panel in Washington that the FCC went too far in protecting cable systems last year when it revised its rules for leased-access rates.

"They're looking at the wrong goal," Community Broadcasters Association attorney Peter Tannenwald told the U.S. Court of Appeals. Tannenwald insisted that the commission should focus on promoting programming diversity rather than on preventing financial hardships for cable operators.

The low-power broadcasters and home shopping network ValueVision are challenging the rules adopted last year in an effort by the FCC to lower the rates that programmers pay to lease capacity on cable systems.

FCC rules allow cable operators to charge those who lease the channels an "implicit fee" based on the difference between the average price per channel that a subscriber pays the cable operator and the amount per subscriber the cable operator pays a traditional cable programmer.

Old FCC rules allowed cable operators to charge those leasing the channels the highest implicit fees paid by any programmer. Last year the commission replaced those rules with a new system aimed at representing the average amount of subscriber revenue that programmers cede to cable operators for carriage.

Leased-access programmers have assailed the new rules as insufficient to help them get on cable systems.

Judge David Tatel asked what formula the FCC should adopt instead. ValueVision attorney Bill Richardson said the commission did not give sufficient consideration to a flat-rate fee plan.

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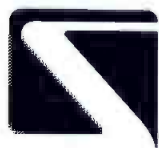


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FCC attorney Joel Marcus said the regulators reviewed and rejected a flat fee plan. Marcus added that the FCC had to balance the conflicting objectives of not harming cable systems and, at the same time, promoting the accessibility of the leased channels. "They were contradictory balls that we were trying to juggle," he told the judges.

Judge Judith Rogers asked Marcus

how the FCC defined a fee scheme that would adversely affect cable systems. Marcus said it was hard to say, but added that the FCC plans to revisit its new leased-access plan if it proves ineffective in improving programmers' access to cable systems.

Judge Raymond Randolph, meanwhile, cited the supply of programmers unaffiliated with cable operators and

questioned the need for the leased-access rules. "Why don't you ask Congress to repeal it?" he asked Marcus.

Richardson cited recent FCC studies showing a lack of competition in the cable industry in emphasizing the importance of the leased-access rates. But Judge Randolph insisted that competition among cable systems has nothing to do with diversity of programming. ■

Sneak preview

Beltway types crammed the National Press Club last week to catch a glimpse of NBC's new network news spoof, *Lateline*. On hand for the screening (which included the sitcom's pilot and one additional episode): FCC Chairman William Kennard, Commissioner Susan Ness, House Minority Leader Richard Gephardt (D-Mo.), Rep. Barney Frank (D-Mass.), Senate Judiciary Committee Chairman Orrin Hatch (R-Utah), gay rights advocate Candace Gingrich and radio talk show host G. Gordon Liddy. *Lateline* co-creator Al Franken welcomed the Washington personalities, many of whom will be appearing in cameo roles. The left-leaning Franken offered particular thanks to the Republicans in attendance and stressed the nonpartisan nature of the new sitcom, not-so-loosely based on ABC's *Nightline*.

Sneak preview, in high-definition

Digital TV demos are busting out all around Washington these days. Last week Fox Broadcasting showed lawmakers a digital demonstration that the broadcasters had screened for Senate Commerce Committee Chairman John McCain (R-Ariz.) and House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) during their separate visits to Los Angeles last month. This week Harris Corp. and PBS roll up to the Hill with an 18-wheel truck that houses a "digital television adventure." Then, at month's end, LIN Television will broadcast the Texas Rangers' opening game in the highest version of high-definition, the 1080 I format. At the end of April, Sinclair Broadcast Group plans to put on its multiformat digital TV demo in Baltimore, and the Consumer Electronics Manufacturers Association plans to show its own side-by-side comparison of DTV picture formats at the end of May.

Promises promises

Urging the U.S. Court of Appeals in Washington to send an Equal Employment Opportunity (EEO) dispute back to the FCC this month, lawyers for the commission told a court they plan to throw out findings of an EEO violation against the Lutheran Church/Missouri Synod if the case is remanded to the FCC. But not everyone at the commission had signed off on the plan. Commissioner Harold Furchtgott-Roth, concerned about committing to a final decision before the issue reaches commissioners, told the FCC lawyers to relay those concerns to the judges. "Accordingly, per request of Commissioner Furchtgott-Roth, we would like to make clear that he believes it would be inappropriate to pre-

commit to any result concerning the merits of the adjudication on remand and thus wished to make no representations about what sort of order should ultimately be adopted," the FCC told the court in a subsequent filing last week.

Up in the air

Legislation to privatize international satellite organizations was held up in the House again last week while members retreated to their offices to sort out disputes.

The bill, sponsored by House Commerce Committee Chairman Tom Bliley (R-Va.) and Telecommunications Subcommittee ranking member Ed Markey (D-Mass.), would force


satellite consortiums Intelsat and Innarsat to privatize by 2002. Proponents say the move would lower prices for broadcasters, cable networks and other international satellite users.

Sources say Bliley's number-one priority is getting the measure passed, but he has not yet been able to iron out a compromise with House Telecommunications Subcommittee Chairman Billy Tauzin

(R-La.) and House Commerce Committee ranking member John Dingell (D-Mich.). Several sources speculate that Comsat's hired guns may have caused the delay. Among them: former Tauzin staff director Dan Brouillette of lobbying firm R. Duffy Wall and Associates as well as former Dingell staffers Tom Ryan at Oldker, Ryan, Phillips & Utrecht and David Leach of Dewey Ballantine. Last week's holdup was the second; the Telecommunications Subcommittee will give it a third try on March 18.

Under review

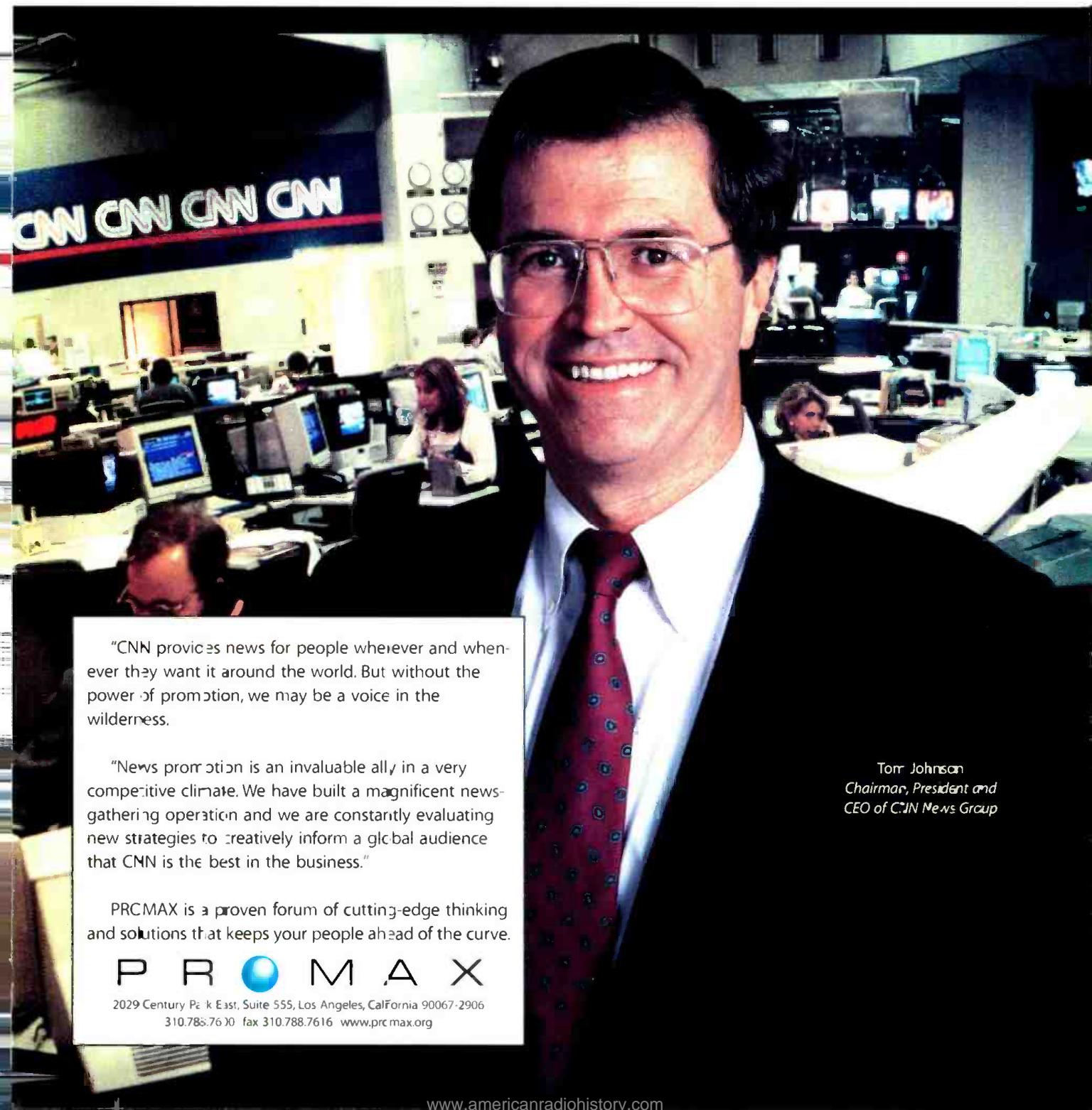
Officials in the FCC's Office of General Counsel are reviewing a North Carolina radio applicant's request that FCC Chairman William Kennard recuse himself from the FCC's consideration of new rules for assigning radio licenses. Last fall, commissioners proposed auctioning unassigned licenses but also invited comments on establishing a new set of comparative criteria to process 20 or so of the older license applications. Willsyr, a radio applicant, is worried that the FCC will establish a process favoring opposing applicant Zebulon Lee. In its recusal petition, the applicant cited pressure that Sen. Jesse Helms applied to Kennard on Lee's behalf, including a threat to hold up Kennard's nomination as chairman. A spokesperson says that the FCC lawyers still are reviewing the petition.



Washington Watch

Edited by Chris McConnell and Paige Albinak

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ARE CABLE STOCKS TOO HIGH?

As stock prices approach those of private-system sales, some think they may have peaked

By John M. Higgins

J

ust nine months ago, cable stocks were in a terrible slump. After crawling out of the gutter where the FCC had kicked them with stinging rate regulation in 1993, MSO issues were slapped back down when AT&T bought a 5% stake in DirecTV, bragging that it would put its coveted brand name behind DBS dishes and push them to its long-distance customers. That threw gasoline on smoldering investor anxiety about competition from satellite and telcos and started cable stocks on a downward spiral.

Stocks slid to as low as six to seven times expected annual cash flow, a fairly steep discount from the 10-11-times multiple that private market value systems were fetching in takeovers.

But stocks have generally doubled since last June, thanks to Microsoft Corp. Bill Gates's \$1 billion investment in Comcast Corp. The deal lent credibility to the industry's long-unfulfilled promises about digital cable and high-speed Internet access. Cable stocks have set all-time records, with some issues trading at 10 to more than 12 times cash flow.

That, in turn, has triggered a flood of private equity from savvy financial players who have been hovering around the industry for a year—names well recognized in financial circles and including Blackstone Group, Carlyle Group and Robert M. Bass Group. And where did private market values go? In some cases, nowhere. Large transactions made in recent months have been priced in the same range as in the days before the rally, 10-11 times running-rate cash flow.

Historically, a narrow gap between public and private market values has been a bad sign for cable stocks.

That's just one item about cable stocks that nags at some investors and analysts and has them questioning whether cable's rally is running out of steam—or worse, is a bubble vulnerable to being pricked. Public investors seem to be paying for new revenue that isn't quite here yet, but private buyers seem more reluctant. The big risk for stocks is that cable operators once again will fail to deliver on their promises about profits generated by new products.

A more severe threat is anger on Capitol Hill about surging cable rates, raising fears that Congress may move to toughen price regulation laid out in the 1992 Cable Act.

"These stocks are as fully valued as I've ever seen them," says one money manager, a member of Wall Street's "media mafia" of institutional players that have specialized in cable and entertainment stocks for as long as two decades.

"I don't think it's a question of when these things

top out but when the market realizes it," says Morgan Stanley Dean Witter media analyst Richard Bilotti. He expects MSO stocks only to match the S&P 500 stock index this year. "There's enormous execution risk with these new products."

Not at all, counter more bullish media analysts and—naturally—cable executives. Cable stock prices are firmly justified by improvements in the fundamental business, they say. Operators are generally posting double-digit percentage gains in operating cash flow, partly though 9%-plus basic rate increases but also via the success of Time Warner Inc. and Cablevision Systems Corp. in adding more packages of plain-old analog channels.

Once-heavy capital spending to rebuild systems is flattening or declining. That means companies are starting for the first time to generate meaningful "free" cash flow. And that's not just operating EBITDA (earnings before interest, taxes, depreciation and amortization) that excludes big tickets like capital spending, debt service and IRS obligations. Free cash flow is real cash left over after all those checks are cut, something MSOs have rarely posted as they borrowed heavily to buy and rebuild systems.

Julian Brodsky, Comcast Corp. vice chairman, dismisses private market value comparisons as "better dead than alive" analysis. He's equally dismissive of Wall Street's scramble for new ways to value stocks, like EBITA—penalizing companies' depreciation to somewhat reflect capital spending—or the arcane EVA (economic value added).

"Somehow you've got to look up from your models and see what's going on," Brodsky says, pointing to operators' strengthening of existing operations plus potential breakthroughs with digital and Internet products.

Merrill Lynch & Co. analyst Jessica Reif Cohen concurs. "There's opportunity in these stocks," says Reif Cohen, who recently boosted her target multiples for cable stocks from 10 times cash flow to 11 times.

Goldman Sachs & Co. analyst Barry Kaplan sees free cash flow coming on so strong that companies like Comcast Corp. will be trading at 13-15 times operating cash flow in a couple of years.

Particularly satisfying to cable bulls was the failure of AT&T as a DBS marketer. It generated fewer than 100,000 customers and sold its DirecTV stake in order to cozy up to cable operators to try to get a piece of @Home.

Investor anxiety already is showing a bit, triggering a behind-the-scenes battle among some top media analysts.

On Jan. 22, Morgan Stanley's Bilotti set off a quick downdraft by cutting his ratings on three stocks, bumping Cablevision and Comcast to "neutral"—predicting they will merely match the performance of the broad market—and cutting Cox Communications Inc. from a "strong buy" to "outperform." He already had TCI at neutral, a

"I don't think it's a question of when these things top out, but when the market realizes it."

—Richard Bilotti

bad call that he put on the company's stock last summer after it jumped from \$12 to \$18 in a few weeks, missing out on a subsequent rise past \$30.

In a conference call that day with institutional clients, Bilotti said cable stocks were at the end of a four-year, three-act play, "rise-fall-rise," with the recent run-up representing "the climax of this drama." While not predicting a looming fall, Bilotti warned that Wall Street has "looked ahead to the last page and incorporated high-growth expectations into the prices of the public cable companies" too far ahead given the challenges facing cable operators. He advised clients to shift money into entertainment stocks more focused on content, notably Time Warner.

Stocks reacted. TCI dropped from \$30 to \$26.50 over the next few days, off 12%. Cox and Cablevision each lost 8%. But other analysts jumped in to counter the fall. Merrill Lynch's Reif Cohen scheduled her own conference call, reiterating her belief that operators were on track. Donaldson Lufkin Jenrette's Dennis Leibowitz did the same, saying that higher prices

were justified by his expectation of future cash flow from both core and new businesses. By week's end, cable stocks had healed, returning to their previous levels.

"Rich hit them. Jessica and Denny talked them back up," said the CFO of one operator. "It's like a wrestling match."

So far, Bilotti's call has been largely on target. TCI, Cox and Cablevision have been three to four points short of the 8% rise in the S&P 500. Time Warner rose 16%. But Comcast has also beaten the S&P, climbing 12%.

But the question is more than a battle of the analysts.

Even cable bulls acknowledge that there are fair questions about the fundamentals underlying lofty prices.

Take the thin discount for private market value. For the past 15 years, the spread between the cash flow multiples of private system sales and public stock prices has been a fairly good indicator of whether cable issues were pricey or cheap. When MSO stocks slid to a 40%-50% discount, that level proved a trampoline that launched prices back up. They tended to slam into the ceiling at 75%-80%.

Cable stocks are trading from some

9 times running-rate cash flow (Cablevision Systems) to more than 12 times (Cox and TCI). But where are private market values? The biggest transactions in the past year have centered on TCI—either its series of joint ventures with other MSOs or its system swaps for 36% of Cablevision. Investment bankers familiar with the transactions say none of those deals—ranging from \$350 million to \$1.2 billion—went for more than 11 times cash flow. Some small-town packages went for less than 10 times cash flow.

Some MSO executives argue that the TCI transactions aren't true gauges of the private market because they involved swaps and joint ventures. However, three of them brought new equity into the ventures, including LBO funds Blackstone Group and Robert M. Bass Group, both considered savvy "smart money" players. Presumably TCI and its joint-venture partners sold those equity stakes for close to what they considered fair prices.

Even straight stand-alone deals didn't break any records. Prime Cable and merchant bank Carlyle Group paid \$650 million, a sum sources put at 10.5 times cash flow, for SBC Corp.'s suburban Washington systems. US West Media Group Inc. agreed to sell its Minneapolis systems for \$600 million, or about 10 times cash flow. However, that deal was cut pre-Microsoft, and UMG is welshing on the agreement and trying to keep the property.

Old news, says the CEO of one MSO: "I've been bidding 12 times on properties and getting beat out." He also notes that Comcast in December agreed to pay 13 times cash flow—or more than \$2,400 per subscriber—for Marcus Cable systems in Maryland and Delaware, although that's a small group of just 50,000 subscribers.

Also, the four bidders for Prime Cable's Las Vegas systems are offering 12-13 times cash flow for the 300,000-subscriber operation. However, an executive with one bidder says that's not a fair reflection of the market—because Vegas is such a high-growth market and because the deal includes a separate hotel video operation and a competitive access telephone company.

Some financiers argue that private market values should not be a measure of stocks. "Who says stocks have to trade at a discount to private market?" asks Mark Ein, a principal with Wash-

"Who says stocks have to trade at a discount to private market?"

—Mark Ein

Culpable Multiples?

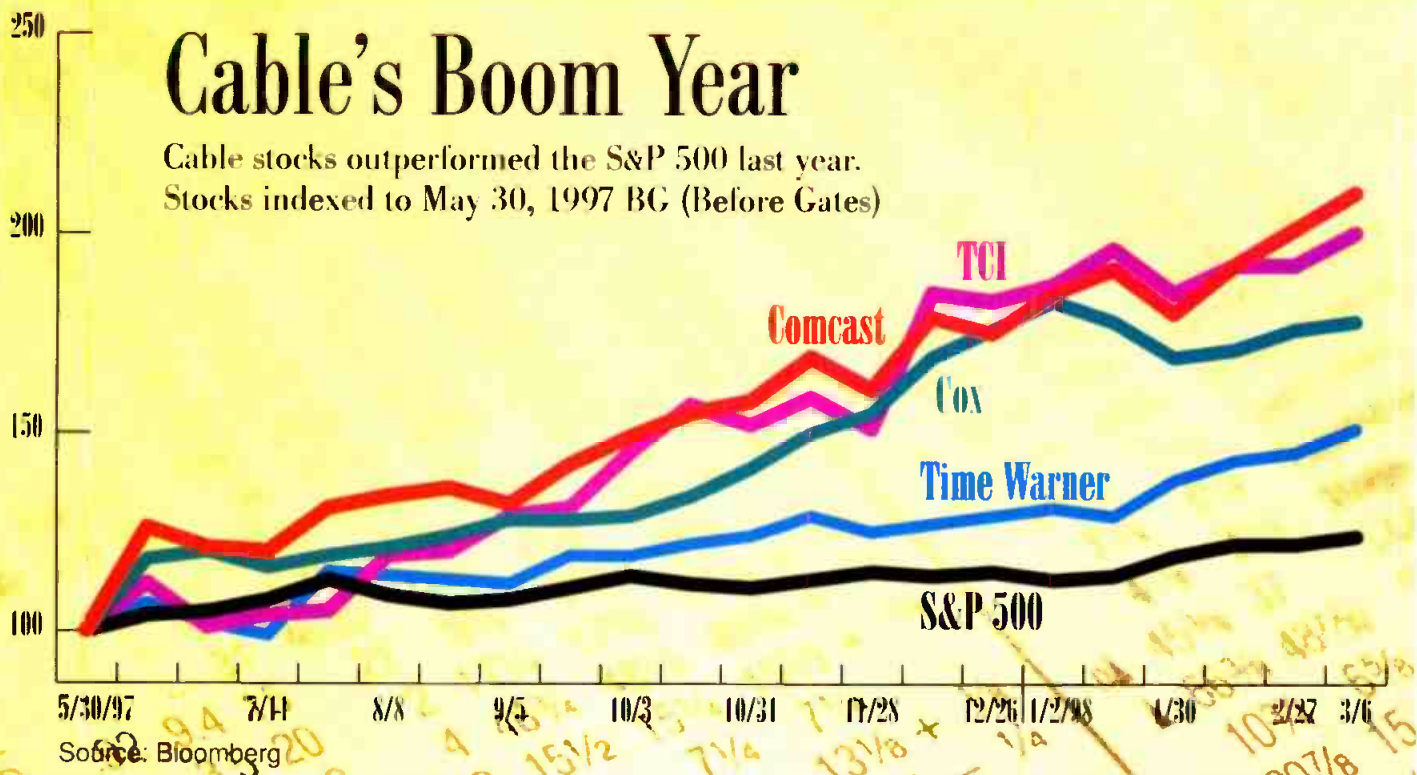
While the cash-flow multiple of cable stocks has surged, the value of cable systems that changed hands has not.

Seller	Buyer	Price (\$Mil.)	CF multiple
1997 deals			
Time Warner	TW/Advanced/Blackstone	\$1,327	9.4
TCI	Cablevision	\$1,269	11
TCI	Intermedia	\$946	10.1
TCI	Bresnan	\$800	11
SBC	Prime Cable	\$637	10
US West	Charter	\$600	10
1996 deals			
Continental	US West	\$11,500	10.7
Cablevision Ind.	Time Warner	\$1,719	10
Knight Ridder	TCI	\$770	10
Chronicle Publishing	TCI	\$578	9.9
Fanch	Blackstone/Fanch	\$374	9.1
Booth America	Multiple	\$287	10

Source: Investment banking sources, Broadcasting & Cable research

Cable's Boom Year

Cable stocks outperformed the S&P 500 last year.
Stocks indexed to May 30, 1997 BG (Before Gates)



ington-based Carlyle Group. "That's not true in many other industries."

Goldman, Sachs & Co. media analyst Barry Kaplan concurs: "Look at what's going on in the merger market in radio and television stations. The radio-TV stocks are at least as high as the merger market; values on both sides have exploded."

What about underlying operations? Bilotti contends that investors are influenced too heavily by the promise of new technology. Silicon Valley hardware and software stars are clamoring over the promise of new, powerful digital cable converters. The boxes promise to unlock a host of new interactive services and have sparked a brawl among Microsoft, Sun Microsystems Corp. and Oracle Corp., with Gates emerging as the biggest victor so far.

But can operators deliver? TCI has pushed back the date it expects to deploy more powerful digital converters from June to December, and Bilotti doesn't see material equipment deliveries until 1999.

TCI is pushing ahead to deploy first-generation digital converters to its subscribers anyway, readying 90% of its systems for digital.

The outlook is unclear, with skeptics worried about marketing costs and TCI's ability to deliver. "They're going to need a big move in digital in 1998 to get double-digit cash-flow growth," says Smith Barney Salomon media

analyst Spencer Grimes, who recently downgraded TCI to a neutral rating. "These guys have never done a very good job of execution," Bilotti says.

High-speed Internet service is another question. Underlying At Home Corp.'s \$3 billion market capitalization is a base of just 50,000 actual subscribers to the high-speed Internet service, although its launchable on systems serving 4.5 million homes. Comcast has launched the @Home Network on systems passing more than 865,000 homes in six markets but has penetration of just 1%.

"Some of it is simply installation capacity," says the president of one operator. The complexity of wiring, installing a modem, tweaking the system and software on a user's PC is proving a big problem for some operators that had been hoping to spend just two hours of labor for each new customer. "There are still guys who are taking six hours and rolling two trucks per install," the executive says.

On the Washington front, the news so far is good. Ardent cable critic Rep. Edward Markey (D-Mass.) is spearheading a bill whose harshest provision is nuku a provision to "sunset" the 1992 regulations next year. Sen. John

McCain (R-Ariz.) is sponsoring a bill that aims primarily to ease the burdens of competitors, particularly high copyright fees on DBS services and restrictions on carrying local broadcast TV stations. He has declared that he is not interested in imposing new rate regulation.

"That's the thing that can trip all this up," says an executive with one buyout fund who is investing in cable systems. "But am I worried about multiple contraction in the absence of regulation? No."

Cable fans believe that operations will win out. Goldman Sachs' Kaplan contends that meaningful free cash flow will transform investors' outlook on

MSOs, drawing players that are interested in real earnings.

"Our models don't assume much on new revenues," Kaplan says. "My level of confidence is high, my level of confidence on operators' timing is low."

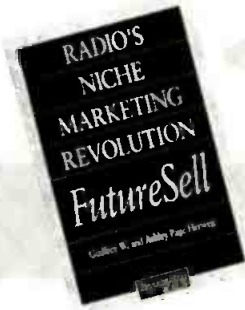
Cablevision CEO James Dolan says that new revenue is the gravy and that investors are focused on the fundamentals. Stocks are up "because of the reconfiguration of the marketplace, things like clustering of the systems. There are still a lot more efficiencies to be had." ■

"Our models don't assume much on new revenues. My level of confidence on operators' timing is low."

—Barry Kaplan



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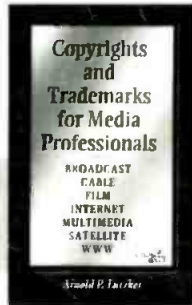


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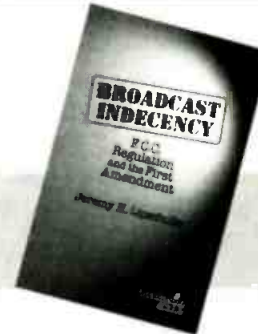


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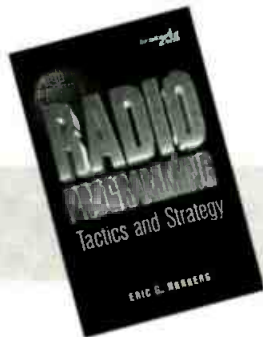


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SPECIAL REPORT—VIDEO SERVERS

Sales of video servers for commercial playback and newsroom production have been strong all year. Now, as stations move toward digital broadcasting, they are looking at server-based, end-to-end systems that integrate the entire facility and incorporate video archiving and asset management.

Serving Up Systems at NAB

As industry prepares for digital TV, video servers are seen as essential to stations, networks

By Joar Van Tassel,
B&C correspondent

Vendors are gearing up to show the second generation of broadcast server technology. Buyers will find more offerings with standardized MPEG-2 compression and Fibre Channel, as well as products that range from one small server linked to a few workstations to integrated, stationwide multiple-server systems.

Currently driving broadcasters' purchases: video archiving, online video production and falling prices. Manufacturers, while proceeding cautiously in the technologically complex area, are eager to get into the broadcast server market, which a Frost & Sullivan study says will expand at a 36% compound annual rate through 2003.

"It's such a fast-growing area that we are overwhelmed. Our group by itself has grown from 100 to 300 people last year. Keeping up with it—making the boards, developing the middle-ware, marketing and customer service—it's a big job. Even with 300 people we are stretched thin. [each] doing the work of four people," says Brian Hanley, market development for Silicon Graphics' Advanced Media Products Group.

Although it's a strong market, still-high costs, the lack of common standards and the fledgling state of the technology remain barriers to purchase. Suppliers recognize that they must provide incentives for stations to migrate from stand-alone single-purpose digital disk recorders—which have proved their cost-effectiveness—to complex networked server-based systems.

The new MPEG-2/Fibre Channel products reflect their efforts to offer robust systems that are compatible both with older equipment and with multiple proprietary formats and uncertain standards.



Hewlett-Packard's MediaStream

Hewlett-Packard

"Servers started with spot insertion, playing commercials to air. Now video servers are moving out to the news production environment, where there is enormous potential—but digital asset management is where the real future leverage is," says Mark Ostlun, HP's strategic planning manager for the video communications unit. "Material needs to be stored where it can be accessed, content-browsed and selected for use in editing applications."

In September, HP introduced the MediaStream AirDirect application, a basic dub-to-air system for flexible spot playback that accepts material from HP servers and disk recorders.

For the company's MediaStream broadcast server, HP brought out an internal analog-to-digital card so it can take video in without the need for an external device. In addition, there will be a major launch of a new plug-in 4:2:2 card for all its origination servers, includ-

ing the disk recorder. Designed to give broadcasters a relatively inexpensive way to get the benefits of server technology, the analog-digital card shipped in December; the just-announced 4:2:2 product will ship in May.

The company's early commitment to MPEG-2 led it to develop ways to refine its system's capabilities and make the format comfortable for broadcasters. HP's play-to-air servers now feature variable-rate jog and shuttle and use an innovative dual-decoder method to enable clean-cut, frame-accurate editing on any frame.

Philips

"I see the market growing from 25 to 30 percent a year over the next few years, hitting highs two years from now after everybody spends on their DTV transmitter. Then they will realize they need equipment inside to support the transmitter they put up," says Ahmad Ouri, marketing manager for Philips servers in the Americas.

Philips is concentrating on building the system around its Media Pool server, which supports 12 channels (combined input and output) simultaneously at 270 megabits per channel. The machine handles both compressed and uncompressed video, allowing the compression ratio to be set on a frame-by-frame or file-by-file basis.

At NAB, Philips will show the Media Pool networked with the SMPTE standard, SDDI. It is a switched architecture, point-to-point, and the bandwidth is pre-allocated as long as the I/O is reserved for the transfer. Compressed data is taken directly from a storage drive, sent through a digital router, switched like a video signal and recorded at the receiving end at faster than real time.

Philips also will show a low-end digital linear tape (DLT) drive-based library. First based on high-end helical scan tape Redwood drives, the DLT

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Phillips's Media Pool

drives offer a cost-effective solution for archiving video.

Tektronix

"We've seen the acceptance of servers in specific applications. But the real hard work comes when you try to build systems around servers, getting editing systems working with on-air systems or connectivity when you are moving material around the whole facility," says Ray Baldock, director of product strategy for Tektronix, Beaverton, Ore. He anticipates a \$200 million market

for on-air applications, with a 15%-20% sustained growth rate. The leading server supplier to broadcasters, with roughly 3,000 units shipped.

Tektronix built the TV-4 facility in Sweden, which it claims is the world's first server-based station. Three months ago the Fox Network Center, which provides network operations services, went online using Tektronix servers. Other projects in the works for Tektronix include the NBC Genesis project, a major rebuild of the network's operation center.

This year, Tektronix fulfills its pledge to upgrade MPEG-2 equipment, which it promised to do when it introduced the network-ready Profile PDR200 video file server. Shipping in May, the upgrade kits will provide professional M-PEG-2 4:2:2 profile at Main Level and give users the ability to configure for up to eight video-replay (1 in/6 out, 2 in/4 out, 1 in/2 out and 0 in/8 out) and 32

audio channels. The introduction of temporal compression effectively doubles the storage efficiency, enables faster transfers and doubles broadcast capacity. The encoder offers both 4:2:2 chroma sampling for high-quality production and digital TV upconversion, and 4:2:0 chroma for broadcast, variable bit rates of 4-50 Mb/s and group-of-picture (GOP) structure from 1-frame only to 16-frame GOP.

On the software side, the company released Version 2.2 for its Profile products. The release increases the number of inputs from 1 to 4, upgrades audio support, adds network configuration tools, offers an optional Toolbox (v1.1) and provides a means to move material manually via Fibre Channel between Profile servers and the PLS library system.

Silicon Graphics Inc.

"Computer companies have to learn how to work in broadcast because of the history of legacy [older] gear, interfaces and interconnection," says Brian Hanley, who heads market development for Silicon Graphics' Advanced

Fox's Setos: Video server pioneer

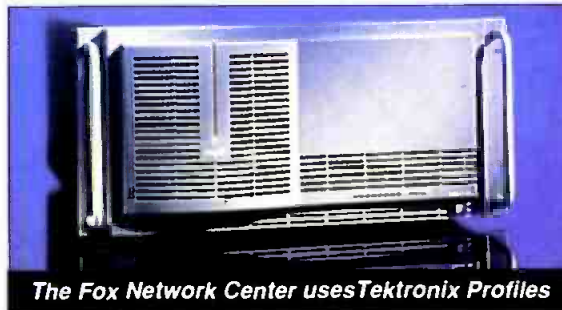
When Fox began airing National Football League games in 1994, Andrew G. Setos, executive vice president of parent News Corp.'s technology group, desperately wanted to edit highlight packages using a server and a nonlinear editor while the game was airing.

"There just wasn't a good server for it," Setos says, "so I connected up a pseudo network using Pioneer analog laser disc drives with NT workstations. Voilà, we had an aggressive editorial environment that you can't achieve with videotape. It wasn't elegant, but it worked. Now we can log, sort and play sequences in any sort of order, using Tektronix Profile servers."

Since then, Fox has extended its server technology well beyond editing NFL highlight packages. The 160,000-square-foot Fox Network Center on the 20th Century Fox movie lot in Beverly Hills is an all-digital, server-based post-production and network playback center.

The network operations facility started up in December, using Tektronix servers linked by Fibre Channel to Ampex high-density drives and running Louth Automation on top.

"All these technologies had to come together for this to work," Setos says. "Now it works so smoothly and makes things so easy, it actually makes them too easy.



The Fox Network Center uses Tektronix Profiles


People say 'big deal.' But I know whence I came."

The Fox executive says the system didn't really change the work flow, only the devices. When a producer turns in a videotape, technicians digitize the tape and store it in the library until it's time to play it on the network. As a file, there is no concern with generational

loss, copying is rapid and copies do not need to be checked. The robotically accessed Ampex high-density disk drives allow Fox to store 140 hours of programming in a single rack, and the Fibre Channel handles the flow of the East and West Coast feeds through the playout servers.

Server technology has changed the rules of broadcast engineering so that it's no longer a plug-and-play world, Setos says. For 15 years, facilities could buy any NTSC tape machine, camera, switcher or other equipment, and it worked as soon as it was hooked up.

Now the TV environment is much more uncertain, Setos says: "There is always the unknown and you always respect it—and with respect comes the fortitude to get over the hurdles. Fortune favors the brave. You don't want to be foolish, but you also don't want to be squeamish or you won't get anything done."—Joan Van Tassel



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Media Products Group. "Rather than taking the computer approach of 'we're going to revolutionize the broadcast industry,' we've made our gear compatible between broadcast and computers, building a robust bridge between analog, linear video to digital, nonlinear equipment."

SGL has advanced into the broadcast

server market in measured steps, with a combination of its own products and partners' offerings. The company started with video playback and record in association with Channelmatic and Digital Video Systems, then moved into digital news with Panasonic, Tektronix and Avid; video archiving and asset management with StorageTek,

KHNL builds a server newsroom from scratch

Three years ago, the first server-based newsroom in the U.S. went online. Once the publicity subsided, the news operation at KHNL(TV), the ch. 13 NBC affiliate in Honolulu, gradually implemented and adapted the new technology. Its use is now routine—and indispensable.

Initially the station experienced a modest increase in the number of stories it was able to air. However, the chief benefits of the server-based newsroom were faster speed to air, improved quality of the video packages and the ability to edit the same footage at multiple workstations. While news professionals could get a video package on the air quickly in a tape-to-tape environment, it was a simple cuts-only story and there could be only one version of it. By contrast, server-based nonlinear editing can bring a polished package to air in the same time, and the story can be re-edited immediately as more footage becomes available.

"I think editors exercise more creative options, turn in more complex pieces and use more transition effects when they are using nonlinear edit stations," says Keith Aotaki, KHNL's director of engineering. "Also, different versions of the same footage are edited at the same time, so while one editor is working on the story, another is working on the promos and teases."

Over time, the main changes to the system were the number of machines used. Initially the newsroom had two Avid Airplays, four media recorders taking satellite feeds and other incoming material and six Newscutter stations, all



Avid gear at KHNL

connected to the server. Now the total number of devices is the same, but there are eight Newscutters, two media recorders and two Airplays.

According to Aotaki, more Newscutters were needed to accommodate the increased number of stories that nonlinear editing made possible. Originally, KHNL was a Fox affiliate without a news operation; when it became an NBC affiliate, the newsroom was built from scratch. "We had the luxury of starting from ground zero. Because we were a new news organization, people went into it with open minds. It was pretty crazy at first, but everybody accepted the concept and went with it. Now we take it for granted and it's part of the normal operation," he says.

Aotaki believes that a new operation can implement the Avid system in two months, including installation and training. The process might take four to six months in an existing newsroom because the staff has to be weaned from practices and procedures. Aotaki adds: "People who came from film and 3/4-inch [tape] say: 'How could we have edited back then?' Nonlinear editing is such a powerful tool, I don't think the staff could ever go back to tape-to-tape editing."

—Joan Van Tassel



Silicon Graphics' Origin products

Virage and others, and a multichannel streaming video network with Tektronix, Philips and other vendors.

Since acquiring Cray supercomputer technology, Silicon Graphics has introduced even more powerful 64-bit processors to its servers throughout the year.

SGL also announced support for Windows NT in addition to MPEG-1, MPEG-2, Motion-JPEG, DVCPRO, uncompressed CCIR601 and fully uncompressed HDTV. The Origin2000 server can process video at bit rates from 1 Mb/s to 1 GB/s in any of the formats with the addition of plug-in video cards.

At NAB, SGL will feature examples of what it calls its Video Computing Platform. The company will demonstrate an integrated digital news solution that includes commercial playback, multichannel playout and news editing functions.

Quantel

"We see the market as split into two distinct segments: the low end for digital disk-based VTRs and the very high end, where the Clipbox is a unique technology. We engineer this server very differently, storing video frames rather than computer files. This gives us an unmatched level of performance," says Dwain Schenck, Quantel's director of corporate communication.

Quantel's big event in 1997 was its launch of Clipbox 14. The 14-port box supports up to 14 editing systems interactively editing material stored on the server. The company believes the design vastly expands the number of

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Quantel's Clipbox with Newsboxes

clients who can use Clipbox. The system uses a proprietary compression system called Grid, based on 4:2:2 Motion-JPEG. Last year, discussions began between Quantel and Matsushita to bring DVCPRO compatibility to Quantel's Clipbox and Newsbox products. "The talks are going well; we're very close, and you might see some Quantel nonlinear editors with DVCPRO chipsets in them," says marketing director Guy Walsingham.

The company has performed well in the international market, with sales in Malaysia, Belgium and Sweden bringing the number of Clipbox installations worldwide to more than 50. In the U.S., Fur Media Co. (4MC) also chose Clipbox/Editbox technology as the centerpiece for its newly integrated digital television facility in Burbank, Calif. At NAB this year, Quantel will introduce "significant upgrades" to its server and announce new third-party applications.

Avid

"All of us are trying to solve a similar problem: reducing the time from editing to air. Material can now go directly from the editor into the NewsPlayer cache, a transfer much faster than real time, so I can complete the editing while the first part of the story is already playing on the air," says Matt Danilowicz, vice president, marketing, broadcast news division, describing Avid's new NewsPlayer product.

After carving a comfortable niche in newsroom nonlinear editing equipment, Avid will tweak its offerings at NAB with the NewsPlayer, which will be delivered in the fourth quarter. The product will replace the successful Mac-based AirPlay with the new NT-based NewsPlayer that uses hardware from Pluto Technology. In the initial offering, it will be linked to Newscutter editors by Fibre Channel. Over time, it also will use the shared storage environment of Avid's media server system.

NAB will also see a new software release for the Media ServerSystem that networks all parts of the newsroom, including editing, playback, storage and digital asset management. The hardware has been upgraded to run on Silicon Graphics' Origin2000 platform. Sales of the system, which came out three

years ago, have been slower than the company would like. However, this year Avid already has sold two systems and has other deals in the works.

Sony

"Now that broadcasters may be faced with a multichannel capability, they will see that servers are the least expensive way to do what needs to be done," says Geoff Hillier, Sony Electronics' product manager for server systems. "On the input side, the average station records 13 or more hours of programming a day from multiple feeds, and servers are a much more efficient way to do that."

Sony is betting its chips that MPEG-2 will be the standard format for integration of broadcasting systems from acquisition through production, contribution, distribution, transmission and emission. The company sees greater interconnection with the data world for nearline storage, with a gradual reduction in baseband tape storage.

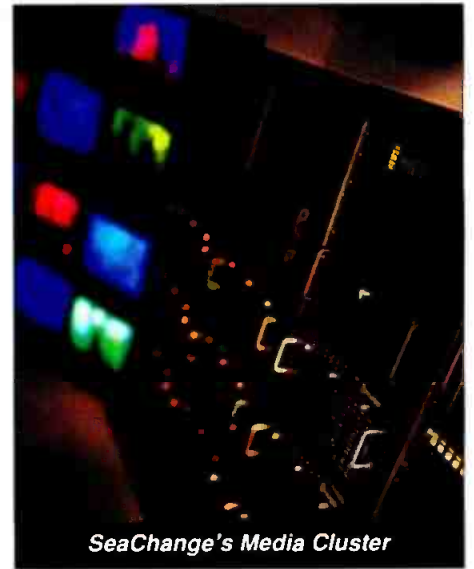
After the success of the Betacart product, Sony has worked hard to get into the digital equipment market with the FlexiCart and now the FlexSys system. Initially built around the STAS10 server that used Betacam SX compression, the new HDTV-ready MAV-70 server to be introduced this year will offer selectable levels of MPEG-2 compression profiles, levels, bit rates and group-of-picture (GOP). The sys-



Sony's MAV-70

tem uses Fibre Channel to interconnect vertically with more than 500 Gb of RAID 3 storage and horizontally for module-to-module scaling.

NAB attendees also will see Sony's new FlexiCart 3-format capability, supporting Betacam SX, HDCam and DVCam. Finally, the company will announce a new partner program. Sony has given them their low-level protocol and support, allowing them input into the protocol process to improve interoperability.



SeaChange's Media Cluster

SeaChange

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After enjoying the past few years as the leader in digital ad-insertion technology sales, the server system specialist company is bringing out the new Media Cluster product to appeal to the broadcast market. SeaChange sees TV stations as needing solutions for commercial playback, program origination, and time shift/delay.

A unique feature of Media Cluster addresses the problem of how to manage material on multiple servers. To avoid single point-of-failure and to provide fault-tolerance and scaling without replication, the company has adapted the principle of stripping stored programming across RAID arrays to server

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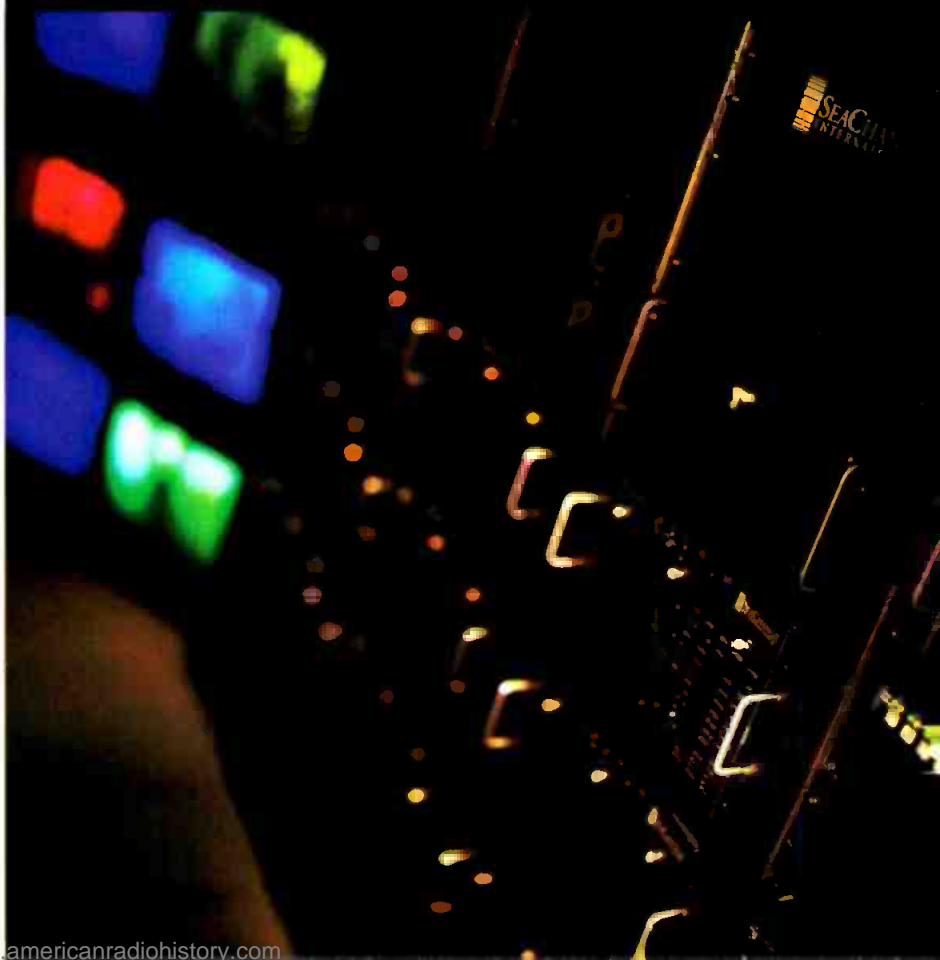
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technology. Its solution strips content across servers, and while there is some overhead, it is far less than the typical solution of storing two copies.

The MPEG main level/main profile server, which ships in April, supports Louth Video Disk Protocol and OmniBus Systems' network operation system.

ASC

"Our clients tell us that our products cut down on their Tums budget," says Fred Schultz, product manager for ASC's VR300. "They don't get midnight phone calls from the master control operator saying that there's a disaster with the tape machines or the spot playback controller system. It's such a relief, and they get to deal with the technical challenges they enjoy."

The company began with digital disk recorders four years ago that stations used for commercial storage and playout. Now their 16-channel VR300 video server with up to 10,000 gb of Fibre Channel disk storage has been selected by Northwest Broadcasting for use in three of their stations, as well as KAAL(TV) Austin, Minn.; KETC(TV) St. Louis, and CICT-TV Cal-



ASC's VR300

gary, Alberta. Network customers include CBS TeleNoticias and QVC. Most recently, the system served up instant playback for Super Bowl XXXII for Vyvx, which provided the digital fiber for the game.

The VR300 server is an expandable product that runs SpotBase broadcast automation software for on-air commercial playback operations. At NAB ASC will introduce a next-generation digital newsroom solution, NEWS-Flash, a full-featured editing system that links to the VR300. Another product, BrowseCutter, will bring MPEG-I video with time code directly to journalists' desktop computers, where they can build rundowns, edit scripts, search wires and browse digital video.

Digital Equipment Corp.

"Customers don't want to buy computer systems, they want to buy broadcast systems. They want them to have familiar features and be easy to use. They have no desire whatsoever to become computer experts," says Doug Smith, director of Digital Equipment Corp.'s media group for custom systems.

Smith notes that broadcasting purchasing decisions are not made by information technology professionals, but by business managers who want to take advantage of the efficiencies and savings offered by computers. So DEC is partnering with traditional broadcaster supplier Thomson to move into the broadcast server arena.

At NAB, DEC will show its system built around the scalable, 64-bit AlphaStudio content server. The system includes an archiving system, storage, tape server, database, inventory manager, high-speed staging disks and connected stations. The Vela Research MPEG-2-based (or DVB) AlphaStudio stations, running 64-bit RISC processors, can stand alone or integrate with the content server. They also are compatible with Alamar, Louth, Pro-Bel, and Columbine/JDS control systems. ■



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ALEX INFORMATICS INC. 1930 Gagnon St., Lachine, Quebec, Canada H8T 3M6; (514) 422-0022; fax: (514) 422-0020; www.alex.com

Aurora—Features: Scalable, supports up to 100 Windows NT NLE workstations; RT and store-and-forward; codec independent (MJPEG, MPEG, DVC and uncompressed video); shared storage array; two-level fault-tolerant architecture

ASC 4400 Vanowen St., Burbank, Calif. 91505; (888) 843-7004; fax: (818) 842-8945

VR300 Broadcast Video Server—Features: Multiple server access to Fibre Channel Drive RAID storage; modular and scalable; interfaces with most automation software; Native media-management and spot-insertion software; simultaneous playback and recording; NTSC/PAL; CC601 serial digital in/out; Windows NT OS; MJPEG compression; 4 channels in/4 channels out; RS-422, GPI and TCP/IP control. Integrates with new NewsFlash non-linear editing workstation

AVID TECHNOLOGY INC. 1925 Andover St., Tewksbury, Mass. 01876; (800) 949-AVID; fax: (978) 640-1366; www.avid.com

DNG 2.0/4.0—Features: Server-based news production system; integration of Media Server 2.0, 4.0 Media Recorder feed capture system, NewsCutter editing system, AirPlay MP playback system and Fibre Channel RAID array networking; 2.0 brings support for up to 12 simultaneous edit streams, connected via AvidNet ATM network

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Media Pool Broadcast Servers—Features: 1-12 channels full CCIR601 digital serial component video; 1-8 storage arrays; 10-40 drives/array; NTSC/PAL; MJPEG; scale from entry-level system

DiskCache—Features: Provides cart machine functionality integrated with MP server

SEACHANGE TECHNOLOGY 124 Acton St., Maynard, Mass. 01754; (508) 897-1011; fax: (508) 897-0132; www.schange.com

MediaCluster—Features: High-performance MPEG-2 ML/MP play-to-air 4:2:2 server scales to serve single-channel stations through multichannel systems. RAID 2 software across servers; serial digital AV in/out. Integrates with Louth and Omnibus

SILICON GRAPHICS COMPUTER SYSTEMS 2011 N. Shoreline Blvd., Mountain View, Calif. 94043; (800) 800-7441; www.sgi.com

Origin2000—Features: High-performance, scalable, 4:2:2 CCIR SDV, 8- or 10-bit components; SDDI, active video or data capture and playback. SGI platform underlies many end-to-end systems

SONY ELECTRONICS INC. 3300 Zanker Rd., San Jose, Calif. 95134; (800) 686-7669

FlexSys—Features: Family of products that supports several servers for both short- and long-form programming; STAS-10 server has scalable storage, signal equipment and supports Flexicart, LMS and stand-alone VTRs. SDI or SDDI connection; Betacam SX 4:2:2 compression

MAV Series servers—Features: RAID 3; redundant power supply. New MAV70 server introduces MPEG-2 selectable profiles; Fibre Channel connection; HDTV-ready

STORAGE CONCEPTS 2652 McGaw Ave., Irvine, Calif. 92614; (800) 525-8930; fax: (714) 852-8930; www.storageconcepts.com

VideoStar—Features: MPEG-1 and MPEG-2 compliant; 8 independent channels/decoder; NTSC/PAL output; RS-232 control. Functions: start, pause, FF, FR, random access; self-test

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Broadcasting

March 16, 1998

Legions of the fall

Networks mull dozens of pilots, looking for the shows to lock down, shore up or remake their new seasons

By Michael Stroud

NBC needs a hit to replace *Seinfeld*. CBS wants a schedule that will help it dethrone NBC. ABC wants a good mix of comedies and dramas to boost sagging ratings. Fox and The WB want to put on shows the Big Three would never dream of. And UPN wants to remake itself.

Over the next few months, the six broadcast networks will pick their new comedies and dramas from among the dozens of pilots now on development slates.

The stakes are high. With soaring programming costs and an explosion of cable competitors, the line between success and failure has never been thinner.

"The networks are under greater pressure than ever before to produce hits," says Deb McDermott, executive vice president for Young Broadcasting Inc., which owns ABC, NBC and CBS affiliates. "If you're the number-one network, you're making money. If you're the number-three network, you might be breaking even."

Picking right can pay off handsomely in short order: Fox and The WB have sucked in millions of dollars in new advertising revenue from freshman series such as *Ally McBeal*, *Dawson's Creek* and *Seventh Heaven*.

At the same time, it's rarely been less clear what types of shows will be winners. Other than The WB's modest nod to *Ally McBeal* (with *Felicity*), and "retro '70s" series—like UPN's *Love Boat* and ABC's homage to Mary Tyler Moore and remakes of *Fantasy Island* and *Love, American Style*—Hollywood executives are hard-pressed to point to a trend.

"This is not a season like after *Friends* came out, when everyone wanted to do series about young people

hanging out together in urban apartments," says a talent agency executive.

Instead, look for the networks to pick shows for 1998-99 that fit carefully tailored corporate identities. Expect some smart comedies from NBC, like Nathan Lane's *Encore!*, about an opera singer who retires to Napa Valley; some bright and breezy dramas from ABC, like its romantic *Cupid*; comedies and dramas from CBS that will appeal to both its older-skewing demographics and its younger viewers, such as comedy *The King of Queens*, about a father who moves in with his daughter and son-in-law.

NBC

This is a critical season for the number-one-ranked network and its vaunted Thursday night lineup. The bad news: It lost *Seinfeld*. The good news: It retained *ER*, albeit at \$13 million an episode.

NBC will likely move one of its established comedies to Thursday to maintain its prime time dominance; *Frasier*, *Mad About You*, *Just Shoot Me* and *3rd Rock* are candidates.

Another approach: move freshman comedy *Encore!* to Thursday night, where Nathan Lane could shine in the company of other hits, such as *Veronica's Closet*.

Also in NBC's comedy lineup: *Blind Men*, from NBC Studios and Granada, about competing salesmen; *Brothers and Sisters* (Big Ticket), about two brothers and two sisters who are married to each other; *Nearly Yours* (DreamWorks), about a woman's relationship with her uptight boss, and *Will & Grace* (NBC Studios), about a woman and her gay best friend.

While some critics have seen *Seinfeld*'s loss as a major chink in NBC's Thursday night armor, media buyer Bill Croasdale of Los Angeles-based



ABC is looking into 'The Secret Lives of Men,' from Witt-Thomas

Western International Media Group begs to differ. "They lost *Cosby* and everyone was sounding the death knell. Then they moved *Seinfeld* from Wednesday to Thursday."

In dramas, NBC's best shot at another *ER* is thought to be *The Adversaries* (Warner Bros.) from *ER* producer John Wells, about Washington lawyers. Among other offerings: *Cold Feet* (Granada), about three couples in their thirties; *Odd Jobs* (Spelling), about the mob; *Wind on Water* (NBC Studios), about surfing, from *Red Shoe Diaries* producer Zalman King; *Trinity* (Warner Bros.), about an Irish family in New York's Hell's Kitchen, and *Providence* (NBC Studios), about a Los Angeles plastic surgeon who moves back to her hometown in New England.

In midseason, look for *West Wing*, a drama that takes place in the White House.

CBS

At the network's prime time development presentation for advertising executives in New York last week, CBS TV President Leslie Moonves said that his



Déjà view

UPN and ABC are taking a look back as they look over their pilots, which include remakes of (clockwise from top right) *Love, American Style*, *Fantasy Island*, *The Mary Tyler Moore Show* and *The Love Boat*.



development strategy for the 1997-98 season was to create shows that skew a little younger, more urban and with more male appeal. To that end, he said, having the rights to the National Football League will help a lot. The NFL will attract such audience segments and serve as a platform to promote the new schedule. "For the first time since I arrived at CBS, we'll be programming without one hand tied behind our backs," he said.

Moonves said that every project in development is targeted to a specific time period. He also said that the network made an extra effort to attract major feature-film makers to produce shows for CBS next season, including Sydney Pollack (*Grand Concourse*), Barry Levinson (*Family Brood*) and Philip Noyce (*The Repair Shop*).

Of its comedies, only *Fifty-Fifty* from Paramount, about two high school friends' reunion after 25 years seems clearly skewed toward an older audience.

The CBS slate is heavy with comedies aimed at attracting both the old and

the young: *The King of Queens* (Columbia TriStar), about a father who moves in with his daughter and son-in-law; *Marry My Mom* (Columbia TriStar), about a girl's attempts to set up her widowed mother; *Odd Man Out* (CBS Productions), about a prison guard who is the father of two teenage girls; *Late Bloomer* (CBS Productions), about a stay-at-home mother, and *Me and George* (Witt-Thomas), about a single mother and starring Melanie Griffith.

Other comedies include John Larroquette as the star of an adaptation of the popular Britecom *Fawlty Towers*; Brian Benben (*Dream On*) as a demoted local TV anchor trying to get his old job back; a blue-collar comedy, *Better Days*, from "Roger and Me" director Michael Moore; a fashion world comedy by Anne Nivel, and *Local Zeroes*, a broad comedy about bumbling contractors.

In a bow to younger audiences, the comedy slate also includes *Carly*, from Twentieth, about a 20-plus Brooklyn woman's rise from the mailroom to top executive; and *Ladies Man* (Columbia TriStar), about a young man who is

exactly that.

A truckload of dramas appears carefully aimed at the mainstream: *Glory Glory* (Spelling), about a Union-Confederate romance during the Civil War; *L.A. Doctors*, starring *Thirtysomething*'s Ken Olin, about doctors starting their own practice in Los Angeles; *Matthew* (Rysher) about a big-city policeman in a small town; *Repair Shop* (Columbia TriStar), about former secret agents; *Second Opinion*, a medical drama about a father and son; *Texarkana* (Paramount), about life in a small border town; *To Have and to Hold* (CBS Productions), about a professional Boston couple; *Turks* (USA Networks Studios) about a father and son in Chicago; *Skip Chasers* (Twentieth), starring Arsenio Hall and George Eads as bail bondsmen; *Family Brood* (Rysher), about firefighters, and *Grand Concourse*—formerly *Bronx County*—(Paramount), about legal-aid lawyers in the Bronx.

Other dramas include *Affairs of the Heart*, from 20th Century Fox, about a female lawyer who teams with a private detective, and *Buddy Faro*, from

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Spelling (and *Twin Peaks*' Mark Frost), about the return to Los Angeles of a private eye whose glory days are long behind him.

ABC

ABC executives aren't satisfied with their number-three ranking. But they're not about to fiddle with a middle-of-the-road programming strategy that has produced hits like Wednesday night's *Dharma and Greg* and *Spin City*.

"We're not Nick and we're not CBS," says Carolyn Ginsburg Carlson, ABC's vice president of comedy programming. "Our sense of our demographics and our audience has always been much broader."

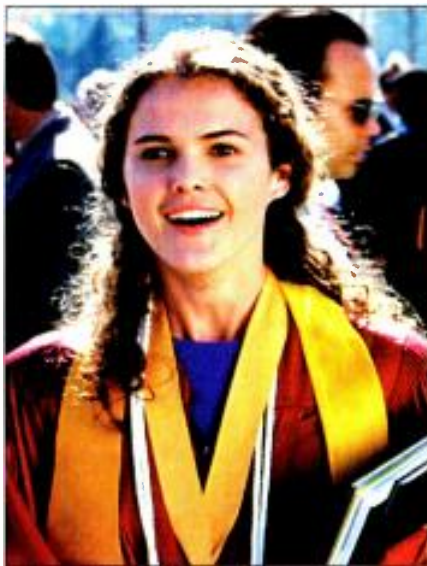
Look for plenty of material with strong points of view and passionate characters. For comedies, the code words are wish fulfillment—"characters or qualities that will provide some fun, some fantasy and some glamour that doesn't necessarily exist in everyday life," Ginsburg Carlson says.

That means shows like *Sports Night* from Disney's Touchstone and Imagine, about an ESPN-like TV sports news show and starring Luke Perry (executive-produced by Magic Johnson); *The Kirk Franklin Show* (USA Networks Studios), in which the gospel singer is a former convict in charge of a church choir; *Modern Man* (Twentieth Television), about a car salesman and his family; *The Secret Lives of Men* (Witt-Thomas), about three guys who live around a golf course; and *Grapefruit Moon* (ABC and Greengrass), about a traveling salesman whose life is changed.

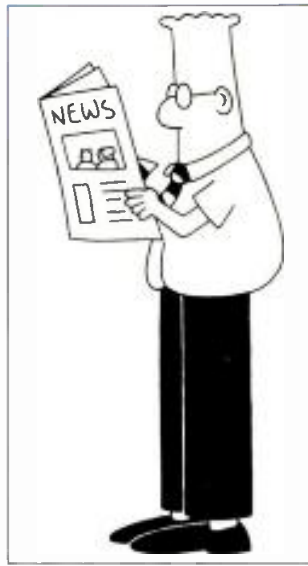
ABC also hopes to reinvent some past successes, with *The Mary Tyler Moore Show* (Twentieth Television), in which Moore and Valerie Harper revisit their 1970s characters; and *Love, American Style* (Paramount), an hour based on the successful 1970s series.

In drama, the emphasis is on shows that engage audiences without leaving them feeling depressed or confused.

"We've seen a lot of tortured shows on TV these days," says Steve Tao, vice president of drama development. "We've made a concerted effort to go to a lighter, more fun place." On tap: *Cupid*, from Columbia TriStar/Mandalay, about a fallen god who reunites



'Felicity' from The WB



'Dilbert' from UPN

lovers; *Johnny X* (Touchstone/Sandollar), in which Dustin Nguyen stars as a martial arts hero; *Destiny & Me* (Twentieth), about two sisters as detectives; *The Game* (Twentieth) which producers describe as *L.A. Law* set in a Philadelphia sports agency; *Black Jaq* (Columbia TriStar), about an African-American female undercover agent in New Orleans, and *Fantasy Island* (Columbia TriStar), Barry Josephson's and Barry Sonnenfeld's re-creation of the 1970s show.

There is at least one darker-themed drama: *Vengeance Unlimited* (Warner Bros.), about a man who takes the law into his own hands when the legal system fails.

FOX

Fresh from the success of *Ally McBeal* and *King of the Hill*, Fox is looking for a new crop of dramas and comedies that are subversive enough to scare off the Big Three but mainstream enough to grab millions of viewers.

"Our intention was and is to become the number-one network among adults 18 to 49," says Fox Entertainment President Peter Roth.

Look for Fox's signature quirky dramas (Roth prefers the term "distinctly different"): *Brimstone*, from Warner Bros., in which an ex-cop in hell seeks to redeem himself by recapturing escaped souls, which Roth jokingly describes as "Touched by the Devil"; *Hollyweird* (Universal), from Shaun Cassidy and Wes Craven, about two Gen X'ers who fight supernatural beings in Los Angeles and make a show about it; *Blade Squad* (Warner Bros.), co-produced by Peter Iliff and the late Brandon Tartikoff, about

policemen on roller blades; *Invisible Man* (Universal), from producer Dick Wolf, a remake of the classic fantasy tale, and *Ghost Cop* (PolyGram) about a woman cop who partners with the spirit of a murdered man.

Fox hopes to recharge its live-action comedy act with a lineup highlighted by standup comedian Sue Costello, who will portray a South Boston working woman who runs a bar and "could truly be the next Roseanne," Roth says. From Carsey-Werner, look for a series set in rural

Wisconsin that will recall *American Graffiti* and *Happy Days*.

Other comedy pilots include the *900 Lives of Jackie Frye* (USA Networks Studios), about two brothers at a greeting card factory; *Five Houses* (Twentieth), about a gay couple that moves to suburbia; *Some Guys* (Touchstone), about a woman and three close male friends; *Venus on the Hard Drive* (Twentieth), about two men who create a sexy virtual woman on their computer, and *Holding the Baby* (Twentieth/Granada), described as an updated "Three Men and a Baby."

The network's biggest comedy prizes may surface midseason: *P.J.'s* (Touchstone/Imagine), in which Eddie Murphy voices the title role in a claymation comedy, and *Futurama*, an animated series from *Simpsons* creator Matt Groening.

THE WB


The upstart network has a string of drama hits in *Dawson's Creek*, *Buffy, the Vampire Slayer* and *Seventh Heaven*. Now it needs to prove that its young-skewing, offbeat drama strategy can work in the fall.

"Our bets are more on drama than comedy," says Jordan Levin, senior vice president of development. "We believe there's too much comedy out there."

One possible keystone: *Felicity*, from Disney and Imagine. It stars Keri Russell as a freshman at a New York university in a show that executives term *Ally McBeal* in college.

WB also hopes to capture younger audiences' taste for the bizarre with *Charmed*, from Spelling Entertainment, about women in their 20s who discover they're witches, and *Rescue 8*

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Broadcast ads up in '97

Broadcast TV advertising totaled \$32.46 billion in 1997, up 4% over 1996, according to figures released by the Television Bureau of Advertising and compiled by Competitive Media Reporting, New York.

National spot spending was up 3% on the year, to \$7.2 billion, and local TV spending was up 5%, to \$7.5 billion. Barter syndication was up 8%, to \$2.5 billion, and network spending (which includes The WB and UPN for both years) was up 3%, to \$15.23 billion.

For the fourth quarter, total broadcast spending was up 8%, to \$9.55 billion; national spot was up 4%, to \$2.1 billion; local was up 7%, to \$2.1 billion; barter syndication was up 15%, to \$718.5 million, and network was up 9%, to \$4.6 billion.

As it was in 1996, the restaurant category was the biggest spender in local television in 1997—up 10%, to more than \$1.25 billion. Auto dealers continued as the second-largest category for local, but spending was down 6%, to \$455.5 million. Furniture stores were ranked third, with a 3% gain in spending, to \$453.3 million. The movie category was fourth, but down 2% in local spending, to \$381 million. The food stores segment was fifth, and spending was up 9%, to \$336 million.

For national spot, car companies spent the most during 1997, up 10%, to almost \$2.95 billion. The food category was the number-two spender, up 8%, to \$894 million, while consumer services (including telephone companies) was the third-ranked spender, up 14%, to \$862.5 million. Snack and soft drink advertisers were fourth, although their spending dropped 1%, to \$290 million. Rounding out the top five: insurance, up 16%, to \$270 million.

—Steve McClellan

(also from Spelling), about paramedics in the *M*A*S*H* mode.

Rounding out the drama offerings are *Bloomington Indiana* (Warner Bros.), about a Division I basketball team; and *Hyperion* (Warner Bros.), about a computer entrepreneur and his brother, who runs the family business.

The fledgling network will also attempt to mine comedy gold with some offbeat offerings aimed at younger audiences, including an animated project called *Baby Blues*, that expresses an adult's point of view toward raising an infant; and a pilot about an overthrown king and his family who have moved into the penthouses of New York City, described as a cross between *Beverly Hillsbillies* and the *Addams Family*.

UPN

Last in ratings, UPN is making the boldest effort of any of the networks to reshape its fall schedule—ditching urban, more ethnic shows for shows that will appeal to a large swath of working America.

The strategy is at sharp odds with WB's younger-skewing schedule: UPN now wants to go after younger demographics from the get-go.

"We think the other networks have conceded that they can only broadcast to upscale yuppies, kids and teens, people over 50 or science fiction freaks," says Tom Nunan, executive vice president of entertainment. "We want to bring the 'broad' back to broadcasting."

Key to that strategy are some new comedies: *Dilbert*, which attempts to portray the banalities and humor of working life; *Love Boat: The New Wave* (Spelling), in a reprise of the classic series; *Walking on Sunshine*, a comedy set in a resort hotel that could run in a companion slot to *Love Boat*, and *Nickie* (Castle Rock) about a teenage mother who gives up her baby for adoption and is reunited with her after 20 years.

Also look for UPN to mix it up with its animated *Furry Creatures* (Disney), which Nunan describes as "*South Park* with animals."

Among dramas, UPN is looking at *Joy Street Station* (from All-American Television), about two female Boston police detectives; *Mercy Point* (Columbia TriStar/Mandalay), described as "ER in space," *Martian Law*, about the sheriff of a colony on Mars (Rysher Entertainment); *Seven Days*, about a man who returns from the past to prevent catastrophes, and *Legacy* (Twentieth), about a post-Civil War family. ■

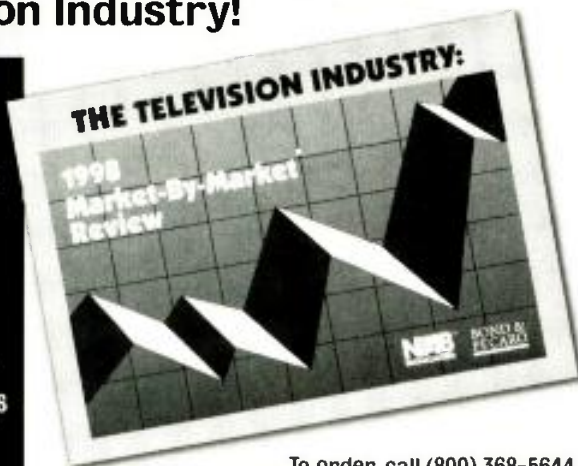
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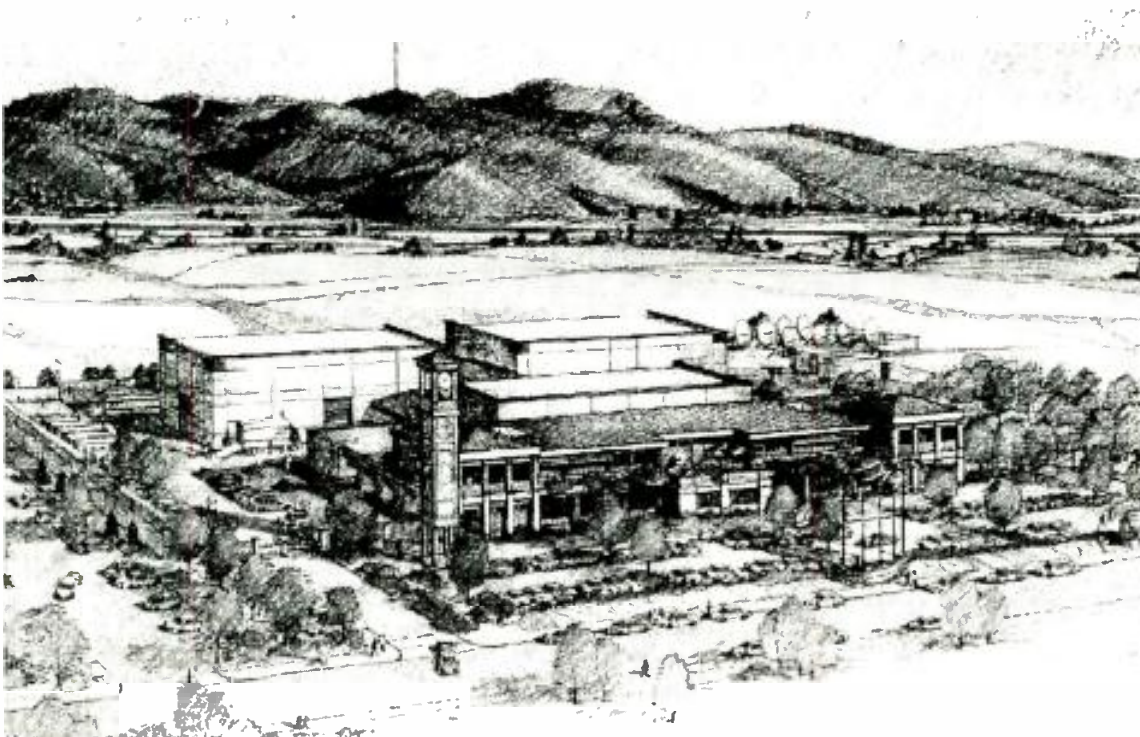
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WDIV slammed for Springer move

Handful of local protesters, station reporter object to move of pugnacious talker to afternoons

By Dan Trigoboff

The battle over *Jerry Springer's* 4 p.m. time slot on Detroit's WDIV(TV) rages on. Local protesters have vowed to continue their battle and one of WDIV's own reporters has weighed in against the station.

"For the first time in 20 years at the station I'm embarrassed," WDIV investigative reporter Mike Wendland said in response to a caller on his weekend talk show on WXYT(AM). Wendland called *The Jerry Springer Show* a "horrid" show that has no place on television, especially not at 4 o'clock. Wendland said: "I don't think any ratings victory is worth airing that bozo. It's wrong." Further, he said: "I know that many other people at the station feel the same way. Most wouldn't go public."

Wendland's station has carried *Springer* for seven years but in January moved it from a morning slot to late afternoon. The move has brought the station strong ratings for both *Springer* and the local news that follow.

But some area residents picketed the station March 6 to protest the time change. They contend that the switch puts *Springer* at a time between students' release from school and the end of the workday—when kids are most likely to be home unsupervised. "If the demonstration had been a talk show," says *Detroit News* reporter Tim Kiska, who attended the protest, "it would have been called People Who Hate Jerry Springer."

Estimates on the number of protesters varied from 20 to 50.

Local activist Cynthia Johnson, who has led the attack on *Springer's* new time slot, leads a mentoring group for girls called GOGIRLS. As a woman committed to teaching young people sexual abstinence and nonviolence, she says, the often violent and sexually oriented show sends the wrong message. Even the Detroit City Council has weighed in, expressing its concern over the time change in a resolution in February.

By midweek, Wendland's comments had been widely reported locally, and the veteran journalist found himself the subject of newspaper articles and other



wdiv(tv) reporter Mike Wendland spoke out against his station's airing of 'The Jerry Springer Show.' 'I've gotten nothing but incredible amounts of support from all over,' he says. 'Even the mob guys at the organized crime trial I've been covering came up and shook my hand.'

radio talk shows. Callers wanted to agree or disagree and to discuss whether or not Wendland should be reprimanded for disagreeing publicly with his employer. WXYT says the issue of a possible upbraiding for Wendland dominated talk programming last week, with calls running 9:1 in favor of the journalist. "Mike is very well liked," says program director Doug Gondek.

There had been no reprimand as of late last week, and none appeared to be forthcoming. "I have a long history with Mike," says station vice president and general manager Alan Frank. "Mike has a long history of being dramatic. The only thing I dispute is that he claims to speak for other people in the newsroom. If he feels that strongly, he could have spoken up over the last seven years."

Although Wendland says he was not speaking for anyone else, he claims that several colleagues have told him they agree. "I've gotten nothing but incredible amounts of support from all over," he says. "Even the mob guys at the organized crime trial I've been cov-

ering came up and shook my hand."

Frank agrees with Wendland and with the protesters that *Springer* is not suitable for children but he points out that neither are most daytime staples. "I don't think kids should be watching any talk shows or soap operas in the afternoon," Frank says, adding that WDIV has run disclaimers on potentially inappropriate programming for years.

But, he adds, "we don't have any facts that young people are watching this show. The information we have shows that young people are watching Nickelodeon. What we know is that the show is immensely popular with adults and college students. Kids are in school for seven months of the year, if you factor in vacations. If they wanted to watch *Jerry Springer*, it's been available to them for seven years. We didn't program for children then, and we don't program for children now."

Frank makes no apologies for his station's gaining an advantage. In news, he says, "for years we were always struggling. Now we're the clear number-one at five o'clock, and we maintain the lead at 6 p.m. Ratings are not an abstract issue. They represent real people. Television is one of the most democratic forums on Earth. People vote on a daily basis. What we hear from a quarter of a million people is that they want to see *Jerry Springer*."

That *Springer* has increased the audience for his own news reports, Wendland finds troubling. "The audience has increased for the wrong reasons. The bottom line is *not* the bottom line. I didn't expect this kind of publicity. I was asked a question and I answered it. I'm not leading a cause. But I don't want anyone who knows me to think that I endorse that kind of programming."

Johnson concedes that her evidence of children watching *Springer* is anecdotal, but she maintains that it's compelling. The conversations she has with young people when she visits schools or other youth centers tell her that *Springer* is popular with young people. In fact, she says, some of the kids she counsels are dismayed that she wants to keep them from the opportunity to watch the show.

Wendland agrees. "I've gotten calls from fifth-grade teachers who tell me the kids run home to watch this show." ■

SYNDICATION MARKETPLACE

And the nominees are...



The Rosie O'Donnell Show garnered 13 Day-time Emmy Award Nominations, leading all shows for the 25th annual event. O'Donnell

was nominated for outstanding talk show host and her show is up for best talk show. Oprah Winfrey's talker tallied eight nominations, as did ABC's *The View*. *Leeza* followed with six and *Martha Stewart Living* had five nominations. The event takes place May 15 at New York City's Radio City Music Hall and will be carried on NBC.

'Nothing' doings

Columbia TriStar Television Distribution is asking viewers to vote on the top 10 *Seinfeld* episodes of all time. With the help of 230 affiliates and a toll-free number, CTTD will tally the



votes and air the top 10 during the upcoming May sweeps.

Prime Time clears

The 1998 African Heritage Network Prime Time Movie Presentation Package has been cleared in over 85% of the country by Baruch Entertainment. The package contains the films "Boyz n' the Hood," "Six Degrees of Separation" and "House Party 3."

Oscar, Oscar, Oscar

Tribune Entertainment has cleared *Live from the Academy Awards* in 78% of the country and in 38 of the top 40 markets. The pre-Academy Awards Show will be hosted by Los

Angeles entertainment reporter Sam Rubin and Lifetime's *New Attitude*'s host Leanza Cornett.

Oh, Frankie

Passport International Productions has cleared its hour special, *Frank Sinatra: The Bobby Sox Years*, in over 75% of the country. The syndicated special features a musical tribute to the entertainer and is available for a broadcast window later this month through April.

Animals aplenty

Telco Productions Inc. has cleared *Animal Rescue* in over 50% of the country for fall 1998. New stations on board include WTXF-TV Philadelphia, WHDH-TV, Boston and KXTX-TV Dallas.

Tribune clears

Tribune Entertainment has cleared Gene Rodenberry's *Earth: Final Conflict* in 85% of the country. Tribune has also cleared fellow action-hour *Nightman* in 82% of the nation for fall 1998.

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Olympics less than gold in NY

WCBS-TV is first Olympics station not to win total-day sweeps race in top market since 1980

By Steve McClellan

In New York during February, the winter Olympics factored in WCBS-TV's 37% sign-on to sign-off boost for the sweeps. But outside of prime time, the Olympics didn't particularly help the station. WCBS-TV finished third overall with a 5.2/17, versus a fourth-place 3.8/9 a year ago.

WABC-TV repeated as the February sweeps champ with a 6.1/15, down 9% from a year ago. WNBC(TV) was second with a 5.6/13, down 14%. WPIX(TV) was fourth with a 4.5/11, up 7%, and WNYW(TV) was fifth with a 3.1, down 16%. WWOR-TV was sixth with a 2.7/6, down 13%.

Researchers say WCBS-TV's third-place finish was the first time since 1980 that a station carrying the Olympics in the nation's number-one market didn't finish first or second. They also say that WNYW's average 7 share was the station's lowest average share ever for a sweeps, while WWOR-TV's 6 share tied its lowest performance.

The market also found itself with a new talk show ratings champ—*Jerry Springer*, which averaged a time period-winning 8.8/28 from 11 a.m. to noon. *Oprah* won its 4-5 p.m. time period with an 8.7/20, down 3% in rating from the previous February. It was the first time since November 1996 that *Oprah* wasn't the highest-rated talk show in New York during a major sweeps (that is: excluding July).

WCBS-TV won the battle of the court shows from 4 p.m. to 5 p.m. with *Judge Judy*. Back-to-back episodes of the strip averaged a 6.9/17 versus a 5.0/12 for *The People's Court* in the same period.

For the first time, the off-network *Seinfeld* won its time period at 11 p.m. against the three affiliate newscasts. *Seinfeld* on WPIX averaged an 11.0/19, up 5% from a year ago. Runner-up *Eyewitness News* on WABC-TV averaged a 10.0/17, while WNBC was third with a 9.8/17 and Olympics-laden WCBS-TV was fourth with a 7.1/13, up 29%. WPIX also won at 11:30 p.m. with reruns of *Frasier*, which averaged an 8.8/18.



'Jerry Springer' overtook 'Oprah' in February.

In prime time, WCBS-TV and the Olympics easily won the daypart with an average 13.7/20. WNBC was second with a 10.8/16 and WABC-TV was third with a 10.1/14. WB prime time fare on WPIX averaged a 6.9/10 (up 6%), while UPN prime time shows averaged a

4.7/7 (down 30%). From 8 p.m. to 10 p.m. Monday-Friday, WPIX and WNYW tied with an 8.3/12. WNYW was down 14% in rating in the time period, while WPIX was up 43%.

WWOR-TV averaged a 4.1/6 from 8 p.m. to 10 p.m., Monday-Friday, down 22%. WWOR-TV's prime time average was just one-tenth of a rating point higher than that of Spanish-language outlet WXTV(TV), which averaged a 4.0/6 from 8 p.m. to 10 p.m., up 80% over February 1997.

WPIX gave WNYW a run for its money in the 10 p.m. news race. WNYW won (as it has for almost 90 consecutive sweeps) with a 5.2/8 (down 20% from a year earlier), followed by WPIX with a 4.9/7 (up 4%). WPIX says it would have come within one-tenth of a rating point but for WNYW's retitling of three low-rated newscasts to exclude them from the sweeps average. WWOR-TV's 10 p.m. news averaged a 3.2/5, down 30%. ■

BVT goes 'Debt'-free

Cable game show offered at no cost to stations for test run

By Joe Schlosser

Last week, Buena Vista Television began a unique test run of the game show *Debt* on a number of broadcast stations across the country.

Buena Vista has offered *Debt*, which airs on cable's Lifetime Television, free to a dozen or so stations in an effort to test the show's syndication possibilities. If *Debt* fares well on those stations, it will likely be sold nationally as a mid-season replacement next season or for fall 1999.

Debt is the first of what could be a string of game shows from Buena Vista to follow such a pattern.

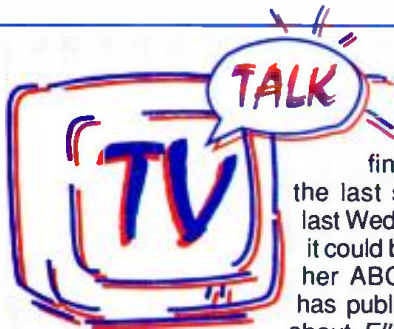
The Disney-owned syndicator produces two games that currently air on Comedy Central: *Win Ben Stein's Money* and *Make Me Laugh*. They may



'Debt' currently airs on cable's Lifetime.

wind up in syndication in a year or two as well. Buena Vista is also getting ready for production on a remake of the classic *Let's Make a Deal* with former talk show host Gordon Elliott as host. And a few other game show formats are being considered for syndication or cable by Buena Vista executives for the near future.

"Games are shows that need to be



'Ellen' wraps... for now

Ellen DeGeneres finished production on the last show of the season last Wednesday amid talk that it could be the final season for her ABC show. DeGeneres has publicly expressed doubt about *Ellen's* future, although

Disney and ABC officials have insisted that no decision will be made until May. Sources say Disney may consider shopping the series to other networks.

Arthur, Arthur

Montreal-based Cinar Films Inc. and WGBH-TV Boston announced that they have begun production on an additional 15 episodes of hit animated children's series *Arthur*, to be broadcast on PBS beginning in October, bringing the total number of episodes to 65. The show,

currently the number-one-rated children's show on PBS, is in its second season on American public television. WGBH-TV Boston is the source of about a third of all prime time TV shows seen on PBS.

ABC renews hits

ABC has renewed its hit shows *Dharma & Greg* and *Spin City* for undisclosed terms. *Dharma*, about a free-spirited young woman's love affair with a conservative district attorney, is produced by 20th Century Fox Television in association with 4 to 6 Production. *Spin City*, starring Michael J. Fox as the deputy mayor of New York City, is produced by DreamWorks SKG and UBU Productions/Lottery Hill.

Hanrahan upped at NBC

Martha Hanrahan has been named vice president of music services for NBC Entertainment. She will report to Donald Gadsden, senior vice president of business affairs. She had previously been director of media services for NBC Entertainment. —Joe Schlosser

learned how to play, that need habitual viewing," says Buena Vista Television President Mort Marcus. "By taking these shows to cable we have created a place where the show can run every day, the audience can get used to watching it, the title kind of gets in the public mind and you create a situation where it is prepared for broader-based audiences after a few years."

Marcus says *Debt* is under contract with Lifetime until Jan. 1, 1999, and that the two games on Comedy Central have clauses in their contracts for possible syndication runs. Buena Vista executives still have not decided how *Let's Make a Deal* will be introduced into the marketplace—either via cable or straight into syndication.

The stations test-running *Debt* are receiving it on a limited basis and are airing episodes that already have run on Lifetime. Marcus says both sides win because it does not cost Buena Vista anything to produce, and stations receive 100% of the ad revenue.

"After a certain amount of time, if the stations want to keep running [*Debt*], they will start paying us a license fee," Marcus says. "And depending on how it does in the ratings, we'll decide when to take it out."

Buena Vista is not only producing game shows, it's giving the long-running genre a little twist. *Debt*, which is hosted by Wink Martindale, helps contestants pay off their credit cards bills. *Win Ben Stein's Money* pits the contestants against the show's host, and *Make Me Laugh* has been updated to a '90s comedic version. Andrew Golder, who

heads Buena Vista's game show production, says *Let's Make a Deal* will also be a little different from its original version. He says there will still be "three doors and trading between contestants" but there will be much more.

"We approach all of these shows as if they are comedies," Golder says. "I get a lot of game show pitches, and one of the things that I say most often to people is 'that would have been a great

idea 20 years ago, when there were a lot of game shows on the air and they were fairly straight ahead.' I think now you have to have something that's a fairly sharp left turn out of the box."

Golder would not disclose details of any future game shows from Buena Vista, but he did say that "a couple of things will come out of our division in the game department in the next six to eight months." ■

The (Nielsen) family that views together...

*November book reissued in Albany after discovery
of diary from house of Fox affiliate employee*

By Steve McClellan

Talk about a loyal following. In Albany, N.Y., last November, one household—with five adult family members and four adult visitors—watched Fox affiliate WXXA-TV for 13 hours a day on seven consecutive days. Seven of the nine adults also worked full time.

At least that's what the Nielsen diary for the household reported.

Just one problem. It turns out that an employee of WXXA-TV resides in the household where the diary was kept, a flagrant violation of Nielsen's rules. That fact was discovered by WRGB (TV), the CBS affiliate in the market, which

sends people to Nielsen's diary tabulation center in Dunedin, Fla., every quarter to audit sweeps results.

After discovering the unusual viewing pattern for the last week of the November sweeps, WRGB went to Nielsen, which responded with a "shrug," recalls general manager Doreen Wade. "They told us they don't have a system in place to determine if it was atypical viewing or who filled out the diary," she says.

WRGB investigated and discovered that a WXXA-TV employee lived at the address of the household in question. Nielsen then launched its own investigation. A Nielsen spokesperson says WXXA-TV's general manager, David

D'Antuono, denied any knowledge of the wrongdoing. The spokesperson also says the employee insisted that not only was she not the one filling out the diary but that she was unaware that it was being filled out by any of her four adult relatives living in the household. The employee's identity couldn't be confirmed by deadline, so no questions could be posed to her.

WRGB's investigation turned up "about 10 things" that point to the employee as the diary keeper. Wade says. That person used language "that is really only common to people in the industry," she says. Instead of writing "news" under the program title, as most diary keepers do, the complete title of WXXA-TV's newscast was written. Infomercials, a layperson's term used by *TV Guide*, were described using the industry jargon: "paid programming."

Wade declined to name the other

"[Nielsen] told us they don't have a system in place to determine if it was atypical viewing or who filled out the diary."

Doreen Wade, GM at WRGB(TV), Albany's CBS affiliate

station's employee. "I don't want to embarrass anybody over there," she says. "I think the bigger issue is that it's a faulty system because Nielsen doesn't have safeguards in place that routinely check for this kind of thing. And we're paying them way too much to let things like this slide by." She faulted Nielsen for not throwing the diary out of the original book: A box on the front of it declaring that the diary keeper is not a station or ad

agency employe (or related to one) was unchecked.

The Nielsen spokesperson responded that "we do have a series of safeguards. When we see unusual ratings bounces, that raises a flag. Editors look for unusual activity. This one probably should have been caught, but these people process over a million diaries a year."

Meanwhile, Nielsen has just reissued the Albany book for November. WXXA-TV's household and key demo ratings for its 10 p.m. news dropped by a full rating point. Other shows dropped as well. In one case, a show with a 9 rating among men 18-34 dropped to 0. "They probably ended up getting more revenue for the first quarter" than was justified by the original November book, Wade says. "That impacted the rest of us."

WXXA-TV's D'Antuono hadn't returned calls by deadline. ■

Kelly raises its profile

Adds lifestyle show and vignettes

By Joe Schlosser

Watch out, Martha Stewart: Kelly News and Entertainment is on the grow.

With the success of its weekly series *Rebecca's Garden*, the four-year-old syndication company is launching another lifestyle program and following that up with some Martha Stewart-like promotion.

Better Living with Carrie Wiatt, which debuts this fall, already is set to join *Rebecca's Garden* in half the country as a companion show. The two series are produced by Hearst-Argyle Television.

Websites, magazines and news vignettes are promotional venues for the two lifestyle programs. *Rebecca's Garden*, in its second season and already cleared in nearly 80% of the country for fall 1998, is leading the way in promotion.

Rebecca's Garden: Four Seasons to Grow On, a quarterly magazine published by Hearst-Argyle, will debut in April; a Website (

'Better Living with Carrie Wiatt'

den.com) is up and running.

Kelly News executives are preparing to distribute 90-second news packages and smaller vignettes to stations for the *Carrie Wiatt* launch.

"The TV show is the freight train that drives everything," says John Budkins, Kelly News and Entertainment senior vice president. "Once we can get the initial interest level right, then all

the other elements fall into place."

Kelly News and Entertainment is covering much of Stewart's territory, with Rebecca Kolls taking care of the gardening chores and newcomer Wiatt working primarily in the kitchen.

Kolls, a former TV meteorologist, travels to different gardens across the country each week and features how-to segments on gardening. Wiatt is president of Diet Designs, a Los Angeles-based company that specializes in gourmet meal preparation and personal lifestyle counseling. Her show is an extension of the business, highlighting everything from inexpensive decorating to how to prepare better meals. It is cleared in more than 70% of the country for fall 1998.

"Believe it or not, neither show had anything to do with [Martha] Stewart's," says Budkins. "In the case of

Rebecca's Garden, there are something like 26 million gardeners in America—that's more gardeners than golfers. And in terms of Carrie Wiatt's show, we felt there was a need in the market for a show like that."

Budkins says Hearst-Argyle and Kelly News executives have talked about a magazine and other extracurricular activities involving Wiatt. ■

Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen March 2-8

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 TIME IS WINNER OF TIME SLOT • (NR)=NOT RANKED: RATING/SHARE ESTIMATED FOR PERIOD SHOWN • PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY

Week 24	abc	CBS	NBC	FOX	U/PIN	WB
	9.3/15	8.5/13	10.1/16	9.0/14	2.6/4	3.5/5
MONDAY	8:00 57. America's Funniest Home Videos 7.9/12	23. Cosby 10.3/16	31. Dateline NBC 9.6/15	60. Melrose Place 7.7/12	100. In the House 2.7/4	85. 7th Heaven 4.9/8
	8:30 17. 20/20 11.2/17	30. Ev Loves Raymd 9.9/15			100. Mal & Eddie 2.7/4	
	9:00	34. The Closer 9.5/14	23. NBC Monday Night Movie—Braveheart, Part 2 10.3/16	23. Ally McBeal 10.3/15	103. Good News 2.6/4	109. Three 2.1/3
	9:30	57. George & Leo 7.9/12			104. Sparks 2.5/4	
	10:00 39. The Practice 8.8/15	70. Brooklyn South 6.6/11				
10:30						
TUESDAY	10.4/17	7.4/12	10.9/18	11.0/17	2.0/3	4.6/7
	8:00 28. Home Imprvmt 10.1/16	31. JAG 9.6/15	38. Mad About You 9.1/14	29. Magic's Big'st Secrets Revealed 10.0/16	106. Moesha 2.3/4	92. Buffy/Vampire Slayer 4.1/6
	8:30 36. Smthg So Right* 9.3/14		56. NewsRadio 8.0/12		106. Clueless 2.3/3	
	9:00 14. Home Imprvmt 11.6/17	59. Public Eye with Bryant Gumbel 7.8/12	7. Frasier 13.4/20	10. Magic's Big'st Secrets Revealed 2 12.0/18	106. Moesha 1.7/3	82. Dawson's Creek 5.2/8
	9:30 48. Smthg So Right 8.3/13		18. Just Shoot Me 11.1/17		110. Clueless 1.7/3	
10:00 15. NYPD Blue 11.4/20	84. Four Corners 4.8/8	14. Dateline NBC 12.0/21				
10:30						
WEDNESDAY	9.8/16	7.5/12	10.6/17	8.4/13	4.3/7	4.2/7
	8:00 51. Spin City 8.2/14	41. The Nanny 8.7/14		45. Beverly Hills, 90210 8.4/14		9-. Sister, Sistr 3.9/7
	8:30 31. Dharma & Greg 9.6/15	68. Cybill 6.9/11	20. Garth Brooks 10.6/17		89. Star Trek: Voyager 4.3/7	85. Smart Guy 4.6/7
	9:00 15. Drew Carey 11.4/18	74. Michael Hayes 6.4/10		45. Party of Five 8.4/13		9-. Wayans Bros 4.2/6
	9:30 39. Ellen 8.8/14					92. Steve Harvey 4.1/6
10:00 22. PrimeTime Live 10.4/18	45. Chicago Hope 8.4/14	20. Law & Order 10.6/18				
10:30						
THURSDAY	4.8/9	9.3/15	18.0/28	4.5/7		
	8:00 85. Prey 4.6/7	34. Promised Land 9.5/15	4. Friends 14.9/24			
	8:30		5. Just Shoot Me 14.7/23			
	9:00 71. ABC Thursday Night Movie—Billy Madison 6.5/10	27. Diagnosis Murder 10.2/16	2. Seinfeld 18.8/29	88. 29th Annual NAACP Image Awards 4.5/7		
	9:30	48. 48 Hours 8.3/14	3. Veronica's Clset 16.5/25			
10:00		1. ER 21.4/35				
10:30						
FRIDAY	9.0/16	6.9/12	6.5/12	5.5/10		
	8:00 60. Sabrina/Witch 7.7/15	51. Kids Say Darnd 8.2/15	85. Players 4.6/8	79. Beyond Belief: Fact or Fiction 5.5/10		
	8:30 63. Boy Meets Wrid 7.5/14	51. Candid Camera 8.2/15				
	9:00 41. Sabrina/Witch 8.7/15	81. JAG 5.3/9	44. Dateline NBC 8.5/15	79. Millennium 5.5/10		
	9:30 74. Hiller and Diller 6.4/11					
10:00 13. 20/20 11.8/21	66. Nash Bridges 7.1/13	76. Homicide: Life on the Street 6.3/11				
10:30						
SATURDAY	3.6/7	8.3/15	6.6/12	6.1/11		
	8:00 95. All-Star Party for Aaron Spelling 3.6/7	54. Dr. Quinn, Medicine Woman 8.1/15	71. TV Censored Bloopers 6.5/12	77. Cops 6.0/11		
	8:30			69. Cops 6.7/12		
	9:00 97. Nothing Sacred 3.1/6	62. The Magnificent Seven 7.6/14	67. The Pretender 7.0/13	78. AMW: America Fights Back 5.9/11		
	9:30					
10:00 89. ABC News Saturday Night 4.3/8	36. Walker, Texas Ranger 9.3/17	71. Profiler 6.5/12				
10:30						
SUNDAY	8.5/13	13.7/21	7.8/12	9.9/15		2.8/4
	7:00 48. Wonderful World of Disney—Goldrush: A Real-Life Alaskan Adventure 8.3/13	7. 60 Minutes 13.4/22	(nr) NBA Basketball 8.1/14	65. World's Funniest! 7.2/12		106. Nick Freno 2.3/4
	7:30					105. Tom Show 2.4/4
	8:00	6. Touched by an Angel 14.5/22	54. Dateline NBC 8.1/12	19. The Simpsons 10.7/16		99. Parent 'Hood 3.0/4
	8:30			23. King of the Hill 10.3/15		97. Jamie Foxx 3.1/5
9:00 43. ABC Sunday Night Movie—Copycat 8.6/13	9. CBS Sunday Movie—To Live Again 13.3/21	63. NBC Sunday Night Movie—Silencing Mary 8.6/13	10. The X-Files 12.0/18		96. Unhap Ev Af 3.4/5	
9:30					100. Alright Airdy 2.7/4	
10:00						
10:30						
WEEK AVG	8.1/13	9.0/15	10.0/16	7.9/13	3.0/5	3.7/6
STD AVG	8.5/14	10.0/16	10.4/17	7.3/12	2.9/5	3.1/5

Changing Hands

The week's tabulation of station sales

TV

KOLR-TV Springfield, Mo.

Price: \$62 million

Buyer: US Broadcast Group LP, Shelton, Conn. (Bob Fish, chairman); wwcp-TV Johnstown, Pa.

Seller: Independent Broadcasting Co., Springfield (Cooper Family, owners); no other broadcast interests

Facilities: ch. 10, 316 kw, ant. 2,070 ft.

Affiliation: CBS

Broker: Sunbelt Media Inc.

WVNY(TV) Burlington, Vt.

Price: \$27 million

Buyer: Channel 22 Television Station Inc., Greenwich, Conn. (Ed Karlik, principal); no other broadcast interests

Seller: US Broadcast Group LP, Shelton, Conn. (Bob Fish, chairman); wwcp-TV Johnstown, Pa.

Facilities: ch. 22, 1,000 kw visual, 100 kw aural, ant. 2,739 ft.

Affiliation: ABC

Proposed station trades

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

THIS WEEK:

TVs □ \$90,000,000 □ 3
 Combos □ \$8,420,000 □ 4
 FMs □ \$16,500,000 □ 2
 AMs □ \$17,645,000 □ 5
 Total □ \$132,565,000 □ 14

SO FAR IN 1998:

TVs □ \$2,117,986,000 □ 24
 Combos □ \$610,851,868 □ 66
 FMs □ \$180,416,079 □ 80
 AMs □ \$152,930,442 □ 53
 Total □ \$3,062,184,389 □ 223

SAME PERIOD IN 1997:

TVs □ \$1,101,654,000 □ 19
 Combos □ \$3,416,319,698 □ 69
 FMs □ \$620,883,680 □ 83
 AMs □ \$42,816,268 □ 57
 Total □ \$5,181,673,646 □ 228

Source: BROADCASTING & CABLE

Broker: Communications Equity Associates

80% of KSWT(TV) Yuma, Ariz.

Price: \$1 million

Buyer: Yuma Television Investments

Inc., Los Angeles (Howard Bronstein, principal); no other broadcast interests

Seller: David Joseph and Michele Dyer, Tucson, Ariz.; no other broadcast interests

Facilities: ch. 13, 316 kw visual, 31.6 kw aural, ant. 1,700 ft.

Affiliation: CBS

COMBOS

WPTW(AM)-WCLR(FM) Piqua and WZLR(FM) Xenia, Ohio

Price: \$6.3 million

Buyer: Cox Broadcasting Inc., Atlanta (Nicholas D. Trigony, president; Andrew S. Fisher, executive VP-TV; Robert F. Neil, president, Cox Radio Inc.; 75% owner Cox Enterprises Inc. [James C. Kennedy, chairman]); owns/is buying nine TVs, 36 FMs and 18 AMs

Seller: Xenia Broadcasting Inc., McLean, Va. (Charles E. Giddens, president); Giddens owns 50% of WGMG(FM) Crawford, WTSH(AM) Rome and WZOT(AM)-WTSH-FM Rockmart, all Ga.; 33.3% of WLET(AM)-WSTE-FM Toccoa, WRFC(AM) Athens and WBIC(AM)-WPUP(FM) Royston, all Ga.; 24.5% of WTXL-TV Tallahassee, Fla.,

OpenMike

Duopoly in the public interest

EDITOR: I would like to thank you for your very nice editorial, "Strength in numbers," in the March 2 issue. You hit upon a key discussion item in the multiple ownership debate: serving the public interest. Critics have offered vague arguments about duopoly "not being in the public interest" without offering a shred of support for their point of view. I submit that a poll taken of the viewers in any market in which Sinclair operates a local marketing agreement would reveal wholehearted support for the benefits of LMAs.

For example, Sinclair's scale of economy in local television allows us to make available to medium and smaller markets off-network and first-run syndicated programming that single station or small group owners probably could not provide. A two-station operation allows us to reduce overhead costs and bring local news to a market that otherwise would not have gotten a fourth or fifth local news operation. Moreover, with LMAs we can resurrect failed stations that are showing tired programming or have gone dark (and, I might add, have not been rescued by broadcasters from outside of local markets). We have accomplished these examples in numerous markets.

Sinclair's LMAs also have helped build the nation's largest African-American broadcast company, Glencairn Ltd. Few people realize that when Glencairn CEO Eddie Edwards was a single-station owner (WPTT-TV Pittsburgh) he was dealt a crippling blow from the local cable company, which stripped his station from the cable lineup. This was before must carry. Faced with the prospect of failure,

Eddie approached Sinclair for assistance. Through necessity, we started the first TV LMA, which not only kept WPTT-TV profitable and on the air but also allowed Eddie to prosper and acquire more TV stations. Today, he reaches more households than any other black broadcaster, and his lineup has included original, minority-focused programming.

Sinclair has single-handedly done more to increase minority participation in TV than all government programs combined. Yet our critics cry for a return to minority certificates and other failed programs that benefited those who were "broadcasters" just long enough to sell their stations for a quick profit. One cannot help but wonder if our critics have an agenda other than helping minorities.

In a recent television interview that included NAACP Chairman Julian Bond, FCC Chairman Bill Kennard lauded Sinclair's efforts as positive for minorities. This begs the question, why are our critics opposed to LMAs?

Congress has taken the lead in updating regulatory restrictions. Last year, Congress acted and allowed broadcasters to bid on returned analog TV spectrum, thereby legalizing duopolies in the next few years. Congress has recognized that our nation's media landscape has changed a lot in 40 years. Some markets have a dozen or more local TV stations, yet today's antiquated FCC prohibition against owning more than one station continues. It is about time that we allowed companies such as Sinclair to capitalize on the synergies of innovation and creativity in order to deliver the best programming possible to the public. We believe that is serving the public interest.—David D. Smith, president, Sinclair Broadcast Group, Baltimore

and 5% of WMOQ(FM) Bostwick, Ga.
Facilities: WPTW: 1570 khz, 250 w;
 WCLR: 95.7 mhz, 50 kw, ant. 476 ft.;
 WZLR: 95.3 mhz, 6 kw, ant. 300 ft.
Formats: WPTW: adult standards;
 WCLR: oldies; WZLR: oldies

WJPY(AM)-WSUX(FM) Seaford, Del.

Price: \$1.2 million
Buyer: Great Scott Broadcasting,
 Pottstown, Pa. (Faye Scott, principal);
 owns/is buying six FMs and five AMs
Seller: Connor Broadcasting Dela-
 ware Co., Seaford (J. Parker, Susan
 C., J. Parker Jr. and S. Bradley Con-
 nor, owners); no other broadcast
 interests
Facilities: AM: 1280 khz, 840 w day,
 250 w night; FM: 98.3 mhz, 3 kw,
 ant. 328 ft.
Formats: AM: AC, gospel; FM: oldies,
 AC

**WWPA(AM) Williamsport and WVRT
 (FM) Jersey Shore, Pa.**

Price: \$800,000
Buyer: DHRB Inc., Williamsport, Pa.
 (Sabatino Cupelli, president/70%
 owner); Cupelli owns WZRZ-FM Mill
 Hall and 30% of WQBR-FM Avis, both
 Pa.
Seller: Forever Broadcasting LLC,
 Altoona, Pa. (Donald J. Alt, Kerby E.
 Confer, each 40% owner); owns/is
 buying 14 FMs and nine AMs
Facilities: AM: 1340 khz, 1 kw; FM:
 97.7 mhz, 6 kw, ant. 295 ft.
Formats: AM: talk, sports; FM: oldies

KLPL-AM-FM Lake Providence, La.

Price: \$120,000
Buyer: Willis Broadcasting Corp.,
 Norfolk, Va. (L.E. Willis Sr., presi-
 dent/owner); Willis and L.E. Willis
 own/are buying 13 FMs and 30 AMs
Seller: Lake City Broadcasting Inc.,
 Lake Providence (A.L. Thomas,
 president); no other broadcast inter-
 ests
Facilities: AM: 1050 khz, 250 w; FM:
 92.7 mhz, 2 kw, ant. 144 ft.
Formats: Both C&W

RADIO: FM

**Swap of WTOP-FM for WUPP-FM, both
 Warrenton, Va./Washington**

Value: \$10.7 million (\$2.6 value of
 WTOP-FM plus \$8.1 million cash)
Swapper: WTOP: Bonneville Interna-
 tional Corp., Salt Lake City (Bruce T.
 Reese, president; Corporation of the
 President of the Church of Jesus
 Christ of Latter-Day Saints, owner);
 owns/is buying three TVs, 12 FMs
 and five AMs
Swapper: First Virginia Communica-
 tions Inc., Manassas, Va. (Sidney
 Abel, president); no other broadcast
 properties

Facilities: WTOP: 94.3 mhz, 2.08 kw,
 ant. 397 ft.; WUPP: 107.7 mhz, 33 kw,
 ant. 1,199 ft.
Formats: WTOP: news, talk; WUPP:
 country
Broker: Media Services Group Inc.
 (seller)

KLQB(FM) Oracle, Ariz.

Price: \$5.8 million
Buyer: Journal Broadcast Group Inc.,
 Milwaukee (Robert Kahlor, chair-
 man); owns three TVs, nine FMs and
 four AMs
Seller: Desert West Air Ranchers
 Corp., Tucson, Ariz. (Jana and Ted
 Tucker, owners); owns KCDX-FM Flo-
 rence and KFMR(FM) Winslow, both
 Ariz.
Facilities: 103.1 mhz, 900 w, ant.
 502 ft.
Format: Classic rock
Broker: Kalil & Co.

RADIO: AM

KIQI(AM) San Francisco

Price: \$12 million
Buyer: Radio Unica Corp., Miami
 (Joaquin Blaya, president); owns/is
 buying six AMs
Seller: Rene de La Rosa, San Fran-
 cisco; no other broadcast interests
Facilities: 1010 khz, 10 kw day, 500

w night
Format: Spanish
KAMP(AM) El Centro, Calif.
Price: \$4.8 million
Buyer: Entravision Communications
 Co. LLC, Los Angeles (Walter F.
 Ulloa, managing member/8.15%
 owner; Valley Channel 48 Inc.,
 38.3% owner; Cabrillo Broadcasting
 Corp., 18.83% owner [Philip C. and
 Wendy Kruidenier Wilkinson, own-
 ers]); Entravision/Ullua own/are buy-
 ing nine TVs, two FMs and two AMs
Seller: KAMP Radio Inc., El Centro
 (Calvin J. Mandel, president)
Facilities: 1430 khz, 1 kw
Format: AC, oldies
Broker: Media Venture Partners

WKEW(AM) Greensboro, N.C.

Price: \$420,000
Buyer: HSR Communications LLC,
 Greensboro (J. Steven Hutchinson,
 manager/61% owner); no other
 broadcast interests
Seller: WKEW Partners, Greensboro
 (William P. Mitchell, principal); no
 other broadcast interests
Facilities: 1400 khz, 1 kw
Format: news, talk, sports

WCGC(AM) Belmont, N.C.

Price: \$250,000

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 Dick Beesemyer, Tom Zlaket
 and Frank Kalil**

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Buyer: WHVN Inc., Charlotte, N.C. (George H. Buck Jr., president/owner); owns WHVN(AM) Charlotte, N.C.
Seller: Hilker Broadcasting Inc., Belmont (Robert R. Hilker, principal); no other broadcast interests
Facilities: 1270 khz, 5 kw day, 500 w

night
Format: news, talk, AC
WGIA(AM) Blackshear, Ga.
Price: \$175,000
Buyer: SoundWaves Broadcasting Co., Alexandria, Va. (Brent N. Bahler, president/owner); no other

broadcast interests
Seller: Christian Media Network Inc., Blackshear (Joe Chalk, principal); no other broadcast interests
Facilities: 1350 khz, 2.5 kw
Format: Religion

—Compiled by Sara Brown

AMFM adds smooth jazz

Chancellor Media's fledgling AMFM Radio Networks has unveiled its second regularly scheduled music program in barely a week with the start-up of *The Dave Koz Radio Show* next month. Koz, a musician known to many jazz fans, will host the two-hour smooth jazz-formatted show on weekends. AMFM officials expect the show to debut on more than 100 stations the weekend of April 4-5. That goal may be a bit ambitious; although AMFM lays claim to up to 350 affiliates, a recent Arbitron trends survey (see story at right) estimates that only 70 stations in the country have a smooth jazz or new age format.

Last week, AMFM announced that its first weekend program offering will be *American Top 40 with Casey Kasem*, although Kasem's move to AMFM may be delayed by a pending suit against him by his latest network employer, Westwood One. AMFM says its affiliate base of Chancellor Media and Capstar Broadcasting Partners stations has a potential reach of 60 million listeners concentrated in the top 20 markets. —John Merli

AMs decline, FMs and superduopolies increase

Arbitron also says new media not eroding radio listening

Radio

By John Merli

The number of FM stations has grown by nearly 2,000 since 1990, while the number of AM outlets in the same period has declined for the first time (by more than 100). The 1997 version of Arbitron's annual report, *Radio Today: How America Listens to Radio*, also notes that nearly two-thirds of the stations (65.3%) in Arbitron-rated markets are consolidated in duopolies or superduopolies. In all, more than 1,950 stations—or about 40% of Arbitron-rated market stations—are part of superduopolies. (A superduopoly is a combination of three or more AMs or three or more FMs that are co-owned and serving the same market.)

The report tracks trends using data from a variety of sources and provides solid evidence that new media are not eroding radio listening. The average listener tuned in more than 22 hours a week (about 1,200 hours a year). Although teenage girls listen to radio in

higher percentages (97.8% each week) than any other demo, they also listen the least amount of time (less than 18 minutes). Paradoxically, women 65-plus tune in the least each week but listen for the greatest amount of time (23 minutes). Generally speaking, males devote the most amount of time listening, but females overall are the more frequent users.

And there is one curious finding from the top 25 markets: During 6-10 a.m. weekday drive time, far more listeners are at home (47.3%) than on the road (29.2%). Since fall 1996, the weekly come rating for all listening has remained 95.3, although time spent listening by season (for spring) declined by 15 minutes a week between 1996 and 1997. Other trends in the annual survey:

- Outside-home weekend listening is strongest at noon-2 p.m.
- There's amazing consistency in listening habits from season to season (but the 12-24 group listens far more at 10 a.m.-3 p.m. in the summer).
- Baby boomers (45-54) prefer news/talk to other formats (18.5%).
- Age more than gender determines most daypart tune-in patterns.
- Classical continues to be the least-listened-to format, with only about 280 stations airing the format.
- Country claims the most stations for its format, with more than 2,330.
- The largest segment of at-work listening is at 10 a.m.-3 p.m.

One last political airing



Radio host Don Imus (r) jokes with Republican Sen. John McCain (l) and newsman Charles McCord during last Monday's relaunch of sports talker WTEM(AM) Washington. WTEM moved from its 570 khz slot (with 5 kw) to the 980 khz dial position (and 50 kw) of political talker WWRC(AM), which in a controversial move for the nation's most political town flipped formats to Bloomberg Business Radio. Both stations are owned by Chancellor Media Corp.

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Cable

March 16, 1998

TCI brings digital to Houston, St. Louis and Seattle

Rollouts bring digital before more than 70% of TCI customer base

By Price Colman

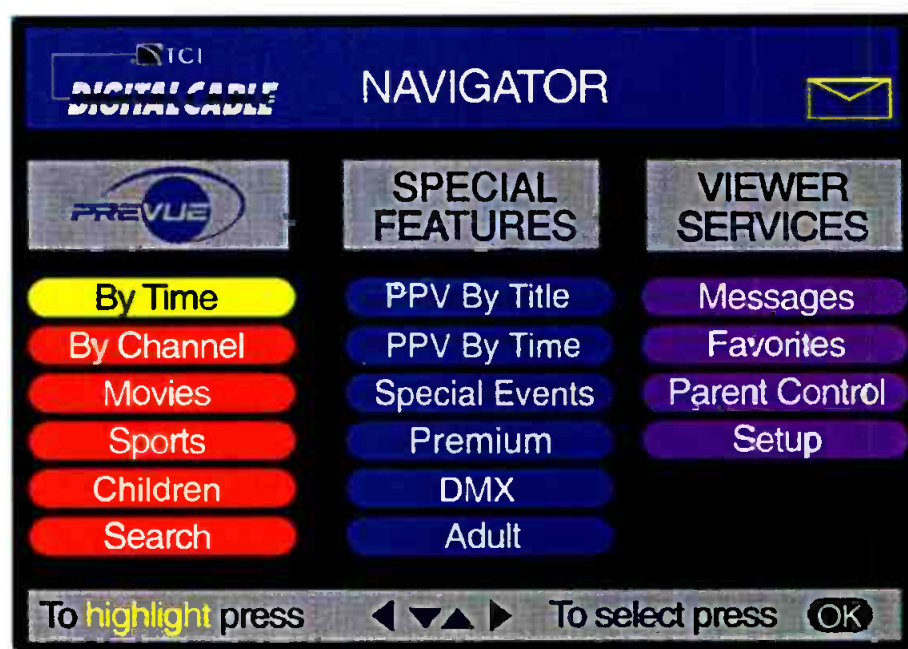
Tele-Communications Inc. last week launched TCI Digital Cable to some 540,000 customers in Houston, St. Louis and Seattle, bringing to about 10.2 million the number of TCI subscribers who have access to the new product.

An even bigger launch tomorrow (Tuesday, March 17) will make TCI Digital Cable available to another 700,000 customers.

Those launches mean that TCI Digital Cable is now in more than 300 communities and available to more than 70% of TCI's customer base of 14.3 million. That's ahead of projections TCI officials made last fall that digital cable would be available to two-thirds of its customers by the end of winter.

The overwhelming majority of those launches employ what TCI calls the "three pack"—three analog channels that have been converted to digital and, at 12:1 compression, offer 36 channels of digital video. A few larger systems, including the three original test markets of Hartford, Conn.; Arlington Heights, Ill., and Fremont-Sunnyvale, Calif., are offering the full digital package—about 80-85 channels of video, plus additional digital music.

Along with the three test markets and the launches announced last week, other markets where TCI Digital Cable is available include: Eugene, Ore.; Washington; Corliss, Pa.; Spokane, Olympia and Vancouver, Wash.; Miami; Tulsa, Okla.; Baltimore; Okolona and Edgewood, Ky.; Morris and Piscataway, N.J.; Reno; Los Angeles; Royal Oak and Grand Rapids, Mich.; Madison, Wis.; Montgomery, Ala.; Topeka, Kan.; Richmond, Ind.;



TCI Digital Cable's interactive on-screen guide

Mamaroneck, N.Y.; Springfield, Mo.; Denver; Carlsbad, Calif.; South Bend, Ind.; Buffalo; and Tucson, Ariz.

With the digital launches well under way, TCI is preparing to tweak the digital package to offer more customized grouping of channels.

"The next major milestone will likely occur around the end of April, when systems will have the ability to add transponders to the three-pack lineup," says TCI spokeswoman LaRae Marsik. "Systems that have open space, which is fairly rare, or those that can fairly smoothly take analog channels for digital and add transponders are aching to do so."

As for how many of those traditional cable subs are opting for digital, that's a well-protected secret for the moment. TCI says it will unveil num-

bers at the end of the month, when it hosts an analysts conference in Denver. TCI President Leo Hindery has said publicly that the MSO is shooting for a 15% overall penetration rate by the end of this year. That translates into about 1.5 million customers signing up at \$10 a crack. (The digital product also carries a \$12.95 installation fee, a \$3 monthly fee for box rental and 30 cents a month rental for each remote.)

Analysts are more conservative. "I don't think they'll have 2 million" by year's end, says Salomon Smith Barney analyst Spencer Grimes. At the same time, Grimes acknowledges that the appetite for new video programming appears unsated.

"There are a lot of people who want more viewing options," he says. "This

is a simpler solution than going out and buying a dish and getting it hooked up. They seem to be in a good position. But how many more heavy users there are out there is still a question."

TCI, the nation's largest MSO and the flag bearer in the digital cable movement, in early 1997 revamped its original plan for launching digital cable in a limited number of markets and pushing for deep penetration in those markets.

"Digital is a tough thing to sell," says a consultant who has worked with TCI on the digital cable project. "They were getting feedback from the field that not everybody is going to buy this thing."

That realization prompted TCI to take what has been characterized as a wide but shallow approach to digital cable launches. Instead of activating an intense marketing campaign from the get-go, TCI has relied on word-of-mouth and newspaper stories as key

marketing tools. The idea is to avoid a demand crunch, backlogged orders and unhappy customers.

In late February, TCI began "hard" marketing and promotion of TCI Digital Cable. To prepare for the hoped-for response, the company has been adding customer service representatives and installers on a permanent and contract basis.

"Now that we have effectively launched to most of the company, the next step is to begin going wide and deep," says Tom Beaudreau, vice president of operations for TCI's Digital TV division.

The digital launches haven't been problem-free, though press reports from various launch markets show the glitches have been limited. In a couple of markets, subscribers didn't receive new channel-lineup cards before the launch and discovered that some channels had changed position or been dropped to accommodate the digital package. In other markets,

customers have complained about programs that were removed to free spectrum for digital.

"Anytime you roll out a brand-new product like this to over 10 million customers in less than six months, you're going to run into problems on occasion," Beaudreau says. "Those sorts of problems are few and far between."

Analysts had been concerned that the availability of digital set-top boxes

War. Oh, that's what it's good for

War may not be healthy for children and other living things, but apparently it's great marketing. CNN's 1991-92 Persian Gulf War coverage leads CTAM's list of nominees for its second Marketing Hall of Fame, the organization said Tuesday. CNN's coverage was "effective guerrilla marketing on a national level; immediate, direct and unrehearsed," a CTAM news release says. The network's "unprecedented coverage [boosted] the stature of, not only CNN, but all cable programming," CTAM adds. CTAM's Hall of Fame honors "the greatest and most influential" campaigns or marketing concepts in the cable and telecommunications industries. The other nominees: Showtime for its "We Make Excitement' ... campaign that showed you didn't always have to have the best programming to create a terrific buzz" as well as its "historic positioning ... as the premier second premium option"; Discovery Channel's "Shark Week" for "masterful repackaging of network fare"; CNN Headline News for "blowing the concept of the 6 o'clock news out of the water"; Home Box Office for "the full integration of marketing into all aspects of the organization"; MTV's "Choose or Lose" election-awareness campaign, and the launch of Turner Network Television. The winners will be announced during CTAM's National Marketing Conference June 28-July 1 in Chicago. —Elizabeth Rathbun

25 PEOPLE'S CHOICE Top Cable Shows

Following are the top 25 basic cable programs for the week of March 2-8, 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	6.5	3.2	3,114	10.2
2	WCW Monday Nitro	TNT	Mon	10:00p	59	4.9	3.7	3,600	7.8
3	WCW Monday Nitro	TNT	Mon	8:00p	60	4.8	3.6	3,510	7.5
4	WCW Monday Nitro	TNT	Mon	9:00p	60	4.7	3.5	3,416	6.9
5	Rugrats	NICK	Thu	7:30p	30	4.6	3.4	3,290	7.5
6	Thunder	TBS	Thu	9:05p	59	4.5	3.4	3,338	6.8
7	Rugrats	NICK	Wed	7:30p	30	4.3	3.2	3,089	7.4
8	Rugrats	NICK	Mon	7:30p	30	4.2	3.1	3,012	6.6
9	Rugrats	NICK	Tue	7:30p	30	4.1	3.0	2,968	6.8
10	Thunder	TBS	Thu	8:05p	60	4.0	3.1	2,991	6.5
11	NCAA—North Carolina vs. Duke	ESPN	Sun	1:00p	124	3.9	2.9	2,838	8.9
12	WWF Wrestling	USA	Mon	8:57p	63	3.8	2.9	2,793	5.5
12	Doug	NICK	Tue	7:00p	30	3.8	2.8	2,698	6.5
12	NICK Toonathon	NICK	Sun	7:30p	30	3.8	2.8	2,697	5.8
15	WWF Wrestling	USA	Mon	10:00p	60	3.7	2.8	2,703	6.0
15	NICK Toonathon	NICK	Sun	10:00a	30	3.7	2.7	2,666	10.7
15	Hey Arnold	NICK	Mon	8:00p	30	3.7	2.7	2,634	5.5
18	Rugrats	NICK	Sat	8:00p	30	3.6	2.7	2,606	6.7
19	Rugrats	NICK	Fri	7:30p	30	3.5	2.6	2,543	6.7
19	Doug	NICK	Wed	7:00p	30	3.5	2.6	2,537	6.4
19	NICK Toonathon	NICK	Sun	11:00a	30	3.5	2.6	2,531	9.7
19	NICK Toonathon	NICK	Sun	10:30a	30	3.5	2.6	2,510	10.1
23	Doug	NICK	Thu	7:00p	30	3.4	2.5	2,477	6.1
24	Angry Beavers	NICK	Sat	10:30a	30	3.3	2.4	2,380	10.2
24	NICK Toonathon	NICK	Sun	9:30a	30	3.3	2.4	2,375	9.9
24	Rugrats	NICK	Sat	10:00a	30	3.3	2.4	2,374	10.2
24	Kenan & Kel	NICK	Sat	9:00p	30	3.3	2.4	2,364	5.7

Sources: Nielsen Media Research, Turner Research

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"Intimate Portraits"

Lifetime Television
National/Network Portrait/Series Category

"Dinner with Oprah" Oprah Winfrey

Harpo Productions
National/Network Outstanding Achievement
by an Individual Host/Hostess Talk Show Category

"Breaking Through: Our Turn to Play"

The Marquee Group
National/Network Sports Category

"Intimate Portrait: Mother Teresa"

Real TV/Lifetime Television
National/Network Religious Programming Category

Michelle Tafoya, WNBA Play by Play

Lifetime Television
National/Network Outstanding Achievement
by an Individual On Air Personality Category

"Take a Minute"

Lucky Duck Productions/Lifetime Television
National/Network Public Service Announcement Category

"Say It, Fight It, Cure It"

Joseph Fucry Productions/Lifetime Television
National/Network Documentary/Single Entry Category

"Dinner with Oprah"

Harpo Productions
National/Network Reality Show Category

"WNBA Coverage - Series"

Lifetime Television
Honorable Mention National/Network Sports Category



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T H E W O R L D W I D E L E A D E R I N S P O R T S

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would be a limiting factor in the digital launches. Early on, TCI put in a standing order with General Instrument Corp. for about 450,000 early-generation digital set-tops. The order included a provision for GI to set up a production line solely for TCI that would be capable of turning out about 50,000 of the set-tops monthly.

Beaudreau says that the original order has been expanded and that TCI has also ordered DCT-1200 boxes.

"We're going to buy the number of DCT-1000s we need to meet customer demand until we get the 1200s," he says. "We don't see any shortfall in deliverables from GI."

Ultimately, TCI wants to use the

"Cadillac" DCT-5000 set-tops, which incorporate interactive features. But those boxes won't become available in production quantities until late 1998 at the earliest. TCI has ordered 6.5 million-11 million of the 5000s over the next three to five years as part of a larger, \$4.5 billion, 15 million-box order by leading MSOs. ■



Char Beales says this year's conference will be more 'real stuff' and less 'blue sky.'

By Donna Petrozzello

While broadcast networks wrestle with which type of digital service to offer, cable networks wonder how to market themselves in a digital TV universe.

Speakers at this week's CTAM Digital & Pay-Per-View Conference will

CTAM to highlight analog-digital transition

Conference in L.A. will focus on rollouts, buy rates

focus on the transition from analog to digital and its anticipated ripple effect on programming, marketing, distribution and competition for viewers. The conference is scheduled March 18-20 at the Westin Century Plaza Hotel in Los Angeles.

CTAM President Char Beales says the message of most panels will be "how to roll out services and how to boost pay-per-view buy rates."

With several cable MSOs and PPV suppliers already enmeshed in digital rollout plans, Beales says some speakers will present case histories with the strategies they used to launch digital and

to continue expanding their digital products. Beales estimates that 700 programmers and marketers will attend.

"At this conference, speakers will talk about what they did to launch digitally, what is working, what consumers are saying and how they package their digital products," says Beales. "Unlike CTAM's digital conferences in years past, this one will be less blue sky and more real stuff. I think this will be one of our stronger meetings."

Marketing digital products is the focus of the conference. On Thursday (March 19), Playboy Enterprises Chairman Christie Hefner will deliver the keynote speech about branding products in a crowded marketplace.

Later that day, Tele-Communications Inc. COO Marvin Jones will discuss TCI's launch of digital cable to systems encompassing 10.2 million subscribers within the past six months.

In various panel sessions, PPV marketers from companies including Time Warner, Columbia TriStar and the World Wrestling Federation will discuss their marketing plans. Product managers from Cox Communications, InterMedia Partners and Pine Tree Cablevision will share their experience with digital rollouts.

Meanwhile, programmers from Request TV and Universal Studios and operators from TCI Digital TV Inc. will talk about how to market products to make them stand out—in a digital cable universe of MSOs that use different channel configurations and distribution methods.

"There's nothing consistent throughout the whole cable industry other than

Battle in the skies

DBS providers EchoStar Communications Corp. and DirecTV last week escalated marketing efforts aimed at attracting new customers and badgering cable.

EchoStar's DISH Network added programming and changed the name of its most popular service from America's Top 50 to America's Top 60. At the same time it added eight channels to the service, EchoStar nudged up the price \$2, to \$28.99. That translates into roughly 25 cents for new channel.

To take some sting out of the price increase, EchoStar subsequently said it will offer a \$60 credit on the Top 60 service and a \$40 credit on its entry-level America's Top 40 programming package for new subscribers. In a move clearly intended to carve out cable subscribers, EchoStar is offering the credits to new subscribers who submit their latest 1998 cable bill. It's also a clever research tool: By getting copies of cable bills, EchoStar gains an inside look at what cable customers are paying.

DirecTV, playing on its strength in sports programming, is offering its NFL and NBA programming packages free for the remainder of the season to subscribers who sign up now.

Never shy about counterpunching, the Cable Telecommunications Association (CATA) pounced on EchoStar's price increase. The association also questioned naming the new service Top 60, since it includes only eight more channels than the Top 50 service.

—Price Colman

the fact that consumers have some form of cable," says Debbie Barackman, vice president of programming and research at Request TV. "From a programming perspective, the challenge will be to come up with a digital programming model that works with all of these existing infrastructures."

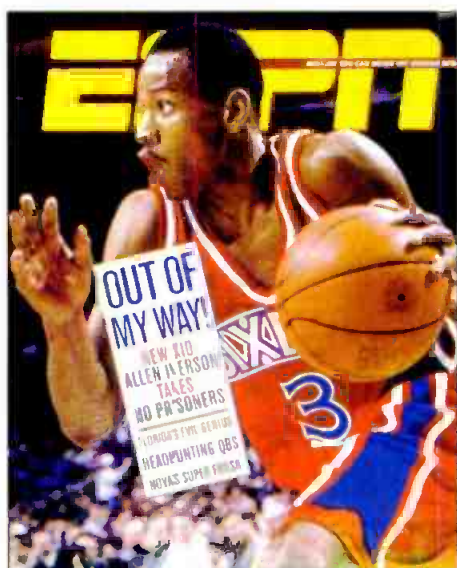
PPV managers and marketers will discuss strategies for transforming national film studio promotion gimmicks for theatrical releases on a local level. Featured panels with cover video on demand and the marketing of multi-

"At this conference, speakers will talk about what they did to launch digitally, what is working, what consumers are saying and how they package their digital products."

—Char Beales

plex screens of premium cable channels. Beales says two consumer research reports will be delivered at the convention in a session titled "The Customer's View of Digital," scheduled for Thursday.

The first report from Camille Jayne, president and COO at Universal Electronics, outlines consumer participation in interactive Websites. The second, from Howard Horowitz, president of Horowitz Associates, details consumers' interest in digital TV and what types of services they want. ■



ESPN; The Magazine

First issue hits newsstands with record ad pages

By Dorna Petrozzello

ESPN last week launched *ESPN: The Magazine*, a sports news and feature magazine aimed at attracting the same young sports fans that have made ESPN's *SportsCenter* a success.

The 184-page premiere issue hit newsstands March 11 with a cover bearing photos of young athletes Kobe Bryant, Kordell Stewart, Alex Rodriguez and Eric Lindros and the word "next." The magazine's vice president and editor-in-chief, John Papanek, says the cover illustrates the editorial tone of the biweekly book,

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which "is about looking ahead and speaking to a new generation of sports fans."

ESPN President Steve Bornstein says the magazine "taps the last medium ESPN has to exploit," adding that "the timing is appropriate." With a magazine, ESPN travels with consumers on planes and trains, where the cable network and ESPN Radio Network can't reach, says Bornstein.

Although *ESPN: The Magazine* goes up against the entrenched *Sports Illustrated*, Papanek and his staff of sports editors and journalists contend that there is room for a younger-

skewed sports book. Papanek estimates that readers will come from the pool of 20 million avid sports fans in the U.S., 3 million of whom read *Sports Illustrated*, he says.

ESPN: The Magazine boasted 107 pages of advertising for its premiere issue, the most ever sold for the inaugural issue of a sports book and the sixth-highest number of ad pages sold for any new magazine, according to media industry analysts. Initial advertisers range from AT&T to Nike to Ford Ranger. There were no discounted charter rates. A full-page, four-color ad cost \$21,700.

ESPN has launched an extensive cross-promotion campaign both on cable and via the network's Website, SportsZone. ESPN on-air talent will contribute editorially to the magazine, and ESPN is running commercials for subscriptions. SportsZone is referring browsers to the magazine, and the Website address is appended to several articles.

ESPN estimates circulation at about 350,000, with 300,000 in subscriptions and 50,000 from newsstand sales. It is looking to hit 500,000 by the end of 1998. The magazine is a joint venture of ESPN, Disney and Hearst. ■

H E A D L I N E S

Spot up

National spot revenue for basic cable networks in 1997 totaled \$242 million, an increase of 26% over 1996's \$193 million, according to a survey by the Cable Advertising Bureau. The CAB says the 1997 revenue is the largest annual percentage increase since 1995. CAB's Steve Raddock says top advertising categories last year included automotive, financial, household products, entertainment and specialty retailing.

MGM, Showtime extend deal

MGM Worldwide Television Group and Showtime Networks have agreed in principle to extend a long-term, multiseries programming partnership. The deal continues an existing agreement entered into in 1993 in which Showtime licenses exclusive pay-TV rights to theatrical titles from MGM Pictures, United Artists Pictures and Goldwyn Films, and MGM Television creates original new series. Under the agreement, Showtime will increase its commitment to sci-fi adventure series *Stargate SG-1* from 44 episodes to 88 episodes. Showtime

also extended its commitment to a remake of the series *The Outer Limits* and picked up production rights for adventure series *Dead Man's Gun*.

American Telecasting faces delisting

Wireless cable provider American Telecasting Inc. (ATI) says it faces being delisted from the Nasdaq Bulletin Board as of March 16 because Nasdaq says the company is out of compliance with a new requirement of the NASD Marketplace Rule. ATI intends to file a request for a temporary exception to the new requirements by the March 13 deadline. According to the new requirements, the company's Class A stock must trade at prices above \$1.375, which ATI acknowledged is above the stock's current price. The Nasdaq last year delisted ATI from its National Market System (NMS) board when it determined that the company's net tangible assets were below the \$4 million threshold. ATI lost an appeal of that ruling and was moved to the Nasdaq Bulletin Board system.

Ceridian, TCI link

Ceridian Corp. of Minneapolis says its Ceridian Employer Services unit has signed a five-year, \$15 million contract with TCI Communications (TCIC) to provide payroll-processing and tax-filing services to the cable operator. The outsourcing deal means that TCIC's 26 payroll department employees have become Ceridian employees. Ceridian's sys-

tems are designed to eliminate the need to manually process paychecks and make it easier to track employee sick and vacation days.

CMI revenue up

Cable Michigan Inc. reported that 1997 EBITDA before management fees increased 3.4% to \$36.8 million, on revenue of \$81.3 million, up 6.7%. The company cut its net loss for the year ended Dec. 31 by 47.2% to \$4.4 million—or 63 cents per share—compared with the previous year. The company attributed its revenue increase largely to a 3.8% increase in subscribers. Capital expenditures for 1997 increased nearly 46%, to \$14 million. Cable Michigan is a former C-TEC subsidiary that was spun out last year along with RCN Corp. Cable Michigan's results include the performance of Mercom, another cable system operator in Michigan, in which Cable Michigan owns a 62% stake.



CNBC spike

CNBC's ratings rose in the 7:30 p.m. weeknight slot last week when it replaced *Great Stuff*, a show about high-priced gadgets and

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lifestyle perks, with the political-issues talk show *Equal Time*, hosted by Bay Buchanan. Ratings during the 7:30-8 p.m. time slot jumped from a 0.2 rating/125,000 households to a 0.4/256,000 households for *Equal Time* for the week of March 2-8, according to Nielsen data. Also last week, CNBC expanded its topical show *Hardball with Chris Matthews* from 30 minutes to an hour, 8-9 p.m. ET. *Hardball* earned an average 0.9 rating/571,000 households for the same week.

Game of a Lifetime

Lifetime has acquired TV rights to the Women's Basketball Coaches Association's WBCA/Honda All-Star Challenge tournament, which airs during the NCAA's women's Final Four contest later this year. Lifetime also has signed on for five years as title sponsor of the Wade Trophy presentation, which recog-



nizes the best student athletes participating in the National Collegiate Athletic Association division. As part of its Wade Trophy sponsorship, Lifetime will profile the nominees and announce the winner on March 29 in the network's *Break-*

Downbeat numbers for Jazz

BET on Jazz is the sour note among BET Holdings Inc.'s most recent financial numbers. The cable network, which launched in January 1996, is losing more money than it did in the company's previous fiscal year: \$4.2 million in the six months that ended on Jan. 31, compared with \$3.4 million in the same period a year earlier. Also causing indigestion was the \$1.5 million spent during the past six months to open restaurants outside Washington and at Walt Disney World.

The loss was more than offset by Black Entertainment Television cable network, which enjoyed operating income of \$37.7 million in the most recent six months, up 25.2%. Net income of \$16.9 million for the half-year (up 33.1%) was partially affected by an after-tax charge of \$1.1 million related to BET's discontinued Color Code skin-care business.

Cable network advertising revenue was up 16.2%, to \$43.8 million, in the most recent six months, primarily due to "substantial" national sports advertising growth, the company says. Subscriber revenue was up 12.4% in the six months, to \$30.7 million, as the number of subscribers grew by 5.5 million, to 49.4 million, in the past year. However, BET has lost 200,000 subs since Oct. 31, 1997, the company says.

—Elizabeth Rathbun

ing Through series. Lifetime also will profile the history of the Wade Trophy tomorrow (March 17).

PPV punch

Showtime Event Television reported more than 200,000 buys—including direct broadcast and cable homes—for its pay-per-view boxing event featuring WBC lightweights Julio Cesar Chavez and Miguel Angel Gonzalez March 7. The fight, which originated from Mexico City and ended in a draw after 12 rounds, was priced at \$29.95.

South Park makes it five

Comedy Central's *South Park* ranked as basic cable's top show for the week of March 2-8—its fifth consecutive week at number one—pulling in a 6.5 rating/3.1 million households, according to Nielsen Media Research data. Even more impressive was the fact that it was a repeat (the other four had been originals). *South Park* also ranked first with adults 18-49, earning 3.2 million households during its Wednesday, March 4, 10 p.m. time slot.

AT&T looking for net gain

AT&T is maintaining tight lips regarding its rumored investments in @Home and Tele-Communications Inc., but the long-distance giant is clearly bullish on services—including telephony—that use the Internet backbone.

During last week's Spring Internet World '98 show at the Los Angeles Convention Center, Kathleen Earley, vice president of AT&T Networked Commerce, unveiled the long-distance providers' Internet Protocol (IP) gateway service and AT&T WorldNet Enhanced Fax Service.

The IP gateway service connects LAN-based and Internet browser-based e-mail systems to AT&T's messaging services via AT&T dedicated and dial-up access services using AT&T's IP backbone. AT&T WorldNet Enhanced Fax Service also uses the IP backbone to offer LAN-to-fax capability.

Earley also said AT&T is marketing an IP voice telephony service in Japan that uses prepaid calling cards. A 10-city trial of a similar service is slated for the U.S. this summer.

AT&T's new boss, Michael Armstrong, has made no secret of the company's interest in IP telephony, even acknowledging that involvement with a cable company is likely. Armstrong has also said that AT&T is interested in local residential telephony—if it can be done inexpensively. By linking with a cable operator such as TCI, AT&T would gain access to a broad array of cable networks capable of high-volume IP traffic. By focusing on second phones and ancillary services, AT&T could sidestep regulations for so-called powered telephony, which is the primary service that Baby Bells provide.

—Price Colman

Technology

March 16, 1998

Cablevision goes DVCPRO for local news

MSO buys Hitachi cameras and Panasonic decks for 24-hour channels

By Glen Dickson

Rainbow Media, the programming arm of MSO Cablevision Systems, is purchasing a large complement of DVCPRO digital tape equipment to upgrade the news production operations at its four regional 24-hour news channels in New Jersey, Connecticut and Long Island and Westchester County, N.Y.

"The purpose is to enhance our picture quality and ease of operation," says Norm Fein, Rainbow's senior vice president of news development, who adds that Rainbow's total investment in DVCPRO will be some \$5 million.

The news channel operations will be converting all of their acquisition, editing and playback to DVCPRO, Fein says, purchasing about 65 cameras and 100 VTRs. Rainbow's initial order includes 25 Hitachi Z-V1A DVCPRO camcorders and some 80 Panasonic DVCPRO tape decks;



Cablevision has bought 25 Hitachi Z-V1A DVCPRO cameras for its News 12 operations in Connecticut, Westchester, N.Y., and New Jersey.

News 12 Long Island already has installed some of the Panasonic VTRs and has been editing with them for six months.

The new DVCPRO cameras and decks will first be used to replace S-VHS gear at News 12 New Jersey, News 12 Connecticut and News 12 Westchester. News 12 Long Island currently shoots on Betacam, so its acquisition needs aren't as pressing,

Fein says.

"The first phase of our move [to DVCPRO] will be in the field acquisition area," Fein says. "We will be moving to all DVCPRO field acquisition gear in our News 12 regional operations over the next six months."

News 12 New Jersey in Edison already has a Philips BTS digital switching and routing infrastructure, so the move to DVCPRO production will make it an all-digital operation, says Larry Meyrowitz, the channel's director of operations.

"The goal here is to eventually go to a tapeless format for archiving purposes, with a nonlinear setup in our newsroom," Meyrowitz says. "But that's another year down the road at least." He adds that he selected Hitachi to supply News 12 with DVCPRO cameras based on his previous success with Hitachi SK-2600 studio cameras at News 12 New Jersey.

Meyrowitz says that Rainbow Media also evaluated Sony's Betacam SX and JVC's Digital-S tape formats. Rainbow was impressed with DVCPRO "for both its cost and its size." Meyrowitz, who wants to make the transition to DVCPRO as soon as possible, hopes to get his new Hitachi and Panasonic gear by May or June. ■

Axon Digital Design will introduce its ARC 2000 aspect-ratio converter at NAB.



Axon to U.S.

Axon Digital Design, a 10-year-old Dutch supplier of digital signal converters, switchers and signal processing modules to Europe and the Far East, is entering the U.S. market. Axon, which has an annual sales volume of about \$12 million, will introduce a new line of, aspect-ratio converters at NAB '98. The principal new product will be the 10-bit

ARC 2000 aspect-ratio converter, which is designed for conversion from 4:3 to 16:9 and back, including pan scan, letterbox and pillarbox. "We expect the new ARC product line to be in considerable demand as the move to digital and HDTV formats gains momentum," says Axon President Robert Bijkerk.

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Cutting Edge

By Glen Dickson

Discreet Logic, the Montreal-based special effects supplier, has received a \$13.5 million investment from Intel Corp. and has agreed to work with Intel to develop a high-end special effects product based on Intel's next-generation Merced processor, which will be in production in 1999. Under the agreement, Discreet Logic will develop new visual effects software for real-time compositing and image-processing functions that will run on multiprocessor workstations based on Merced 64-bit chips. "The goal is to have an Intel-based workstation do anything that a high-end technical workstation can do," says Intel spokesman Robert Manetta, noting that Discreet software has traditionally relied on Silicon Graphics processing. Intel's \$13.5 million investment represents the purchase of 645,000 newly issued shares of Discreet Logic common stock, giving Intel a 2.2% stake in Discreet Logic.

Cablevision Systems and CableData have agreed to extend their relationship to develop and deploy customer management and billing solutions. The deal includes provisions for joint funding of product development required for

Cablevision customers. "Cablevision has relied on CableData for more than 10 years to deliver the best available customer management systems and billing solutions," says Tom Dolan, Cablevision senior VP and chief information officer.

All Mobile Video, New York, is installing a new AMS Neve digital console in Celebrity, its new 53-foot digital video and audio mobile production truck that will make its debut at NAB '98 in April. Celebrity will be equipped with a 48-fader, 96-input Libra Live broadcast production console from AMS Neve, along with a host of video gear to support either 4:3 or 16:9 production. The gear will include 12 Sony BVP-950 and four BVP-900 cameras; a Sony 7000 video switcher; 10 Sony Digital Betacam decks and 10 analog Betacam VTRs.

Winners of the **NAB's 1998 Engineering Achievement Awards**, which are given for a single significant contribution or for contributions over a period of time that have advanced the state of the art of broadcast engineering, have been announced. The radio engineering winner is John H. Battison, P.E., a 52-year broadcast engineering veteran, founder of the

Society of Broadcast Engineers and an authority on directional transmitting antennas. The television engineering honoree is Dr. Robert Hopkins, vice president/GM of Sony Pictures High Definition Center, who served as executive director of the Advanced Television Systems Committee (ATSC) from 1985 to 1995 and was instrumental in developing the ATSC standard for digital television. Battison and Hopkins will receive their awards at the NAB's annual technology luncheon in Las Vegas on April 8.

SeaChange International has sold SPOT digital ad-insertion systems to cable operators FrontierVision and Rifkin & Associates. FrontierVision is buying an MPEG-2 SPOT system to replace tape-based equipment at its Auburn, Me., operation and to expand local insertion from eight to 16 channels. The operator reaches a potential 53,000 insertable subscribers from two headends serving Auburn, Bangor and Lewiston, all Maine. Rifkin & Associates is installing a SeaChange digital system to expand its premier headend—which serves 55,000 subscribers in the North Bay Village area of Miami—from 15 to 24 channels of local advertising insertion. Rifkin & Associates is the fifth member of the Miami cable interconnect to buy SeaChange digital ad-insertion gear.

Upcoming Technology Special Reports

NAB

Top 25 Television Groups
(Bonus Distribution at NAB)
Issue Date: April 6
Ad Close: March 27

NAB MIDWEEK

"Race to Digital"
Pioneer DTV Stations
(Bonus Distribution at NAB)
Issue Date: April 8
Ad Close: March 27

DIGITAL SET-TOP BOXES

Issue Date: April 27
Ad Close: April 17

THE WEB: VIDEO STREAMING

Issue Date: May 25
Ad Close: May 15

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Sports

Sports sites set goals for World Cup coverage

Immensely popular soccer tourney could spur revenue for online players

By Richard Tedesco

The upcoming finals of the World Cup soccer tournament in France could stir up a frenzy of activity online. CBS SportsLine, ESPN SportsZone, CNN/SI and Fox Sports Online expect to score serious points with advertisers during the quadrennial event.

CBS SportsLine projects a million-dollar return from the world's most popular sport via the two soccer sites it's running with the *London Daily Mail*. Three months after launch, their Soccer.net collaboration is drawing 500,000 page views daily, according to Michael Levy, president of SportsLine USA.

Soccer.net will offer content in at least six languages—Spanish, French, Italian, German, Portuguese and English—Levy says. The site will feature streamed video highlights and multilingual athlete interviews.

The World Cup revenue that Levy anticipates would represent 10% of SportsLine's total ad revenue for 1997. "What it really does for us is broaden the base of international visitors to the site," he notes.

Fox Sports Online and *The Times* of London are provid-



ing an online prelude to the soccer finals that promises to be rich with streaming video clips as the 1998 tournament drives to its midsummer climax.

Clips from qualifying games, played by the U.S. against Mexico and Brazil against Jamaica, will be available for streaming on the site soon, to be followed by a more extensive archive of clips within the next month. The site will use Microsoft's NetShow streaming technology to track

the action as the tournament begins in venues throughout France in June. The Road to the World Cup site is accessible through Fox Sports Online (www.foxsports.com). *The Times* (www.the-times.co.uk) or co-sponsor Puma (www.puma.com). When tournament finals kick off, Fox expects to have 1,000 pages of information on the site. That includes capsule reviews of each of the 32 teams competing in the final, giving their current status and World Cup histories along with rosters and player bios. Chats with key players will be featured, as will a diary by USA team captain Thomas Dooley and Q&As with international soccer stars who have promotional contracts with Puma. Historical background on the World Cup tournaments going back to 1930 is accessible along with a photo gallery of past highlights.

PC users can pinpoint the action with a directory of the

venues across France. And when the games begin in June, up-to-the-minute results and stats will be posted on the site through the final match on July 12. On-site competition to predict winners of individual matches and the tournament should enhance interest, along with trivia and picture puzzle games.

ESPN SportsZone and CNN/SI also are looking to capture a significant piece of the online audience after the final stages of the World Cup.

Other sites, both official and unofficial, will provide competition for the broadcast/cable players trying to corner 'Net-surfing soccer fanatics. FIFA (Federation Internationale de Football Association) offers a well-developed site, as does Le Coupe de Monde, the official site. Two unofficial, but equally full-featured, sites are World Cup France 98 and Soccer World Cup 1998.

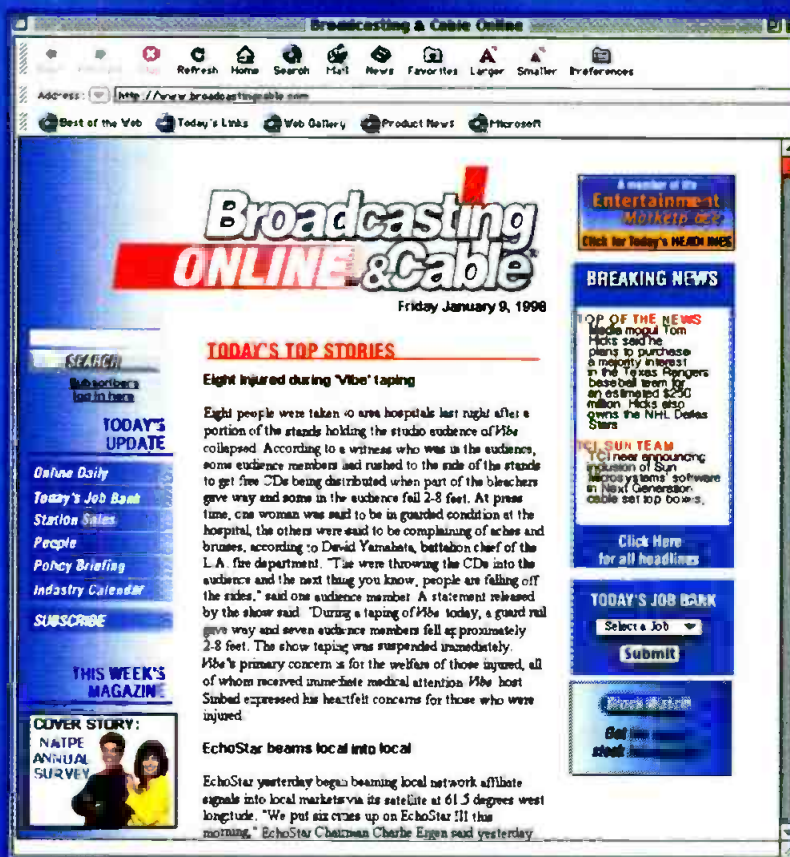
Soccer fans unable to find what they want on TV are bound to look 'Netward for World Cup results. And although the proliferation of sites threatens to dilute the audience—and revenue—that any one site can realize, brand names figure to score big.

CBS SportsLine and Fox already have scored with English-speaking soccer fans through their affiliations with newspapers known for their coverage of the sport. Along with ESPN, they will have particularly strong positions in the U.S. online market when the final matches begin. **TM**

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Set-top Boxes

Oracle unit lands set-top deal

NCI gains Cable & Wireless UK cable business, more deals predicted

By Richard Tedesco

In what it clearly views as a jump start to its nascent digital set-top software business, Oracle Corp.'s NCI subsidiary struck a major deal with Cable & Wireless Communications for its UK cable business.

It's the first of what NCI predicts will be several major deals this year, some of them likely closer to home. David Limp, NCI vice president of marketing, says the company is going "full-bore up against Microsoft" to establish a beachhead in the set-top software business this year.

More immediately, NCI expects to expand its deal with Cable & Wireless beyond supplying set-tops for the firm's 6 million homes passed in the UK when it introduces digital cable service this fall. Cable & Wireless is committing more than \$163 million to digital technology and set-tops in the UK, although it has not indicated how many boxes it will order from NCI or the formula for payment.

But NCI has its sights on supplying software in digital set-tops for planned Cable & Wireless installations in Hong

Kong and Australia. "This is a worldwide deal, and there's some potential for us to move to the other properties that Cable & Wireless has," says Limp, who declares himself "absolutely bullish" on NCI's chances for a piece of that action.

NCI is positioning itself as a more "open software" alternative to Microsoft, pushing the notion that it can accommodate any hardware or operating software.

Oracle rival Microsoft has the clear edge in the U.S. market, with a tentative deal in place with Tele-Communications Inc. Recent reports suggest, however, that there already are sticking points in that relationship. Microsoft's \$1 billion investment in Comcast Communications likely seals a digital software deal there.

But NCI still considers Comcast a potential client, according to Limp, who says NCI expects to strike its own major U.S. MSO deals this year. It's also looking for analog and digital deals among telco players and has one in place with hybrid player Bell Canada.

Meanwhile, Cable & Wireless expects to gradually

introduce its UK digital service, offering 200 channels of content, including movies on demand. An on-screen program guide also will be part

of the picture when it launches this fall. Internet access and e-mail service are expected to be added sometime next year.

TM

RelevantKnowledge Website Rankings

The following are the leading news and entertainment Websites, categorized by BROADCASTING & CABLE, according to the RelevantKnowledge survey results for February. Unique visitors are defined as individual users, counted only once, who visited the site in question during the month.

RelevantKnowledge maintains a PC user sample base of 11,000. Its software is downloaded on PCs in households, workplaces and schools. The February survey was based on 'Net usage data from 4,000 of those users. RelevantKnowledge estimates the current universe of U.S. Web surfers at 55.4 million.

RANK	SITE	UNIQUE VISITORS
1.	... AOL.com	14,130 000
2.	... MSN.com	8,276 000
3.	... ZDNet.com	6,015 000
4.	... CNN.com	4,502 000
5.	... Pathfinder	4,116 000
6.	... MSNBC.com	3,943 000
7.	... USA Today.com	3,239 000
8.	... Weather.com	2,980 000
9.	... ESPN SportsZone.com	2,687 000
10.	... CBS SportsLine.com	2,630 000
11.	... Disney.com	2,343 000
12.	... PointCast.com	2,051 000
13.	... CNet.com	2,036 000
14.	... ABCNews.com	2,022 000
15.	... Olympic.org	1,873 000
16.	... Sony.com	1,869 000
17.	... NYTimes.com	1,805 000
18.	... CNSI.com	1,725 000
19.	... AudioNet	1,634 000
20.	... WashingtonPost.com	1,566 000
21.	... Nascar.com	1,387 000
22.	... News.com	1,178 000
23.	... CBS.com	1,149 000
24.	... DisneyBlast.com	1,087 000
25.	... CNNfn.com	1,040 000
26.	... TVGuide.com	1,035 000
27.	... NBC.com	972 000
28.	... PBS.org	923 000
29.	... ComedyCentral.com	859 000
30.	... E!Online.com	729 000

ESPN SportsZone hits million-user mark

ESPN SportsZone outscored its previous single-day record last week, becoming the first Internet sports site to record one million visitors in a single day. Actually, it officially claimed 1.1 million, mostly basketball fans drawn to the site last Monday, the day after the NCAA tournament committee announced seedings for the men's and women's tournaments. The previous single-day SportsZone record was 882,757 visitors, set on Feb. 18.

Nearly 200,000 SportsZone visitors had signed up to predict the tournament winners in the Pizza Hut Tournament Challenge on the site, compared with the 177,000 who participated last year. And vitriolic ESPN basketball analyst Dick Vitale drew 105,000 PC users during an hour-long online chat session last Tuesday. —Richard Tedesco

Telemedia Briefs

AudioNet brings the NCAA to the 'Net

AudioNet is providing audio coverage of virtually all of the games in the men's and women's NCAA basketball tournaments. AudioNet presented opening-round games last week and continues its coverage this week with action among the Sweet Sixteen teams, followed by the final two rounds, the semifinals and the championship games. PC users listening to the contests on AudioNet's site (www.audionet.com) will be able to select from three audio feeds for each game: the broadcast each team provides, in addition to the national feeds from Host Communications and CBS Radio. Games will be archived on the site for on-demand listening in RealNetworks RealAudio and Microsoft NetShow. Microsoft Corp. and CBS SportsLine are sponsoring the games on AudioNet.

Discovery Online goes to the dogs

Dog lovers and wannabe mushers can follow the 1,600-mile Iditarod dog sled race in Alaska online through March 22. Since the March 8 start of this year's event, Discovery Online correspondent Kari Grady Grossman has been filing dispatches and posting photos while following the action by snowmobile, accompanying rookie musher Billy Snodgrass and his 18-dog team.

Discovery visitors can interact with Snodgrass and Grossman by e-mail as the race moves toward its conclusion later this week.

IFC to stream Independent Spirit Awards live

Bravo Networks' Independent Film Channel will stream the Independent Spirit Awards live on its Website from the beach in Santa Monica, Calif., on March 21. Enhanced broadband delivery of the event will be carried over Comcast Online, Cablevision System's Optimum Online and Time Warner's RoadRunner high-speed Internet access services. @Home customers will be able to view highlights of the Independent Spirit Awards, the offbeat annual film awards event staged by the Independent Feature Project/West. The Webcast of the event, March 21 at 4:30 p.m. ET, will feature candid shots of both the winners and the losers.

Internet gaming under fire

Despite the first federal prosecution of Internet sportsbook operators, the International Internet Gaming Association has said it will not abandon Internet gaming but will find a way to remain profitable while negotiating various nations' laws. Anthony Coles, chairman of the IIGA told an Internet newsletter, *Internet Gaming International*, it has established working groups to develop recommendations for regu-

lations that will make prohibition unnecessary. Earlier this month, U.S. federal prosecutors charged several Internet sportsbook operators with conspiracy to transmit bets via Internet and telephone. Internet gaming has become extremely lucrative, with an estimated \$500 million spent last year and far more expected this year. Some U.S. gaming companies say they are worried that if other countries develop workable regulatory schemes, the bulk of the gaming money will go to other countries.

WebTV honored by CNET

The Computer Network (CNET) gave its Spring Award for Internet Excellence in Hardware to WebTV Plus. Netscape's Communicator browser was named Reader's Choice, Hotmail was named top Internet service and Origin Ultima Online was picked as the favorite game.

Nominees and winners were selected by editors, technicians and producers from CNET and various game and high tech-oriented Websites. CNET editor-in-chief Christopher Barr says the Internet has spurred "brilliant ideas and inventive products encompassing both the wacky and the wonderful. During the past year, some notions—such as Webphones, VRML and push technologies—have seen their popularity rise and quickly fall. Others, however—including chat clients, online gaming and free e-mail—have taken hold and become essential tools." —Richard Tedesco



Class of '80 average cost: about \$10,800 for four years of college



Class of '95 average cost: about \$26,000



Class of '10 projected cost: about \$60,000

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Today, parents shell out *over twice* what tuition and fees cost in the early 80s. Those \$300 typewriters have been replaced by \$1,900 computers. So what will it cost when your children are ready? And what will replace the computer — a virtual reality college simulator?

Better start saving now for those future college costs with U.S. Savings Bonds. They're guaranteed safe, earn Treasury-based rates, are guaranteed to earn interest for 30 years, and you can get them through most banks or through employers offering the Payroll Savings Plan. And families and individuals who use Savings Bonds for college tuition may qualify for a special tax exclusion.*

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*Maximum income and other limitations apply; read IRS Publication 550 and Form 8815 for details.



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Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED MANAGEMENT

Medium Midwest market Director of Sales for highly successful dominant cluster. This is a magnificent career opportunity for the selected individual. The position reports directly to the General Manager. The person hired combines a dynamic leadership style with a history of team building success. Accountable for implementing the company's vision of multiopoly sales. Prior successful general management experience important as well as thorough understanding of inventory and pricing controls, national, regional and local direct sales, collections, budgeting and staffing as well as a demonstrable ability to train sales management, account executives and administrative support staff. Because this is a highly compensated position only those persons with a history of success will be considered. We encourage females and minorities to apply. Please send resume, list of references and salary history to Box 01347 EOE.

General Manager AM/FM small market combo in Southeastern Ohio looking for a strong, sales-oriented G.M. Profitable and ratings dominant stations but with underdeveloped regional sales effort. Significant upside potential. Profit participation and equity for the right manager. Growing group operator. Send letter, references and salary requirements to Box 275, Glenelg, Maryland 21737. EOE.

CBS Radio is seeking to hire a General Manager for WQYK FM and AM in the Tampa/St. Petersburg market. Candidates must have at least five years of management experience with comprehensive knowledge of programming and FCC rules and regulations. Must also have the ability to motivate a sales team to meet and exceed revenue projections. CBS Radio is an Equal Opportunity Employer. Women and minorities are encouraged to apply. Contact: Dan Mason, President/CBS Radio, 10220 River Road, Suite 304, Potomac, Maryland 20854.

100,000 watt FM in SW Virginia seeking manager strong in sales. Rush resume to PO Box 907, Mount Airy, NC 27030 or Fax 336-789-7792. PH: 336-786-4498. EOE.

HELP WANTED NEWS

Radio News Director/Anchor/Producer. We need more than a newscaster. We need a great talk show host and producer with a passion for news-talk radio. You'll anchor morning drive news, morning drive news, morning talk show and supervise formatics, coverage and content of Eastern Iowa's hottest news-talk station. Minimum one year on-air experience required. Send tape/resume or both to Personnel Coordinator, KCRG, PO Box 816, Cedar Rapids, IA 52406. EOE.

HELP WANTED FINANCIAL & ACCOUNTING

Growing radio company seeks services of a hands-on, experienced Controller. Responsibilities will include: planning and execution of the consolidation of financial operations of the company into a central location and recruitment, training and management of a full-service financial management team. You will report to the CFO of the company and your team will be responsible for payables, payroll administration and monthly financials for a multi-location operations. An understanding of accounting in a broadcast environment is preferred. Compensation and benefits will be commensurate with experience and qualifications. Reply to Box 01345 EOE.

TELEVISION

HELP WANTED MANAGEMENT

PRESIDENT/GENERAL MANAGER PUBLIC TELEVISION STATION

WYIN-TV, the Public Broadcasting station dedicated to serving Northwest Indiana and located approximately 40 miles southeast of the Chicago Loop, is looking for a President/General Manager to guide the station during a time of opportunity and challenge. WYIN is carried on cable networks throughout most of the Greater Chicago land area and is the major non-Chicago communications medium common to the counties of Northwest Indiana.

The ideal candidate will have previous management experience in Public Broadcasting and will present exceptional, documented strengths in these areas:

- Ability personally to represent the station to the Community and to organizations and businesses in the Community
- Obtaining underwriting
- Fund Raising
- Strategic Planning
- Management and Team Building
- Ability to work with a committed Board of Directors

Compensation is negotiable and initial compensation will be based in part upon the successful applicant's level of experience.

WYIN is proud of its commitment to ethnic and cultural diversity and wishes to state unequivocally that it will not discriminate in hiring on the basis of race, gender or national origin.

Resumes with compensation history and at least three references, with telephone numbers, should be mailed to SEARCH COMMITTEE, c/o J.A. Johnson, WYIN, 8625 Indiana Place, Merrillville, IN 46410.

Vermont Public Television, President and CEO. Vermont Public Television, headquartered in Colchester, Vermont, seeks applicants for the position of President and CEO. Vermont's statewide public television network serves Vermont and parts of New York, New Hampshire, Massachusetts and the Province of Quebec. The President and CEO will be responsible for leading, directing and evaluating overall planning and management for the organization. *Qualifications:* The successful applicant will have, at minimum, a Bachelor's Degree in a relevant discipline (advanced degree preferred), along with eight to ten years senior management experience and a history of strong leadership skills. Additionally, candidates will possess exceptional oral, written, analytical and interpersonal skills with experience in financial and strategic planning and government relations. Candidates should also have a thorough knowledge of the public broadcasting system and understand relevant FCC policies and regulations. Previous public broadcasting experience is preferred. *Objectives:* The President and CEO reports to a board of directors and will be expected, on an on-going basis, to build relationships with community, corporate and legislative leaders, as well as with the general public. The President and CEO will be responsible for developing new initiatives and strategies toward achieving the goals of Vermont Public Television, maintaining strategic relationships, and identifying new business opportunities and funding sources. The CEO will provide dynamic leadership aimed at maintaining a growth position in a rapidly changing business and technological environment. Interested individuals should submit a letter of interest, resume, three professional references and salary requirements by April 30, 1998, to: Chairman, Search Committee, Vermont Public Television, 88 Ethan Allen Avenue, Colchester, VT 05446-3129. Vermont Public Television is an Equal Opportunity Employer

Aggressive FOX affiliate in Fresno, California has an immediate opening for a goal - and achievement - oriented individual to lead our bright, experienced marketing team to new record revenue. We will give you all the tools necessary for success. Position requires heavy emphasis on retail marketing, co-op/vendor/promotion programs, and new direct business development, as well as agency. Strong people skills with the ability to coach, motivate and lead staff is a must. A knowledge of inventory control and research is required, along with BMP, Scarborough, Media Center and CMR. A minimum of four years local and/or national television marketing experience and previous television broadcast management experience preferred. Send resume to: Charlie Pfaff, General Marketing Manager, KMPH Fox 26, 5111 E. McKinley Ave., Fresno, CA 93727. Applications will be accepted until 3/27/98. No phone calls please. An E.O.E - M/F/D. Women and minorities are encouraged to apply.

General Manager: KTVZ-TV NBC, Bend, Oregon. Unique opportunity, tremendous lifestyle option. Only full power station in the Bend DMA. Ready to move up, or experienced General Manager looking for a change. Send resume to Northwest Broadcasting, 505 W. Riverside, Suite 500, Spokane, WA 99201. EOE.

**FAX CLASSIFIED ADS TO
212-206-8327**

HELP WANTED SALES

Traffic Manager

The WeB division of The WB Television Network has an opportunity for a highly motivated and experienced traffic manager.

In this high profile position, you will supervise an administrative staff and be responsible for the creation and dissemination of broadcast formats for this 24 hour/day program service. This will include the scheduling of program segments, national commercials, on-air promos, and miscellaneous interstitial material. We require 3-5 years of traffic experience (preferably in a local television station environment) and extensive knowledge of Enterprise traffic systems. Must be detail-oriented and able to function well in a time sensitive environment.

We offer a highly competitive salary commensurate with qualifications and experience and an outstanding benefits package. Please fax your resume including salary history to: (818) 977-8150. Resumes with salary history will be given first consideration. EOE



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Broadcasting

TRAFFIC MANAGER

FOX 35 WOFL-TV seeks a Traffic Manager to supervise the department, manage daily program logs and legalities of logs for WOFL and WOGX.

The successful candidate will have a minimum of two years experience in a television station traffic department. Knowledge of BIAS, computers and sales line systems essential. Must be able to meet deadlines.

Location: Orlando, FL

Send resume and salary history in confidence to:

Business Manager
WOFL-TV
35 Skyline Drive
Lake Mary, FL 32746

An Equal Opportunity Employer

General Sales Manager. WHOI-TV, the ABC affiliate in Peoria, Illinois is seeking a GSM with strong leadership abilities and a proven track record. Preter 3-5 years experience in inventory control, sales promotions and new business development. Join the growing news station in Central Illinois. A strong economy is playing well in Peoria. Send resume to John Hurley, General Manager WHOI-TV, 500 N. Stewart Street, Creve Coeur, IL 61610. WHOI-TV, a Benedek Broadcasting station encourages women and minorities to apply.

WRAL-TV (CBS) in Raleigh, North Carolina.

Experienced account executive to handle regional and local business. Strong negotiating and presentation skills, as well as the ability to sell promotional opportunities and develop new business consistently a must. A great station, and a great company in a dynamic market! If you can make a difference in representing the market leader, send your resume to Laura Stillman, Local Sales Manager, WRAL-TV, PO Box 12000, Raleigh, North Carolina 27605. An Equal Opportunity Employer.

Sales Account Executive: WTVD-TV, Raleigh-Durham, NC. 1-3 years TV sales experience required. Requires the ability to work with advertising agencies, as well as proven track record in marketing/new business development. No phone calls please! Forward resume to: William Webb, 411 Liberty Street, Durham, NC 27702. EOE.

Local ad sales with direct/advertising agency clients. A min. or 3-5 years experience in broadcast sales, excellent track record in new business development. Knowledge of Nielsen, Scarborough, TV Scan, Computer literate, college degree. Send letter/resume: Dept. #AE 202, WBFS, UPN 33, 16550 NW 52nd Avenue, Miami, FL 33014. EOE.

Sales Account Executive. FOX O&O in Houston is seeking a highly motivated Account Executive who really knows how to sell! Requires three to five years broadcast selling experience. Highly motivated achiever, team-oriented individual with the ability to work independently and as a part of a sales team while under pressure. Polished presentation skills and ability to organize professional client proposals and presentations. Must have knowledge of major market television sales. Knowledge of TVScan and other PC based broadcast sales programs. Interested applicants send resume to: Recruitment, KRIV FOX 26, PO Box 22810, Houston, Texas 77227. EOE/M/F/D/V.

Account Executive. WRCB Television is searching for an Account Executive to take over an existing account list with a heavy emphasis on developing new business. Broadcast Sales or equivalent experience is required. Television Sales experience is preferred. Must be a focused self-starter. Resumes only to: Ralph Flynn, Local Sales Manager, WRCB Television, 900 Whitehall Road, Chattanooga, TN 37405. WRCB is an Equal Opportunity Employer.

Account Executive. A Media General CBS affiliate has two account executive job opportunities available. Job responsibilities include developing business for the station from an established list of current clients with an emphasis on new business development. Position requires at least one year previous television sales experience. Good communication and organizational skills a plus. College degree preferred. Please send your resume and references to Human Resources, WIAT-TV, PO Box 59496, Birmingham, AL 35259. No phone calls please. EOE, M/F, pre-employment drug testing required.

Director of Traffic. FOX O&O in Houston is looking for an individual to direct and administer all functions of the Traffic Department. Works with the Traffic Manager on matters relating to hiring, training, and supervision of the department staff. Reports to General Sales Manager. Major duties include: staff supervision; control of inventory; discrepancy reports; track inventory on; specials, program movement, barter, etc.; internal and external tracking reports; and trouble shooting. Requires experience with Enterprise or comparable traffic systems. Experience with Louth or other automated systems and AS400 preferred. College degree preferred. Send resume to Recruitment: KRIV FOX 26, PO Box 22810, Houston, Texas 77227. EOE/F/D/V.

Account Executive. Must see TV and a must take job! NBC 6/WCNC-TV (28th market), an A.H. Belo subsidiary located in Charlotte, is currently recruiting for a Local Account Executive. Charlotte is one of the fastest growing markets in the SE and A.H. Belo is one of the strongest and largest companies in the industry. Position requires a minimum of 3 years of experience in television sales. Must be proficient in mid to large agency negotiations, co-op/vendor, and have a strong, proven track record with new business. Strong negotiation skills are essential. Candidates also need to be computer literate. Professional, aggressive, career oriented individuals are what we desire to take this opportunity of a lifetime. Qualified applicants need to send your resume and salary history to: (no phone calls, please) NBC 6, Human Resources Department, RE: 97-14, 1001 Wood Ridge Center Drive, Charlotte, NC 28217. EOE/M/F/V/H.

Assistant Traffic Manager for Rocky Mountain area. Must have a multi-logging background (Radio and TV). Familiarity with the Enterprise Broadcast System is a plus. Send resumes to KRDO-TV, Attn: EEO Officer, PO Box 1457, Colorado Springs, CO 80901. EOE.

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HELP WANTED TECHNICAL

ABC, Inc. has the following temporary positions immediately available (as part of our Vacation Relief Program) in New York City:

RF MAINTENANCE ENGINEER

You will operate and repair microwave, two-way radio, RF microphones, RF cameras, RF IFB's, and RF PL's in support of programming on the ABC Television Network.

Position requires repair skills at the component level of RF technical equipment, a college degree or technical school accreditation in a related field (or equivalent experience), and FCC license or SBE certification. Candidates must be able to work under production deadline pressure, and be available to travel extensively and work flexible hours.

POST PRODUCTION VIDEO EDITOR

Requires a minimum of 3 years' professional experience in D2 Digital and Beta videotape editing, including a working knowledge and experience in VGV 2500 and 3000, and GVG 200 and 300 video switchers. Must be familiar with Kaleidoscope and Digital Effects digital video effects equipment. Experience with LightWorks and AVID technology preferred, but not required.

POST PRODUCTION AUDIO EDITOR

Requires a minimum of 3 years' professional experience in multi-track mixing and audio sweetening to picture. Must have a working knowledge of Adam Smith synchronizer equipment, and Neve and/or other large-scale audio consoles. Familiarity with Sonic Solutions digital work stations preferred, but not required.

For consideration, forward resume (indicating position of interest) to: **ABC, Inc., Vacation Relief Program, 77 West 66th Street, New York, NY 10023.** Equal Opportunity Employer M/F/D/V.



WE PLACE TV ENGINEERS, GENERAL AND SALES MANAGERS



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Phone (717) 655-7143
Resume/Fax (717) 654-5765

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Panasonic Broadcast & Television Systems Company (PBTS) is a progressive division of Matsushita Electric Corporation of America on the cutting edge of technology. As the success of our digital ENG and High Definition equipment grows, so does our need for experienced professionals. Currently, we have opportunities available for broadcast engineers at our Chicago, Dallas, Los Angeles, Miami, and NY locations.

FIELD MAINTENANCE ENGINEERS

JOIN THE EXCITEMENT OF PANASONIC DVCPRO & HIGH DEFINITION

To succeed in this challenging environment, you must have at least 5 years of component level maintenance experience in broadcast or post production. Experience with current model cameras, studio VTRs, edit controllers, switchers and non-linear editors is also a must while prior Digital Video experience and a working knowledge of Windows 95, MS Office and NT are desired.

Our stimulating working environment is accentuated by a very attractive salary and benefits package. For immediate consideration, please forward your resume, including salary requirements, to: **Panasonic Broadcast & Television Systems Company Human Resources, Dept SW/WR-2E-1, One Panasonic Way, Secaucus, NJ 07094.** Please visit us at our NAB booth, #11601. For a complete listing of our open positions please visit our website at www.panasonic.com EOE M/F/D/V. Pre-Employment Drug Testing Required.



Broadcast & Television Systems Company

Chief Engineer. ABC affiliate in Charleston, SC in search of top notch chief engineer for new broadcast facility. Responsible for day to day operation of all broadcast equipment. Five years responsible work in television engineering and knowledge of VHF transmitter, satellite, microwave, ENG, computer systems and broadcast equipment. Send resume and salary requirements to Robert Forsyth, Operations Manager, WCIV, PO Box 22165, Charleston, SC 29413. No phone calls accepted.

Director of Broadcast Operations and Engineering. Top five affiliate looking for an experienced Director of Broadcast Operations and Engineering. Person must have strong credentials in personnel and budget management. Emphasis is on experience in Operations. We are looking for someone with the ability to build and manage a strong studio and field operations team. Experience in Engineering desirable but not a must. Reply to Box 01344 EOE.

Technical

DIRECTOR, INFORMATION TECHNOLOGY SYSTEMS

NBCI is seeking a Director of Information Technology Systems to be responsible for the overall mgmt. & strategic direction of NBCI info. tech. functions. Liaison w/NBC Network/TV/SD effort to enhance & develop info. systems, programming, procedures, computer equip. & operations. Oversee the integration of office operation, info. systems, & staff. Investigation & evaluation of alternative methods of processing, w/recommendations consistent w/strategic goals & direction of the organization. Also develop & establish standards & procedures; provide tech. support & direction; evaluate current & projected hardware & software requirements; coordinate the preparation of the capital equip. requests; & plan & oversee the installation of new operating systems.

B.A/B.S. degree in a technical or communications area w/strong exp. in the mgmt. of a multimedia & info. systems environment including: AS/400, DEC, LAN & WAN desired. Exp. in preparing & managing dept. budgets preferred. Self-starter w/strong strategic & analytical skills needed. Excellent leadership, interpersonal skills & the ability to work well w/all levels of station mgmt. a must. Candidate must be a self-directed, highly organized & detail oriented individual who can function well in a confidential, fast-paced, multi-cultural environment.

As Southern California's #1 station, NBCI offers a competitive compensation package and an exciting, culturally diverse work environment. Please mail resume to: NBCI, Attn: Workforce Diversity, Dept. ETS/B&C, 3000 W. Manneda Ave., Burbank, CA 91523.

Equal Opportunity Employer

Director of Engineering/Coordinator Broadcasting WUFT-TV, University of Florida, Gainesville. Rare opportunity at university licensee in great place to live. Lead WUFT's transition to DTV and plan for the technical needs of WUFT-TV's broadcast and production operations. Management of the engineering department, including maintenance and computer services. Salary negotiable, may exceed range; excellent state benefits. Master's degree in appropriate area of specialization or Bachelor's degree two years experience in a related field required. Three years supervisory experience preferred, strong computer skills a plus. Application deadline: April 3, 1998. Send cover letter and resume to Greg Marwede, University Personnel Services, PO Box 115002, Gainesville FL 32611. Refer to LP# 97017G. If an accommodation due to a disability is needed to apply for this position please call (352) 392-4621 or TDD (352) 392-7734. AA EA EEO.

ENG Control Coordinator. WSOC-TV needs an experienced microwave coordinator who can handle a number of incoming liveness at one time. An understanding of field work and/or satellite truck operations. Dept. 95, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.



MEDIA GENERAL BROADCAST GROUP

Media General Broadcast Group is committed to being the leading provider of news, information and entertainment in the Southeast. With 14 television stations, Media General Broadcast Group reaches approximately one fourth of the television households in the Southeast region. Network affiliations include: 6 CBS, 5 NBC, 2 ABC, and 1 WB. MGBG is an equal opportunity employer. The following jobs are presently open at the stations listed below. When sending your resume, please indicate by station which position you have interest. Send your resume in confidence to: Media General Broadcast Group, 100 N. Tampa St. #3150, Tampa, FL 33602 ATTN: Station _____/Position _____

Tampa, FL WFLA NBC
 Producer, News
 Maintenance Engineers
 Account Executive

Birmingham, AL WIAT CBS
 Operations Manager
 Associate Producer
 Editors
 News Manager, Weekend
 Assignment Editor
 Photoreporters
 Account Executives
 Anchor, Weekend

Charleston, SC WCBD NBC
 Chief Photographer
 Assign Editor, Weekend
 Chief Engineer
 Account Executive

Jacksonville, FL WJWB WB
 Research Director
 Account Executive

Roanoke, VA WSLN NBC
 Reporters
 Assignment Editor
 Photographer
 Director
 Maintenance Engineer
 Meteorologists
 Traffic Manager
 Local Sales Manager
 Account Executive
 Traffic Clerk
 Chief Engineer

Alexandria, LA KALB NBC
 Writer/Producer, Production
 Graphic Artist
 Account Executive

Savannah, GA WSAV NBC
 Operations Engineer
 Graphic Artist
 Producer, News
 Meteorologist
 Assignment Editor
 Account Executive

Chattanooga, TN WDEF CBS
 Reporter
 Producer, Weekend
 Sr. Maintenance Engineer
 Directors
 Account Executive
 Local Sales Manager
 Photographers
 Editor
 Anchor/Reporter
 Executive Producer
 Admin Asst., News

Jackson, MS WJTV CBS
 Writer/Producer, Marketing
 Graphic Artist
 Anchor/Reporters
 Photographers
 Account Executive
 Director

Hattiesburg, MS WHLT CBS
 Station Manager/GSM
 Maintenance Engineer
 Account Executive

Lexington, KY WTVQ ABC
 Account Executive
 Director
 Executive Producer
 Anchor/Reporter
 Assignment Editor, PM
 Producer, News
 Photographer
 Writer/Producer, Marketing
 Accounting Clerk
 Assignment Editor, PM

Greenville, NC WNCT CBS
 Writer/Producer, Marketing
 Producer, News
 Reporter
 Account Executive
 Photographer
 Editor/Director, Marketing

Montgomery, AL WHOA ABC
 Account Executive

Johnson City, TN WJHL CBS
 Maintenance Engineer
 Account Executive

ENG Engineer. Responsibilities include setting up and executing live coverage of news events, maintaining equipment for that purpose and supplying technical support that facilitates live remote broadcasting for various station productions. Position requires three years of television engineering experience and a good understanding of the electronics of television. Must have or be able to obtain a Commercial Driver's license. A minimum of two years training in electronics preferred. Fax resumes to Linda dePrado, Human Resources Director, 713-284-8818.

Help Wanted: Director of Engineering. Group owned FOX affiliate/UPN (LMA) looking for a hands on Director of Engineering. Candidate should have 3+ years as a chief or strong assistant with a demonstrated track record of both management and technical skills. Responsibilities are focused on transmitter and equipment maintenance. An EE degree or SBE certification is preferred. EOE. Send resume to: Lew Freifeld, VP/GM, 1000 James Street, Syracuse, NY 13203.

KNAZ/KMOH-TV is looking for an Engineer experienced with VHF Transmitters, Microwave Systems, Studio Maintenance with 3/4" and Beta Tape Machines. Send resume to Jon Koger, 2201 N. Vickey St., Flagstaff, AZ, 86004 or Fax: 520-526-8110. EEO

KMPH TV, KMPH FM and KFRE AM. Now accepting applications for the position of Electronic and Computer Maintenance Technician. Duties include the component level repair of TV and Radio Broadcast Equipment. Troubleshooting and Repair of Computer equipment. Understanding of DOS, Windows 95 and NT, Unix Systems and Novell Network Systems. At least 3 years prior Broadcasting experience required. Send resume to: Personnel Dept., KMPH, 5111 E. McKinley Ave., Fresno, CA 93727. Applications will be accepted until April 7, 1998. No phone calls please. An E.O.E. - M/F/D. Women and minorities are encouraged to apply.

HELP WANTED NEWS

Why fight the system in America when you can change history in Asia? Are you a Bible-believing Christian trapped in a secular job? Do you have a gnawing sense in your spirit that Jesus has more for you to do? Consider putting your skills to work with us! Come, be station manager or production manager, or chief engineer, or news director of Asia's first Christian television station. Full power Channel 8, Eagle TV in Ulaanbaatar, Mongolia. Change a nation! Change a continent! Visit with us. Hear the vision God has given us. Your skills are needed, now! Contact: among@dakota.net, or fax: 605-339-3123, or call: 605-330-2745. Come, help change the world!

Weekend Sports Anchor

A major television station (top 10 market) seeks a weekend sports anchor. At least 5 years' experience, must be a great performer and excellent sports reporter as well; not just a highlights jockey but a good storyteller and writer. Please direct tapes and resumes to: **Austin Knight Confidential Reply Service, Dept. TT, 303 West Erie, Suite 210, Chicago, IL 60610. EOE.**

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.

Mediacasting.com

Your best source for job leads and the place to be for posting your tape and resume on the Internet. (888)293-1489
email:info@mediacasting.com

Weekend Assignment Editor. WSOC-TV is looking for that newsroom leader who loves breaking news and knows how to enterprise. This is not just about being a scanner jockey, it's about generating ideas, directing crews and planning ahead. Send resume and tape to: Robin Whitmeyer, Executive Editor, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. EOE M/F.

WKBN-TV is seeking a full-time director. Job duties include directing daily newscasts, field production shoots and editing. AVID or other non-linear editing experience a plus. Send resumes to TV Director, WKBN-TV, 3930 Sunset Blvd., Youngstown, Ohio 44512. EOE.

TV News Producer. WAVY News 10 is searching for an experienced producer to join its award winning news team. If you are creative, a good writer and willing to learn, we have a position open for you. No stackers! No beginners! Send non-returnable VHS tape and resume to David T. Strickland, News Director, WAVY Broadcasting Inc., 300 Wavy Street, Portsmouth, VA 23704. *No phone calls.* Equal Opportunity Employer.

Sports Reporter/Anchor: Cover, write, produce and deliver on-air sports. Also produce and anchor sportscast. Must be able to enterprise story ideas and develop contacts and sources. Shooting and editing video tape required. Must have 3 years professional experience. Send resume and tape to: SRA1-BC, Box 44227, Shreveport, LA 71134-4227. EOE.

Reporter (WQAD). The Quad Cities ABC affiliate. is looking for a reporter with live, local and late-breaking news experience. We need an enthusiastic and enterprising reporter who is ready to own the lead story every night. You will develop sources and generate original stories. NewsChannel 8 will give you the support to own the market. The successful candidate will have a bachelor's degree and one year commercial television news experience. Please send resume, a VHS tape showing off your excellent writing skills and packaging abilities to: Griff Potter, News Director, WQAD-TV, 3003 Park 16th Street, Moline, IL 61265-6061. WQAD is owned by The New York Times. EEO.

Promotion Writer/Producer. KLAS-TV, CBS-Las Vegas, is looking for a writer/producer who loves news and creating topical and branding spots. We have the production tools, agency support, and an award-winning news team to sell. The right candidate joins an aggressive, creative marketing team in the fastest growing market in the country. AVID skills are a plus...hands-on writing and producing skills are a must. Send tape and resume to: Terry McFarlane, KLAS-TV, 3228 Channel 8 Drive, Las Vegas, NV 89014.

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

Promotion Producer. WDAF-TV, a Fox O&O in Kansas City broadcasting 46+ hours of weekly news, is seeking an aggressive writer/producer to make some big waves on-air! The qualified candidate will have strong writing skills and experience producing news topicals and station image spots. AVID editing preferred. Send demo reel and resume to: WDAF-TV; Human Resources Dept.; 3030 Summit, Kansas City, MO 64108. EOE M/F/V/D

Photojournalist: Immediate opening for an excellent story teller with the ability to shoot, edit, and gather information. Candidate will be responsible for operating ENG equipment and working out of the only SNG truck in the market. Two years of experience required. Send non-returnable VHS tape and resume to: P1-BC, Box 44227, Shreveport, LA 71134-4227. EOE.

News Topical Promotion Producer. WSOC-TV needs a tease writer who knows how to sell a strong hard news story to the right audience. Producers who are great "sellers" are encouraged to apply. If you can get quality work done quickly, we need you. This is a job that works out of the News Department but also helps the Creative Services Department. Editing skills a plus but not required. No beginners. Send resumes and tapes to: Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 N. Tryon Street, Charlotte, NC 28206. EOE. M/F.

News Producer. KTRK-TV is looking for an outstanding News Producer. Applicants should have significant experience in newscast producing, and be able to build a solid, informative, fast-paced program. You should have a good sense of graphics, and be able to make good use of all production and technical tools available in a major market station. Outstanding writing skills are required, as well as the ability to motivate and supervise others. You must have great ideas, and be able to explain them to others. A great producer can respond to breaking news, spot news and severe weather. You must be able to do all of that, and more, and do it better than anyone else. Interested applicants should rush a resume, references, cover letter and non-returnable Beta or VHS resume tape to: Bill Bouyer, News Director, KTRK-TV, 3310 Bissonnet Street, Houston, TX 77005. *No telephone calls.* Equal Opportunity Employer. M/F/V/D.

Photojournalist - WTVF. Nashville's top network affiliate (CBS) is looking for a photojournalist to enhance its award-winning staff. If you are considered among the best at visual storytelling, teamwork, scanner interpretation, and logistics, please apply! We are not interested in "just a photographer". Send a non-returnable tape and resume to Mark Martin, Chief Photographer, WTVF-NewsChannel 5, 474 James Robertson Parkway, Nashville, TN 37219. EOE.

News Photographer/Editor. WSOC-TV is looking for a visual storyteller who can go off the shoulder as well as off the sticks...a creative go-getter who can run a live truck, edit and even voice over live pictures on occasion. If you like a challenge and have a couple of years experience on the street then we want to hear from you. Send tape and resume to: Bill Bruce, News Operations, Dept. 95, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. No phone calls please. EOE M/F.

News Director. Medium-sized market seeking a news director with a solid background in investigative and enterprise reporting, plus high energy, high content newscast. This is an award-winning news team that needs very good leadership. A minimum of 2 years experience as news director required. Strong hands-on managerial and administrative skills a must. Female and minority applicants urged to apply. Send qualifications and resume to Box 01346 EOE. M/F/D/V.

KHGI-TV, ABC affiliate in Kearney, NE, needs Anchor Producer for new 1 hour morning news program. If you're gonna be great, we need you. Complement established female and male weather anchor. Includes producing, writing, editing. We want warm friendly, interactive show. Experience preferred. VHS tape/writing samples to: Mark Baumert, PO Box 220, 13 S. Hwy. 44, Kearney, NE 68848. EOE.

Meteorologist. WSOC-TV is in the market for that weather storyteller who understands technology and how to make it mean something to the viewer. If you love it when weather is the lead story, are a strong communicator who can do local local local, we want to hear from you. You must have an AMS seal and at least 3 years on-air experience. No beginners and no phone calls please. Send resume and tape to: Vicki Montet, News Director, WSOC-TV, Dept. 95, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.

Managing Editor. WSOC-TV needs that newsroom driver that knows how to develop and follow stories. This person will be responsible for the Assignment Desk and Reporters, and our day-to-day coverage logistics. This person will work hand in hand with the Executive Producer to coordinate our coverage. We are looking for that person with a strong background in local news, and current management experience. You must be able to think like a Producer, edit copy, and have a strong understanding of technology and its applications to do this job. This is about executing short and long-term coverage. No beginners. Please send tape and resume to: Vicki Montet, News Director, Dept. 95, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. EOE M/F.

Executive Producer-Daily Magazine: Top 10 station looking for an Executive Producer for a local Monday-Friday Magazine show. Must have strong credentials in News feature or National Magazine production. We are looking for a creative EP who can manage a production staff, budget and creative direction for an innovative, new local magazine strip. Reply to Box 01343 EOE.

Executive Producer. The opportunity exists for someone who knows the importance of content and style; produces fast-paced, creative, well-written and informative newscasts; has a strong commitment to news and a quality product; understands the relationship between station, community and viewers. Successful candidate must have a college degree, 3-5 years producing experience, excellent story telling skills, good news judgement and previous management experience. Send resume, tape, references and salary history to: Human Resources, WIAT-TV, PO Box 59496, Birmingham, AL 35259. EOE. M/F. Pre-employment drug screening.

Commercial/News Director. WICD-TV, a NBC affiliate in Champaign, has an immediate opening for a director. Must have experience directing and switching live newscast. Non-linear editing a plus (AVID). No phone calls please. Send resume and non-returnable tape to: Brian Stumph, Director of Creative Services/Operations, 250 South Country Fair Drive, Champaign, IL 61821. EOE.

ABC6 is looking for an Executive Producer. If you are the right candidate for this position, you'll be a product champion, have exceptional producing skills, and be a creative thinker. All candidates must have prior management experience. Please send your news philosophy and a resume to Ingrid Johansen, News Director, ABC6, 10 Orms Street, Providence, RI 02904. Equal Opportunity Employer.

HELP WANTED PROMOTION

The biggest launch in cable is coming and we're looking for a
Kids' On-Air Promo Expert.

THE new **Fox Family Channel** is looking for a unique individual, not afraid to make waves. If you're a hands-on kids' on-air promotion expert with leadership experience, we invite you to consider joining our on-air promotion management team. Please send your **reel and résumé with salary history to:**

Family Promo Staffing
 Fox Kids Worldwide
 10960 Wilshire Boulevard
 Los Angeles, California 90024

No phone calls, please. Fox Kids Worldwide is an equal opportunity employer.

Senior Promotion Writer/Producer. KDVR - the FOX O&O in Denver. An opportunity to live and work in one of the nation's finest cities. KDVR is seeking an outstanding candidate for image and episodic promotion of news and entertainment programming. KDVR is constructing a new, state-of-the-art facility in preparation for a FOX-style news launch. This position will be on the ground floor of KDVR's expansion. Spots on demo reel should connect objectives with creative sell. Hands-on non-linear and computer editing skills required. Must have news promotion experience and excellent communication skills. Resume and reel to: Human Resources/SWP, KDVR FOX 31, 501 Wazee Street, Denver, CO 80204. EOE.

HELP WANTED CREATIVE SERVICES

Creative Services Manager. We're looking for a dynamic, hands-on individual with promotion and production experience to become our Creative Services Manager. If you're ready to move into management in the 129th market situated in the beautiful upper Mississippi river valley, send your resume and a sample of your work to: Bruce Pfeiffer, VP/GM, WKBT-TV, 141 South 6th Street, PO Box 1867, La Crosse, WI 54602. EOE.

HELP WANTED MISCELLANEOUS

Seeking **Brenda Gail Calloway**, former GM, WDRG-TV, Danville, VA. Please contact immediately: Caroline Powley, WNGS-TV, 716-942-3000, Fax: 716-942-3010.

HELP WANTED MARKETING

Marketing Manager. If you're a marketing wizard that loves news and a challenge, this job's for you!!! WTVR, the South's First Television station and a member of the Raycom Media Group, is looking for a skilled pro to take over the marketing "wing" of our station. You'll have responsibility for a large outside media budget and design the station's on-air news campaign. Minimum three years successful station marketing management. Ready to take a classy old station from #3 to #1? You'll be a hero or heroine when you do it! Reply to Human Resources Manager, WTVR, 3301 West Broad Street, Richmond, VA 23230. EOE. No phone calls please.

HELP WANTED PRODUCTION

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.

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

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 (Infiniti), 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.

Television Production Assistant: Applicant must have a minimum of one year's professional broadcast television production experience. Experience should include character generator, studio camera, and audio console operation during live newscasts. Chyron iFiNiTi! experience a plus. Send a resume to: Jeffrey Hester, Production Manager, WTVD NewsChannel 11, ABC, PO Box 2009, Durham, NC 27702. No phone calls. EOE.

Tired of the news grind? Washington, DC production house seeks camera person/editor with 5 years experience who's ready to do it right, not just fast. Send resumes only to: GVI, 1775 K St., NW, Suite 220, Washington, DC 20006. Fax: (202)293-3293. No phone calls please.



United Video Satellite Group, a diversified technology leader, provides satellite-delivered video, audio, data, programming, and networks integration services both domestically and internationally.

Prevue Networks, Inc., a subsidiary of United Video Satellite Group, is seeking applications for the following positions:

PRODUCER/WRITER

Responsibilities include writing and producing promotions, IDs, sales or demo tapes, etc.; keeping current with television schedule changes, special programs, etc.; coordinating with networks to obtain current program, schedule and video information; obtaining video and confirming references.

Requirements:

- Experience in television production or video production in ad agency.
- Creative writing ability.
- Ability to adapt to changing situations.
- Ability to work with minimum supervision.
- Strong PC and Internet skills.
- Ability to work as a team player.
- Experience writing for television.
- Experience as a broadcast producer in television or for an ad agency.

Senior Producer

Responsibilities include acting as an assignment editor, checking on-air schedules for suitable segments focus; assigning projects to on-air producers; coordinating and managing the airing of segments; researching and building client list of acquisition sources; producing and assigning various projects, including promotions and billboards; developing new segments.

Requirements:

- Degree in television or advertising.
- Eight to ten years producing for advertising firm, broadcast network or cable network.
- Excellent writing skills.
- Experience with multi-layered graphic production.
- Background in promotions.
- Art degree or print experience preferred.
- Outstanding communication and people skills.
- Excellent computer skills, including Microsoft Windows, Word, Excel and the internet.

Send a resume and cover letter to: **Human Resources, Attn: National Ad Sales, 7140 S. Lewis Ave., Tulsa, OK 74136-5422, www.uvsg.com, www.prevue.com**
Nasdaq Symbol "UVSGA"

An Equal Opportunity Employer M/F/V/D

FX NETWORKS, INC.

DIRECTOR, RESEARCH

FX Networks, Inc., has an opportunity available for an experienced individual to oversee the daily routines of our LA research department. Working with programming, scheduling, marketing, local ad sales and the affiliate sales departments, responsibilities will include producing affiliate sales and local ad sales support materials, overseeing weekly and monthly analyses and training research personnel.

The successful candidate must have strong written and verbal communication skills and extensive knowledge of Nielsen and other research suppliers. Management experience required; sales research experience preferred.

We offer competitive salaries and excellent benefits. For immediate consideration, please submit your resume and salary history to:

Fox/Liberty Networks, LLC, Human Resources Dept., Code: DR, 1440 Sepulveda Blvd., Ste. 118, Los Angeles, CA 90025 or fax to: (310) 444-8490. NO PHONE CALLS, PLEASE. EOE.



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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.

HELP WANTED RESEARCH

Research Directors. Ready for a Top 20 market? If you have the skills necessary, you could be part of the winning team at WPGH FOX 53. Must be detail oriented, proficient in analyzing statistical data. Have thorough working knowledge of PC's and graphics software. Knowledge of Scarborough, TV Scan, Nielsen, Power Point important. Join America's most exciting broadcast company - Sinclair Communications, Inc. Send your resume to Richard Engberg, DOS, WPGH-TV, 750 Ivory Avenue, Pittsburgh, PA 15214. EOE/M/F.

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HELP WANTED FINANCIAL & ACCOUNTING

CREDIT & COLLECTION DIRECTOR

Meredith Corporation Broadcasting Group seeks experienced professional to manage and direct the credit and collection activities of its eleven television stations.

The successful candidate will have a minimum 5 years of credit administration experience and must have a working knowledge of financial statements and commercial credit laws and be a self-starter. Broadcast industry experience preferred.

Location: New York City

Send resume and salary history in confidence to:

Ms. Rock
Corporate Manager
Staffing Services/Dept. 358

Meredith Corporation
1716 Locust Street
Des Moines, IA 50309-3023
Fax: 515-284-2958

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CABLE

HELP WANTED TECHNICAL



The National Digital Television Center, located in Denver, Colorado, originates 88 channels of video and compresses, authorizes and distributes over 500 channels for DBS, Cable and Digital Cable systems. The NDTC is operated by TCI. The NDTC continues to grow and opportunities are opening for broadcast engineers, uplink engineers, encoder specialists and related fields. TCI is an equal opportunity employer. Desire to learn and a track record successfully dealing with technological challenges in related fields can substitute for direct experience. Drug and background checks are required. For consideration, send your resume and requirements to:

National Digital Television Center
Attn: Amy Volleberg
4100 East Dry Creek Road
Littleton, CO 80122
Fax: 303-267-7150
Email: volleberg.amy.k@tci.com

We regret that we will only be able to respond personally to those applicants in whom we have interest.

Uplink Technician: Successful candidates will have experience and/or training in high power microwave, satellite communications, monitoring and control systems, RF hardware maintenance and installation, computer skills, audio and video skills, problem solving and repair and maintenance abilities.

Uplink Site Manager: We are seeking a self motivated, broad based, engineer to oversee the installation and operation of our new North Los Angeles uplink facility.

Encoder Systems Specialist: NDTC operates VCI+, DCI, DCII, SA and other video compression, encoding, and encryption. If your interests lie in computer networks, video and compression systems, we are interested in talking to you.

Monitoring and Control Technician: We are adding a second full-time position to increase our commitment to computer control of the NDTC transmission system. Networking knowledge and familiarity with Uplink control systems desirable.

Broadcast Technician: Successful candidates will have two plus years experience in component level VTR repair (Beta, Digital Betacam, etc.) and video monitor repair. Tektronix Profile and Alamar automation experience highly desirable. A high level of digital and analog audio and video knowledge and computer skills is essential.

HELP WANTED RESEARCH

Director of Research & Scheduling

TNN: The Nashville Network, part of the CBS Cable family, is seeking an experienced programming professional to manage research and scheduling for TNN network programming, and develop/manage third party vendor applications. Our selected candidate will have a BS degree in Computer Science or related fields with over seven years experience in statistical analysis and methodologies involved in acquiring, manipulating and presenting data. Management experience in project development, planning, network programming and quality personnel management skills required. Technical skills to include thorough working knowledge of personal computer and multiple data base and spreadsheet applications.

This exciting opportunity located in Nashville, Tennessee includes a generous benefit and compensation package. For consideration, send resume with cover letter to: TNN HR, ATTN: psbc, 2806 Opryland Drive, Nashville, TN 37214. We are an equal opportunity employer.



Senior Researcher for broadcast network providing 8 million young people with news and information daily. You will head up the research department- assign and track projects, develop staff and conduct research in a fast-paced environment. Requirements: Minimum of three years experience researching for major newspaper, magazine or television program; management experience; encyclopedic knowledge of news and events; and strong computer skills. No phone calls please. Send resume and salary history to: Melissa O'Neil, FAX: (213)860-1450. Mail: P.O. Box 74911, Los Angeles, CA 90004. Equal Opportunity Employer, M/F/D/V.

HELP WANTED PROMOTION

Manager, On-air Promos for fastest growing cable network, Animal Planet. Looking for very smart/clever person with strong concept ability, outstanding writing, and out-of-the-box creative talents. Good graphic sense. 3-5 years Film/TV/Cable experience. Post-production skills/Avid experience a plus. Good sense of humor a must. Experience in comedy writing a plus. Send reel, resume, and salary history to Discovery Communications, Attn: Human Resources, Ref: Manager, On-air Promos position, 7700 Wisconsin Avenue, Bethesda, MD 20814.

HGTV, Home & Garden Television has an immediate opening for a Topical promo producer with strong organizational and writing skills. Candidate must possess a solid sense of gfx design, editing and sound design. The right team attitude counts along with the ability to handle several unsupervised projects at once. We're a fully digital facility with in house musicians, film team, Hals, you name it! Min. 3 years exp. in cable or local station. College degree preferred. Leave the News grind behind! Send your resume & reel to: HGTV Human Resources, 9701 Madison Ave., 37932, Knoxville, TN. No phone calls, please. E.W. Scripps Company and HGTV are Equal Opportunity Employers.

HELP WANTED SALES

Vice President of Pan Regional Advertising Sales. GEMS Television an international cable network, is accepting applications for an experienced professional for the supervision and expansion of the Pan Regional Sales Group. We're seeking professionals with at least five years experience in the cable television industry and an established track record or successful sales and management performance, including experience in the Latin American market. Responsibilities will include supervision of Latin American advertising sales accounts, development and implementation of new and current sales strategy. Must have a Bachelor's Degree (MBA preferred), good communication skills and Spanish preferred. Some travel is required. Send resume to GEMS Television, Attn: Executive Office, 10360 USA Today Way, Miramar, FL 33025.

HELP WANTED CREATIVE SERVICES

Broadcast Designer/Animator- Graphics Department in the New York Metro Area seeks a strong designer with the ability to bring life to his/her designs. Persons will be working closely with Art Director on station graphics, show opens, special projects as well as daily news graphics. Candidates must have at least 2 years broadcast design experience, show excellent composition & layout skills & the ability to communicate effectively. Must be able to handle multiple projects with tight deadlines. Experience with Chyron, Liberty Paintbox, Photoshop, Aftereffects or ElectricImage desired. Please send creative non-returnable demo reel, resume and salary requirements to: Box BK-BC, 71 5th Ave, 5th floor, New York, NY 10003. We are an Equal Opportunity/Affirmative Action Employer.

ATTENTION DESIGN PROFESSIONALS

We're the Encore Media Group, the Nation's largest provider of premium movie networks and we need your talent. We're located in the shadow of the Rocky Mountains at the state of the art National Digital Television Center in Denver, Colorado. Our tremendous growth has created the following exciting opportunities:

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In this highly visible position (job#401) you'll be responsible for the design and production of on-air franchise material packaging, promotional graphics and effects, interstitial schedule graphics and special projects. We require Bachelor's degree in design or 3-5 years on-air design experience, a strong background in all aspects of video production and on-air graphic design, as well as superior communication skills. Experience on Quantel Henry, Hal or Harriet and Macintosh preferred.

PRINT DESIGNER

As a Print Designer (job#351), you'll be responsible for the design and production of logos and identities, trade and consumer advertising, sales and promotional materials, premiums, posters and direct mail pieces. We require Bachelor's degree in design or equivalent work experience. Also, you must be highly proficient with the Macintosh including Quark, Illustrator and Photoshop applications. You'll also need production knowledge in both offset and screen printing, as well as superior communication skills. We prefer a background in the entertainment industry.

We needed you to start yesterday, so hurry up and send your resume to: Encore Media Group, 4100 E Dry Creek Rd., Littleton, CO 80122. It's important for you to reference the job number on your envelope, or no telling what will happen to it. Also, if you can send some non-returnable samples of your work, it would be helpful. Drug test required of successful candidate. EOE

HELP WANTED MANAGEMENT



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.

BROADCAST SERVICES SUPERVISOR: Provide overall supervision for Broadcast Library services for all network clients and interface with Broadcast Facility personnel in their operating environment. Will oversee real time issues in regards to On-Air, including, but not limited to, administration, storage of raw stock inventory, shipping and tracking materials, and on-air billable workloads. Provide training as needed, and implement departmental work procedures. Interface with various departments. Experience with Sony Betacam and Digital Betacam formats required. Working knowledge of MS DOS and MS Windows operating environments. College degree in Communications or other related schooling preferred. Must be flexible with shift work, weekends and holidays as needed. Familiarity or fluency in Spanish or Portuguese a plus.

Send resumes to: AccuStaff Incorporated, 1101 Brickell Ave., Suite 1003, Miami, FL 33131. Fax 305-381-9588, E-mail address: paulag@accustaff.com. No calls to Discovery Channel please.

HELP WANTED MARKETING

Nat'l Publishing Co. Senior Sales/Marketing Director. National account and sales management with experience in Cable marketing for top management position. Print background a plus. Send resume and salary requirements to PO Box 40084, Portland, OR 97240.

ALLIED FIELDS

HELP WANTED TECHNICAL

IMMAD + ECVS, (www.immad.com/ www.ecvs.com) one of the North America's largest combined system integration companies. is seeking both Senior and Mid-level Television System Engineers for our new Boonton, NJ facility. Our growing public company is currently designing and building DTV solutions for the broadcast community and have positions open for the right candidates. The Senior Engineering candidate should have the following: a E.E.. and/or P.E.; a strong background in Television engineering; departmental management experience; financial management skills at the project level; computer literate and a working knowledge of Office97/AutoCAD. The Mid-level Engineering candidate should have the following: a good background in television engineering; extensive knowledge of AutoCAD; and computer networking and management skills. An EE or PE would be a plus. Please send all info to Rich Bisignano. at rbisign@immad.com.

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PUBLIC NOTICE

Meetings of the Public Broadcasting Service Board of Directors and its committees will be held on March 26-27, 1998 in the PBS offices, 1320 Braddock Place, Alexandria, VA. Schedule and tentative agenda for each meeting follows:

Finance, Budget & Audit Committee will meet in executive session, 1 p.m., March 26, FY 1999 budget; stations on deferred payment plans; reports on Year 2000; internal audit; and other business.

Board of Directors, 9 a.m., March 27, reports from PBS officers, board committees on programming policy, nominating, membership, and finance; and other business.

Learning Services Committee, will meet at 3 p.m. on March 27, to discuss and receive reports relating to PBS's educational services.

The Public Broadcasting Service Membership Committee will meet at 7 p.m. on March 25, 1998 at the Washington National Airport Hilton, Arlington, VA and at 9 a.m. on March 26 in the PBS offices, 1320 Braddock Place, Alexandria, VA. Tentative agenda includes reports on common carriage, underwriting guidelines research; task force on program access; membership application; and other business.

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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

Jackson, Minn. (BTC-980204GH/BTCH-971212HM/BTCH-980204GI)—Kleven Broadcasting of Minnesota for KKOJ(AM)-KRAO(FM): involuntary TOC from Estate of Leslie J. Kleven to Marguerite Kleven, personal representative. *Feb. 27*

NEW STATIONS

Dismissed

Muskegon, Mich. (BPED-970725MG)—Positive Programming Foundation for noncommercial FM at 91.7 mhz. *Feb. 26*

Garden City, Mo. (BPH-970717MD)—Raymond Lee and Sarah H. Wheeler for FM at 105.3 mhz. *Feb. 26*

Hamilton, Mont. (BPH-950710MC)—Benedict Communications Inc. for FM at 98.1 mhz, 16.2 kw, ant. 124 m. *March 3*

Hamilton, Mont. (BPH-950707ME)—Bitterroot Valley Broadcasting Inc. for FM at 98.1 mhz, 7 kw, ant. 145 m. *March 3*

Hamilton, Mont. (BPH-950710ME)—Montoya Broadcasting Co. for FM at 98.1 mhz, 25 kw, ant. 100 m. *March 3*

Hamilton, Mont. (BPH-950630MA)—Ravalli County Broadcasters LLC for FM at 98.1 mhz, 16 kw, ant. 126 m. *March 3*

Texico, N.M. (BPH-950906MG)—James Stanford for FM at 96.5 mhz, 4 kw, ant. 54 m. *Feb. 27*

Norwood, N.Y. (BPH-930426MD)—1340 Communications Corp. for FM at 96.1 mhz, 6 kw, ant. 100 m. *March 3*

Norwood, N.Y. (BPH-930423MC)—Wade Communications Inc. for FM at 96.1 mhz, 6 kw, ant. 99.5 m. *March 3*

Bismarck, N.D. (BPCT-960930KW)—KM Communications Inc. for TV at ch. 26, 5000 kw, ant. 246 m., SR 6, .9 km E of St. Anthony, N.D. *Feb. 26*

Bismarck, N.D. (BPCT-960920KH)—Sunbelt Communications for TV at ch. 26, 1550 kw, ant. 339 m., 9 km ESE of St. Anthony, N.D., tower site of KBME(TV) and KCND(FM). *Feb. 26*

Bismarck, N.D. (BPCT-961001YG)—Winstar Broadcasting Corp. for TV at ch. 26, 5000 kw, ant. 342 m., 1.4 km E of intersection of County Routes 81 and 136, 9.1 km E of St. Anthony, N.D., tower site of KCND(FM). *Feb. 26*

Crandon, Wis. (BPCT-950915KI)—Scanlan Television Inc. for TV at ch. 4, 100 kw, ant. 549 m. *Feb. 23*

Returned

Coconut Creek, Fla. (BPED-971202MG)—Broward Community College for noncommercial FM at 88.7 mhz. *March 2*

Lady Lake, Fla. (BPED-971016MB)—Villages Radio Co. for noncommercial FM at 90.3 mhz. *Feb. 23*

Cleveland, Tex. (BPH-980213IA)—Preferred Media Group Inc. for KKTL(FM): new auxiliary station. *March 5*

Filed

Sutter, Calif. (980218MC)—CSN International for noncommercial FM at 88.7 mhz. *March 6*

Americus, Ga. (BPED-980225MD)—Family Stations Inc. (Harold Camping, president,

4135 Northgate Boulevard, Suite 1, Sacramento, Calif. 95834) for noncommercial FM at 88.5, 2 kw, ant. 87 m., Hwy 30 South Route, 3 km W of Americus; owns one TV, 32 FMs and seven AMs. *Feb. 25*

Jesup, Ga. (BPED-980210MM)—Gospel Radio Ministries Inc. (Vincent J. Butler, president, 207 Greenview Street, Jesup, Ga. 31545) for noncommercial FM at 90.5 mhz, 6 kw, ant. 31 m., W side of Long Ford Road, 8.1 km from Jesup. *Feb. 10*

Rathdrum, Idaho (BPED-980225MB)—Broadcasting for the Challenged Inc. (George S. Flinn Jr., president, 188 South Bellevue, Suite 222, Memphis, Tenn. 38104) for noncommercial FM at 90.3 mhz, 25 kw, ant. -42 m., Hwy 53, 1 km SW of Rathdrum. *Feb. 25*

Rathdrum, Idaho (BPED-980225MH)—Mary V. Harris Foundation (Linda de Romanett, president, P.O. Box 7346, Las Vegas, Nev. 89125) for noncommercial FM at 90.3 mhz, 1 kw, ant. 462 m., West Canfield Butte, 1.5 km E of Dalton Gardens, Idaho; has applied to build new FMs in Broussard and Plaquemine, La.; Williamsville, N.Y.; Northport, Ala.; Wrightsville, Pa., and Wasco, Calif. *Feb. 25*

Attica, Ind. (BPED-980217MC)—Fountain Warren Community Radio Corp. (John M. Dill, president, 909 South McDonald Street, Attica, Ind. 47918) for noncommercial FM at 91.5 mhz, 100 w, ant. 52 m., East Sycamore Street, US 41 South, Attica. *Feb. 17*

Indianapolis (BPCDT-980218KE)—Video Indiana Inc. for WTHR(TV): new digital television station at ch. 46, 250 kw, ant. 267 m., Ditch Rd and 96th St., Hamilton County, Ind. *Feb. 27*

Buras, La. (BPED-980225MG)—Empire Broadcasting Inc. (William A. Ainsworth, principal, 1001 Howard Ave., Suite 4304, New Orleans, La. 70113) for noncommercial FM at 91.1 mhz, 3 kw, ant. 64.8 m., 37338 Hwy 11, Buras. *Feb. 25*

Bedford, Mass. (BPED-980225MC)—Broadcasting for the Challenged Inc. (George S. Flinn Jr., president, 188 South Bellevue, Suite 222, Memphis, Tenn. 38104) for noncommercial FM at 88.1 mhz, 500 w, ant. 16 m., SE corner of Hwy. 195 and Faunce Corner Road, North Dartmouth, Mass. *Feb. 25*

Augusta, Mich. (BPED-980218MB)—Pensacola Christian College Inc. (Arlin R. Horton, president, P.O. Box 18000, Pensacola, Fla. 32523) for noncommercial FM at 90.9 mhz, 360 w, ant. 104 m., 14800 East Ef Ave, Augusta. *Feb. 18*

Garden City, Mo. (970717MJ)—Frank Copsidas Jr. for FM at 105.3 mhz. *March 3*

St. Louis, Mo. (BPCDT-980226KE)—KMOV-TV Inc. for KMOV(TV): new digital television facility at ch. 56, 1000 kw, ant. 333 m., 190 Avenue H, Lemay, Mo. *March 9*

Woodbine, N.J. (BPED-980217MA)—Maranatha Ministries/Joy Communications Inc. (Kenneth Manri, member/trustee, P.O. Box 490, Green Creek, N.J. 08219) for noncommercial FM at 89.9 mhz, 300 w, ant. 28

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,753
Commercial FM	5,554
Educational FM	1,934
Total Radio	12,241
VHF LPTV	558
UHF LPTV	1,490
Total LPTV	2,048
FM translators & boosters	2,890
VHF translators	2,249
UHF translators	2,730
Total Translators	7,869

Service	Total
Commercial VHF TV	557
Commercial UHF TV	645
Educational VHF TV	125
Educational UHF TV	242
Total TV	1,569

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
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m., on Belleplain Road, 1.8 km NE of intersection with Hwy 550, Belleplain, N.J. *Feb. 17*

Bismarck, N.D. (BPEDT-980219KE)—Prairie Public Broadcasting Inc. for KBME(TV): new digital television station at ch. 22, 97.329 kw, ant. 392 m., 5 mi. E and 2 mi. S of St. Anthony, N.D. *Feb. 26*

Columbus, Ohio (BPCDT-980220KG)—WBNS-TV Inc. for WBNS-TV: new digital television facility at ch. 21, 440 kw, ant. 212 m., 770 Twin Rivers Dr., Columbus. *March 9*

Grove, Okla. (BPED-980225MF)—Grove Broadcasting Inc. (Darrel Martin, president, Route 4, Box 481-4, Grove, Okla. 74344) for noncommercial FM at 88.9 mhz, 6 kw, ant. 81 m., SR 25, 12 km from Grove. *Feb. 25*

Bend, Ore. (980218MD)—CSN International for noncommercial FM at 88.1 mhz. *March 6*

Brownsville, S.C. (BPED-980225MI)—Family Radio Network Inc. (James J. Stephens Jr., president, P.O. Box 957, Wilmington, N.C. 28401) for noncommercial FM at 90.5 mhz, 100 w, ant. 45 m., SR 38 and SR S-17-485, 2.7 km from Brownsville; owns WWIL(AM)-WKOK(FM) Wilmington and has applied to build new FMs in Folkstone and Scotts Hill, all N.C. *Feb. 25*

Florence, S.C. (980224MB)—Francis Marion University for noncommercial FM at 90.5 mhz. *March 6*

Marion, S.C. (BPED-980225MF)—Mary V. Harris Foundation (Linda de Romanett, president, P.O. Box 7346, Las Vegas, Nev. 89125) for noncommercial FM at 90.5 mhz, 20 kw, ant. 56 m., 2.1 km SW of intersection of I-95 and Rte. 38 in Dillon County, S.C.; has applied to build new FMs in Broussard and Plaquemine, La.; Williamsville, N.Y.; Northport, Ala.; Wrightsville, Pa., and Wasco, Calif. *Feb. 25*

Abilene, Tex. (BPED-980225MA)—Broadcasting for the Challenged Inc. (George S. Flinn Jr., president, 188 South Bellevue, Suite 222, Memphis, Tenn. 38104) for noncommercial FM at 90.5 mhz, 50 kw, ant. 36 m., 1.2 km W of intersection of Hwy 20 and BR83, Abilene. *Feb. 25*

Austin, Tex. (BPCT-980205KE)—KXAN-TV Inc. for KXAN-TV: new auxiliary facility. *Feb. 27*

Austin, Tex. (BPCT-980220KH)—54 Broadcasting Inc. for KNVA(TV): new auxiliary facility. *March 9*

Cleveland, Tex. (BPH-980213IA)—Preferred Media Group Inc. for KKTL(FM): new auxiliary station. *Feb. 26*

Fredericksburg, Tex. (BPED-980213MB)—Houston Christian Broadcasters Inc. (Bruce Munsterman, president, 2424 South Boulevard, Houston, Tex. 77098) for noncommercial FM at 91.5 mhz, 3.1 kw, ant. 120 m., 5 km SSE of Stonewall, Tex.; owns KHCB(AM) Galveston, KHCB-FM Houston and KYLR(AM) Huntsville, all Tex. *Feb. 13*

Harlingen, Tex. (BPED-980225MJ)—Broadcasting for the Challenged Inc. (George S. Flinn Jr., president, 188 South Bellevue, Suite 222, Memphis, Tenn. 38104) for noncommercial FM at 89.9 mhz. *Feb. 25*

San Angelo, Tex. (BPED-980226MA)—Angelo Christian Ministries Inc. (John Walter

Landers, president, 126 South Jackson St., San Angelo, Tex. 76901) for noncommercial FM at 89.3 mhz, 6 kw, ant. 45 m., 1 km W on US Hwy 87 from Loop 307, 100 m. S of Roadway. *Feb. 26*

Seattle (BPCDT-980227KF)—King Broadcasting Co. for KING-TV: new digital television facility at ch. 48, 1000 kw, ant. 239 m., atop Queen Anne Hill, 301 Galer Street, Seattle. *March 9*

Seattle (BPEDT-980220KE)—KCTS Television for KCTS-TV: new digital television station at ch. 41, 427 kw, ant. 263 m., 18th and E Madison St., King Co., Wash. *Feb. 27*

Spokane, Wash. (980224MA)—Spokane Public Radio Inc. for noncommercial FM at 90.3 mhz. *March 6*

Elkins, W.Va. (BPED-980217MD)—American Family Associates (P.O. Drawer 2440, Tupelo, Miss. 38803) for noncommercial FM at 91.9 mhz, 275 w, ant. 341 m., Rich Mountain, 9.3 km SW of junction of US Hwys 33 and 219/250, Elkins. *Feb. 17*

FACILITIES CHANGES

Dismissed

Minneapolis (BP-940802AC)—Chancellor Media/Shamrock Broadcasting Inc. for KFAN(AM): augment night radiation pattern. *Feb. 19*

Warrensburg, Mo. (BPED-971029IF)—Central Missouri State University for KCMW-FM: change ant. *Feb. 27*

Returned

Houston, Miss. (BMPED-971113MA)—Southern Cultural Foundation for WJZB(FM): change TL, ERP, frequency, ant. *March 2*

Filed/Accepted for filing

Fairbanks, Alaska (980217IG)—Borealis Broadcasting Inc. for KWLF(FM): upgrade to C1. *March 2*

Lake Havasu City, Ariz. (BPH-980213IB)—Mad Dog Wireless Inc. for KZUL-FM: change from 287C2 to 287C1. *Feb. 27*

El Dorado, Ark. (980210IE)—Noalmark Broadcasting Corp. for KBYB(FM): change ant. *Feb. 27*

Camarillo, Calif. (980209IB)—Gold Coast Broadcasting Co. for KOCP(FM): change ERP, ant. *Feb. 24*

San Francisco (BPCDT-980106KE)—Group W Broadcasting Inc. for KPDX-DT: change channel from 28 to 29. *March 6*

Seaside, Calif. (BPH-980204IC)—The Dunlin Group for KISE(FM): change TL, ERP, ant. *March 2*

Lake Worth, Fla. (BMPCT-980210KE)—Hispanic Broadcasting Inc. for WPXP(TV): change ant. *Feb. 27*

Niceville, Fla. (BPH-980212IC)—Holladay Broadcasting Co. Inc. for WNCV(FM): change TL, ERP, ant. *Feb. 27*

Orlando, Fla. (980217IC)—Cox Radio Inc. for WMMO(FM): change ERP. *Feb. 27*

St. Petersburg, Fla. (980225IA)—Cox Radio Inc. for WCOF(FM): change TL, ERP. *March 6*

Augusta, Ga. (980211IH)—Richard L. Rhoden, executor for WZNY(FM): change ant. *March 2*

Cordele, Ga. (BPH-980204IB)—Metro Communications Corp. for WKKN(FM): change ant. *March 3*

Gainesville, Ga. (980219IB)—Chancellor Media/Shamrock Broadcasting Inc. for WFOX(FM): change TL, ant. *March 3*

Lihue-Kauai, Hawaii (980209IF)—O'Hana Radio Partners for KAWV(FM): change TL, ant., class. *March 10*

Chicago (BPH-980129IB)—Window to the World Communications for WFTM(FM): change TL, ERP, ant. *Feb. 24*

Freeport, Ill. (BPH-980212IB)—Connoisseur Communications of Rockford LP for WXXQ(FM): change channel from 253B to 253B1. *Feb. 27*

Sandwich, Ill. (BMP-980219AA)—WAUR-AM Inc. for WAUR(AM): augment night radiation pattern. *March 2*

Sycamore, Ill. (BMP-980223AC)—DeKalb County Broadcasters Inc. for WSQR(AM): change night TL. *March 3*

Princeton, Ind. (980213ID)—Princeton Broadcasting Co. Inc. for WRAY-FM: change ant. *March 2*

Cedar Falls, Iowa (BPED-980217IA)—University of Northern Iowa for KUNI(FM): change TL, ant. *Feb. 27*

Concordia, Kan. (980227IB)—KNCK Inc. for KCKS(FM): change TL, ant. *March 10*

Louisville, Ky. (BPET-980114KF)—Kentucky Authority for Educational TV for WKPC-TV: change TL, ant. *March 2*

Salyersville, Ky. (980204IE)—Licking Valley Radio Corp. for WRLV-FM: upgrade to 247C3. *March 2*

Islesboro, Me. (980217IB)—Megunticook Gramophone & Radio Inc. for new FM: change TL, ERP, ant. *Feb. 27*

Baltimore (980220IA)—American Radio Systems License Corp. for WOCT(FM): change ERP, ant. *March 3*

Bay Springs, Miss. (980217ID)—Cotton Valley Broadcasting Co. Inc. for WIZK-FM: change TL, ERP, ant. *Feb. 27*

Bruce, Miss. (980227IA)—Russel A. Humphrey and Roberta L. Eaton for WCMR(FM): change TL, ERP, ant. *March 10*

Pearl, Miss. (980219IC)—Rainey Day Broadcasting Inc. for WVIV(FM): change TL, ant. *March 3*

Macon, Mo. (980219IF)—David L. Shepherd for new FM: change channel to class C3. *March 6*

Springfield, Mo. (BP-980211AC)—Branson Info Radio LLC for KIDS(AM): change TL, ant. *March 2*

Billings, Mont. (980128IE)—Mount Rushmore Broadcasting Inc. for new FM: change TL, ant. *Feb. 13*

Columbia Falls, Mont. (BMPH-980206IB)—Bee Broadcasting for KKMT(FM): upgrade to class C. *Feb. 27*

—Compiled by Sara Brown

Datebook

THIS WEEK

- March 16-17**—PROMAX Europe, conference on building European television audiences presented 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. Contact: Richard Gainey, (419) 772-2469.
- March 18**—*American Women in Radio & Television* (New York chapter) luncheon featuring FCC Commissioner Gloria Tristani. Hotel Intercontinental, New York City. Contact: (212) 481-3038.
- 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

- 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.
- March 31-April 1**—"YankeeMEDIA: Sensible Solutions for Tapping Consumer Channels," seminar presented by *The Yankee Group*. Marriott Marquis, New York City. Contact: (617) 956-5000.

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 3-8**—MIP-TV, European television convention and exhibition presented by the *Reed Midem Organization*. Palais des Festivals, Cannes, France. Contact: (212) 689-4220.
- 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 fund-raising 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—43rd annual Genii Awards, presented by the Southern California chapter of *American Women in Radio and Television*. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (213) 964-2740.

April 16—"New Satellite Products: Distribution Channels for the Next Millennium," forum 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 Heidegerd, (972) 991-2100.

April 21—*Broadcasters Foundation* Golden Mike Award. Plaza Hotel, New York City. Contact: G. Hastings, (203) 862-8577.

April 23—*American Sports Broadcasters Association* 13th annual Hall of Fame Dinner. New York Marriott Hotel, New York. Contact: (212) 227-8080.

April 25—*Radio-Television News Directors Association* spring training conference. Doubletree Hotel Pentagon City/National Airport, Washington. Contact: Rick Osmanski, (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 Zeglis. 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.

April 29-30—"Latin American Cable and Pay TV," conference presented by *Kagan Seminars Inc.* Biltmore Hotel, Coral Gables, Fla. Contact: Deborah Kramer, (408) 624-1536.

MAY

May 2—Fourth annual *Geller Media International* Producers Workshop. Radisson Empire Hotel, New York City. Contact: (212) 580-3385.

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 5—*Women in Cable & Telecommunications* annual accolades breakfast. Westin Peachtree Plaza, Atlanta. Contact: Mary Daviau, (312) 634-4230.

May 6—Fred Friendly First Amendment Award Luncheon honoring Tom Brokaw, hosted by *Quinnipiac College*. The Metropolitan Club, New York City. Contact: (203) 281-8655.

May 8—Ninth annual meeting of the *National Association of Shortwave Broadcasters*. Holiday Inn-National Airport, Arlington, Va. Contact: (703) 416-1600.

May 11-13—ANIFX 98, animation and visual effects expo presented by the *National Association of Television Programming Executives*. Century Plaza Hotel, Los Angeles. Contact: (310) 453-4440.

May 15-17—*Federal Communications Bar Association* annual seminar. Kingsmill Resort, Williamsburg, Va. Contact: Paula Friedman, (202) 736-8640.

May 17-20—38th annual *Broadcast Cable Financial Management Association* conference. Hyatt Regency Hotel, New Orleans. Contact: Mary Teister, (847) 296-0200.

May 18-19—*Kentucky Cable Television Association* annual convention. Radisson Plaza Hotel, Lexington, Ky. Contact: Randa Wright, (502) 864-5352.

May 18-20—"Cable & Satellite 98: The European Broadcast & Communications Event," presented by *Reed Exhibition Companies*. Earl's Court 2, London. Contact: Elizabeth Morgan, (203) 840-5308.

May 19—Fifth annual *International Radio & Television Society Foundation* awards luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

May 21—*Federal Communications Bar Association* luncheon featuring FCC Commissioner Gloria Tristani. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

May 21-27—22nd annual *National Association of Black Owned Broadcasters* Spring broadcast management conference. Half Moon Golf Club and Resort, Montego Bay, Jamaica. Contact: (202) 463-8970.

May 30—*Radio-Television News Directors Association* spring training conference. Wyndham Garden Hotel-Buckhead, Atlanta. Contact: Rick Osmanski, (202) 659-6510.

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 Osmanski, (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)

Balancing business and responsibility

Steve Hicks has seen both sides: Once nearly bankrupt and now millionaire chairman of one of the country's largest radio groups, Hicks is working hard to ensure that his life is a balanced one.

While presiding over Capstar Broadcasting Partners' acquisition of 312 stations since May 1996, Hicks limits his office time to eight hours a day "on a good day." He's gone out on a limb as one of the few members of the industry to do something about the much-discussed issue of minority ownership. In the meantime, he is funneling his net worth to a family foundation that will devote \$100 million to children's issues.

Hicks may seem a maverick, but he can afford to do things his way. As he points out, he is working by choice. He could have retired quite comfortably in mid-1996 when he left SFX Broadcasting Inc., which he had co-founded with Robert F.X. Sillerman. Hicks walked away with \$20 million. "All my financial goals for life were met on that day," he says.

But "I like competing. I like being involved." And he couldn't resist the lure of the changes promised in the radio industry by the Telecommunications Act of 1996: "You could see this massive change about to happen, and I wanted to be part of that."

Like his brother Thomas O. Hicks, who ultimately owns Austin, Tex.-based Capstar, Hicks got his start in radio at their father's radio station, KLVJ(AM) Beaumont, Tex. He worked part-time as an announcer and engineer through high school and college. Although he majored in pre-law in college, "I always knew I wanted to come back to do radio," Hicks says. "It never seemed like work to me."

So after graduation, he took a full-time sales position at KLVJ. He worked his way up to general manager, a job that to this day he says gave him the most pleasure. In the late 1970s he and Tom started buying a few stations together. Today's version of their ventures, Capstar, is a \$3 billion company that eventually could grow to 500 stations.

Like other operators, Hicks has had to come up with a way to run hundreds of stations where once there were a handful. Capstar is split into five "regional operating companies," each of which encompasses 70-80 stations and eight to 10 staff members. Some functions, like finances, MIS (management information services), real estate and public service, are handled nationally.

National syndication "is one of our big-



"If you believe in equality, you have to open up these opportunities to everyone."

Robert Steven Hicks

Chairman/CEO, Capstar Broadcasting Partners, Austin, Tex.; b. Feb. 24, 1950, Dallas; BA, government, University of Texas-Austin, 1972; engineer/part-time announcer, KLVJ(AM)-KVVU(fm) Beaumont, Tex., 1965-72; various positions including GM/president, KLV-KVVU, 1972-79; co-founder/president, Hicks Communications Inc., Austin, 1979-87; chairman, Hicks Broadcasting Corp., Austin, 1987; managing partner, Hicks Broadcasting Partners LP, Austin, 1987-89; president, CapStar Communications Inc., Austin, 1989-92; co-founder/chairman, GulfStar Communications Inc., Austin, 1992-95; co-founder/president, SFX Broadcasting Inc., Austin, 1993-96; current position since May 1996; m. Donna Stockton, Nov. 27, 1993 (second marriage); children: Kristen, 22; Robert Jr., 19; Brandon, 17

gest priorities," Hicks says. Look for Capstar's first offering, a Nashville-based country music show, to be rolled out by the end of June.

Capstar subsidiary GulfStar Communications Inc. is forging the company's approach to local programming. Using a digital network, it is linking stations in five states so that one announcer in Austin can personalize programming for up to a dozen radio stations in as many markets.

Much as he has been the force behind approaches like this, Steve Hicks has "always been a great visionary," according to Tom Hicks. Steve Hicks lays claim to inventing the local marketing agreement in 1990 in Jackson, Miss., and it was his idea that Capstar build large clusters of radio stations in small and midsize markets, a strategy that "improved profit margins substantially," Tom Hicks says.

Steve Hicks has "an ability to see where the pieces are moving. He has what you would call in basketball good court sense," says Steve Prueett, investment banker with Communications Equity Associates Inc.

Cullen also is impressed by Hicks's "enormous rating on the integrity scale. This is a guy who does what he says he's going to do."

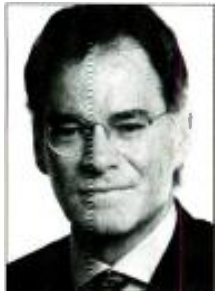
Currently, Hicks is promising to encourage minority ownership of radio stations. He admits to being "a little bit" nervous about going out on that limb. But, he says, "if you believe in equality to all people, you have to open up these opportunities to everyone."

Moreover, he points out, "I don't think in our business [the status quo] serves any of us very well. ... At some point, some government body will do it for us."

Hicks admits that he was not born to the politics that he now practices. They're "certainly not my parents' politics. I went to all-white schools, and I guess I slept through that—not knowing it wasn't the right thing." But over the past 10 years, "I [started to] see something wrong with the way it is today, and I don't want to sleep through another [decade]."

After Hicks hit bottom in 1989—drinking heavily, nearly bankrupt and going through a divorce—"I changed my belief system that money [was] the most important thing in my life. Since then it's been a lot easier." Life now is a combination of marriage, children, work and "one of my passions"—travel. "Work is important, but it is not my life." —Elizabeth A. Rathbun

BROADCAST TV



Ahern

Joseph Ahern, senior VP/managing director, broadcasting, Walt Disney Television International, London, joins KGO-TV San Francisco as president/GM.

Bob Heinzelmann, account executive,

wgah(TV) Lancaster, Pa., named national sales manager.

Appointments at KNBC(TV) Los Angeles: **David Bright**, research director, KTTV(TV) Los Angeles, joins in same capacity; **David Steel**, designer, joins as design director; **Annie Echiverri**, writer/producer, creative services, joins in same capacity.

Appointments at Harrington, Righter & Parsons Inc., New York: **Jody Hecker** named director, programming services; **Tony Yee** named programming analyst; **Chris Spellman** joins as programming intern.

Appointments at Granite Broadcasting Corp., New York: **Stewart Park**, president/GM, KNTV(TV) San Jose, Calif., named senior VP, digital broadcast development, Granite Broadcasting (parent of KNTV); **Jerry Giesler**, president/GM, WHO-TV Des Moines, Iowa, joins KNTV(TV) in same capacity.



McGann

Robert McGann, VP/GM, WBBM-TV Chicago, joins KENS-TV San Antonio, Tex., in same capacity.

Bill Kirschbaum, supervisor, on-air promotions, Cablevision Systems, Long Island, N.Y., joins

WPIX(TV) New York as writer/producer.

Martha Hanrahan, director, music services, NBC Entertainment, Burbank, Calif., named VP.

Appointments at WESH(TV) Orlando/Daytona Beach, Fla.: **Paul Short**, account manager, KAMR-TV Amarillo, Tex., joins in same capacity; **Mark Simonsen**,

Lloyd Bridges, 1913-1998

Lloyd Bridges, who starred in the popular 1950s TV series *Sea Hunt*, died last week at his Los Angeles home. He was 85.

Bridges worked for more than 60 years as an actor, but he was perhaps best known in recent years for light-comedy roles in films like "Airplane!" and "Hot Shots" and as the father of film stars Jeff and Beau Bridges.

Sea Hunt was a syndicated hit, running from 1957 to 1961. Bridges also starred in several other series, including *The Lloyd Bridges Show* on CBS (1962-63), *The Loner* on CBS (1965-66), *San Francisco International Airport* on NBC (1970-71), *Joe Forrester* on NBC (1975-76), *Paper Dolls* on ABC (1984), *Capital News* on ABC (1990), *Harts of the West* on CBS (1994) and several TV movies and miniseries, including ABC's *Roots*. He appeared on NBC's *Seinfeld* recently as elderly personal trainer Izzy Mandelbaum.

Bridges began his career on stage and appeared in several well-known films in the 1940s and 1950s, including a bit part in "Here Comes Mr. Jordan" and a major part in "High Noon."

He is survived by his wife of more than 50 years, Dorothy; his two sons, a daughter and 11 grandchildren.



account manager, WOFL(TV) Orlando, joins in same capacity; **Kevin Stuart**, research director/weathercaster, WKBW-TV Buffalo, N.Y., joins as research director.

Regina Fowler, accounting manager, KSDK(TV) St. Louis, named business manager.

PROGRAMMING

Michael Finkelstein, chairman/CEO, Renaissance Communications, joins Scandinavian Broadcasting System, Luxembourg, as vice chairman of the company and its board of directors; **Howard Knight**, vice chairman, named chief operating officer.

Chandra Years, manager, promotion and publicity, international television division, 20th Century Fox International Television, Century City, Calif., named director, marketing, promotion and publicity.

Amy Selwyn, director, marketing, news business, The Associated Press, New York, named director, marketing and sales, Associated Press Television (APT).

Kelly Clarke, senior sales executive, Atlantis Releasing BV, Amsterdam, Holland, named managing director;

Appointments at PolyGram Television, Los Angeles: **Suzanne Rainey**, director, worldwide pay television, MGM, and



Zachary



Rainey

director, MGM Gold Network Latin America, joins as VP, pay TV and cable distribution; **Seth Zachary**, director, legal and business affairs, named director, pay TV and cable distribution.

Derek McGillivray, founder, Ironstar Communications Inc., joins Atlantis Releasing Inc. (after buyout), Los Angeles, as VP, North American sales.

Janet Scardino, senior VP, international sales and co-production, Sunbow Entertainment, joins Disney Channel Italy, Milan, as VP/managing director.

Bob Rubin, senior VP, business affairs, Universal Pictures, named executive VP, Universal Family & Home Entertainment Production, Universal City, Calif.

JOURNALISM



Ruyak

Beth Ruyak, commentator, reporter, studio host and writer, NBC Sports, joins KRON-TV San Francisco as co-anchor, *NewsCenter 4 Daybreak*, and co-host, *BayTV Morning*.

John Quinlan, mar-

ket manager, Los Angeles, Jacor Communications Inc., adds VP, national affiliate relations, Airwatch America (provider of traffic and broadcast services to radio and TV stations), to his responsibilities.

Diana Penna, medical correspondent, NBC NewsChannel, Charlotte, N.C., joins KOVR(TV) Stockton, Calif., as health reporter.

Amy Burkholder, executive producer, noon news-cast, WGN-TV

Chicago, named nightside senior producer.

Melissa Klinzing, news director, KMGH-TV Denver, joins Bay News 9, Pinellas Park, Fla., in same capacity.



Todd

Barclay Todd, reporter, WXLV-TV Winston-Salem, N.C., joins WUNC-TV Chapel Hill, N.C., as correspondent, *North Carolina Now*.

Keith Connors, executive news director, WVEC-TV Norfolk/Hamp-

ton, Va., joins WCNC-TV Charlotte, N.C., as news director.

Trey Thomas, reporter, WESH(TV) Daytona Beach, Fla., joins WTVT(TV) Tampa, Fla., in same capacity.

RADIO

Appointments at Two Rivers Broadcasting's KJFY(FM), KKSQ(AM) and KRKQ(FM) Des Moines, Iowa: **Gary Pizzati**, general sales manager, KRKQ

Des Moines/Boone, Iowa, named director, sales; **Pepper Ricci** named major account manager.

Stephen Carver, VP/GM, WBBM(AM) Chicago, joins WGN(AM) there in same capacity.



Cavanaugh

Peter Cavanaugh, executive VP/COO, Reams Broadcasting, joins Gocom Communications as VP/GM, Youngstown, Ohio, stations.

Leon Van Gelder, national and local sales manager,

WRKS-FM New York, named general sales manager.

Dan Turpin, local sales manager, WJMK(FM) Chicago, joins WXXY-FM and WYXX-FM Chicago as general sales manager.

Rhonda Weddle-Kinosian, national affiliate relations manager, Country and AC, Westwood One Radio, joins Premiere Radio Networks, Los Angeles, as VP, affiliate marketing/entertainment.

CABLE

Appointments at E! Entertainment Television, Los Angeles: **Tom Kralik**, manager, advertising sales research, named director; **Lisa Kaye**, VP, human resources, named senior VP.

Kat Stein, manager, marketing communications, New Line Television, joins USA Networks Inc., New York, as director, corporate communications.

Eric Singer, Pacific team manager, National Cable Communications, Los Angeles, named general sales manager.

Appointments at Turner properties: **Dana Hayes**, Midwest sales manager, The Weather Channel and Travel Channel, Chicago, joins Turner Broadcasting Sales, Chicago, as VP, entertainment sales; **Drew Reifenberger**, VP, sports marketing, Turner Sports Inc., named VP, brand sales, Turner Broadcasting Sales; **Diane Schneiderjohn**, VP, network distribution and marketing, North Asia and the Indian subcontinent, named senior VP, network distribution and affiliate relations, Turner International Asia Pacific Ltd., Hong Kong.

Anthony DeMauro, account executive, USA Networks, New York, named VP,

sales administration.

Madeline Gleason, contractor, joins A&E Television Networks, New York, as director, design.

Shannon Osborne, director, affiliate sales and marketing, Western division, Home Shopping Network, joins TVN Entertainment Corp., Burbank, Calif., as regional director, sales and affiliate relations.

Bob Adelman, district manager, Encore Media Group, joins Fox Sports Pittsburgh as affiliate sales manager.

Nicole Orgera, research/customer service director for stations in Orlando, Fla., joins CableRep Advertising, Atlanta, as national research manager.

Joe Cartwright, local sales manager, KCAL(TV) Los Angeles, joins Adlink, Los Angeles, as general sales manager.

Appointments at International Channel, Englewood, Colo.: **Paul Singman**, VP, national sales, PKG Media Inc., New York, joins as VP, advertising sales;

Michael Kashmer, director, sales, named VP, New York; **Mason Wilson** named senior district manager, Central region, Chicago; **Rod Shanks**, director, finance, named VP, finance and administration;

Sandeep Krishnamurthy, manager, business development, Encore International, joins as research manager.

ADVERTISING/MARKETING PUBLIC RELATIONS

Art Slusark, director, public information, Baltimore Gas and Electric Co., joins Meredith Corp., Des Moines, Iowa, as staff VP/director, public relations.

Maureen Hannan, senior director, investor relations, Joseph E. Seagram & Sons Inc., New York, named assistant controller.

Paul Fitzgerald, director, telecommunications group, Zero Base, Dublin, Ohio, joins D4 (creative services group), Philadelphia, as VP.

John Dreyer, VP, corporate communications, The Walt Disney Co., Burbank, Calif., named senior VP.

Appointments at Joseph E. Seagram & Sons Inc., New York: **Irene Alpert**, associate general counsel, assumes the additional responsibilities of VP; **Patricia Glazer** named VP, public affairs;

Yvonne Shaw, director, human resources, corporate division, named VP.

Hance Haney, counsel and director, legal and regulatory affairs, United States

Telephone Association, Washington, joins US West Federal Relations there as executive director, congressional affairs.

Ron Crooks, VP/creative director, D'Arcy Masius Benton & Bowles, St. Louis, named senior VP/group creative director.

Jack Valente, group media director, DDB Needham Chicago, named senior VP/group media director.

Anthony Uro, director, production, National Media Corp., joins Banyan Direct, Philadelphia, as executive producer, direct response television.

ALLIED FIELDS

Hector Guenther, managing director, global investment banking, Chase Securities Inc., joins Price Waterhouse as managing director, U.S. corporate finance practice in the entertainment, media and communications group, New York.

Flip Johnson, free-lance animator, joins Olive Jar Studios, Boston, as animation director.

Kim Walker, director, equity strategy, General Motors, joins US West Trust Investment Management Co., Englewood, Colo., as president.

Todd Mason, president/CEO, PVS/Speer International, joins Atlantic Video, Washington, in same capacity.

Stephen Axthelm, principal producer and creative director, JLSA Music, joins Crossroads Television, New York, as executive producer.

Jeffrey Stevenson, general partner, VS&A Communications Partners, New York, named partner, Veronis, Suhler & Associates, New York.

Scott Curry, associate director, Bay Street Group, Sausalito, Calif., joins Communications Equity Associates (CEA Pacific Rim Inc.), New York, as consultant, business development, to assist with client development in the Far East.

TECHNOLOGY

Michael Mueller, Eastern regional sales manager, AMS/Neve, joins Solid State Logic, New York, as VP, broadcast and post-production.

Appointments at Enterprise Systems Group, Colorado Springs: **Steve Barbour**, VP, Southeast, MTM Entertainment, joins as regional sales manager.

Atlanta; **Chuck Stotts**, project manager, CCMS Inc., Grand Rapids, Mich, joins as regional sales manager.

ASSOCIATIONS/LAW FIRMS

Appointments at NATPE, Santa Monica, Calif.: **Susan Davis**, director, seminars, named VP; **Shirley Neal**, director, video production, named VP; **Bonnie Landau**, art and production manager, named manager, creative services; **Maria Moscovitz**, exhibition sales coordinator, named manager.

INTERNET

Rob. Walton, editor, film, arts and entertainment, *Creative Loafing*, Atlanta, joins Turner Network Television's *Rough Cut* (www.roughcut.com), Atlanta, as managing editor.

Rob Fried, founder/president, Fried Films, joins WebTV Networks Inc., Los Angeles, as entertainment consultant.

David Slowik, GM, Primestar by Comcast's Midwest region, Comcast Satellite, joins Comcast Online Communications as GM, Comcast@Home, Detroit.

Mike Bonifer, writer/director, joins Box-Top Productions, Los Angeles, as creative director.

Andrea Meditch, executive editor, Website, Discovery Channel Online, Bethesda, Md., named editorial director.

SATELLITE/WIRELESS

Gabrielle Snyder, VP, operations, East Coast, GlobeCast North America, Culver City, Calif., named executive VP.

Pieter Noordam, senior VP, marketing and sales, Philips Digital Video Communications Systems, Eindhoven, Holland, joins Philips Automation, Campbell, Calif., as GM.

Mark Gurvey, VP, commercial development, conditional access systems, NDS Ltd., joins ComStream, San Diego, as VP, sales and marketing, satellite products division.

Barbara Cooper, marketing director, CommTek Communications Corp., Washington, named VP, marketing.

Susan Weinstein, VP, programming, Showtime Satellite Network, joins PrimeTime 24, New York, as VP, sales and marketing.

Judi Allen, senior VP, marketing and programming, Century Communica-

tions Corp., joins MediaOne, Denver, as senior VP, marketing strategy.

DEATHS

Ronald W. Roe, 54, cable television executive, died of cancer March 11 in Houston. Roe's cable career at TCI Corporate included positions as VP/GM for cable systems in Virginia, Connecticut and Texas. He also was national customer operations director at TCI. Most recently he held a management position in TCI's Houston system. During the course of his 28 years in cable television, Roe received several board appointments and honors. He is survived by his wife, Linda, and two daughters.

Eric Breindel, 42, news commentator, died March 7 in New York. He was being treated for a liver ailment. Breindel moderated *Fox Newswatch*, a weekly show that examines the media's coverage of news stories. Before Fox, he was senior VP at News Corp. and had been editorial page editor of the *New York Post*.

William Workman, 77, co-creator of *Face the Nation*, died March 5 of Parkinson's disease. Workman produced and directed television programs and advertisements, including several for Nabisco and Coca-Cola. During the 1950s, while at CBS in New York, he produced *Face the Nation* (originally titled *Man of the Week*) and other talk shows. Workman is survived by his wife, Eunice, and two children.

Marv Brooks, 53, announcer and radio host, died of a heart attack Feb. 23 at his home in Silver Spring, Md. In 1964 Brooks began working as "Marvelous Marv" at WPGC(AM) Washington. In the summer of 1968 he was hired by Sonderling Broadcasting Co. to put together an oldies-but-goodies station, WOL-FM Washington, one of Sonderling's properties, changed its call letters in September 1968 to WMOD(FM) and debuted with an all-oldies format. Brooks hosted the morning drive at the station. After leaving WMOD (now WMZQ-FM), Brooks worked for the Voice of America and also announced for the Washington Bullets basketball and Washington Capitals hockey teams.

—Compiled by Denise Smith
e-mail: d.smith@cahners.com

Fox Liberty will take an ownership stake in Speedvision and the Outdoor Life Network, sources close to the negotiations say, with an announcement perhaps as early as this week. The cable networks are owned by a consortium of MSO's including Cox, Comcast and MediaOne.

ABC's *Two Guys, a Girl and a Pizza Place* delivered the highest new-series debut numbers for the network since *Spin City* in September 1996. The show earned a 12.3 Nielsen rating/20 share in households and a 9.7/25 in adults 18-49 in the 9:30 slot. Danny Jacobson's *Two Guys* benefited from a strong lead-in from *The Drew Carey Show*.

FCC Chairman Bill Kennard has written leaders of the House and Senate Appropriations Committees to ask whether the FCC should proceed with its plan to move to the Portals. The agency is slated to move this summer, but circumstances surrounding the move are under investigation by the Justice Department and the House

Commerce Committee.

USA Networks Inc. has agreed in principle to buy Ticketmaster Group Inc. after boosting its bid by 17% to account for a rise in the ticketing giant's shares. Ticketmaster shareholders will get 0.563 USA share for each Ticketmaster share, up from 0.506 a share. USA Networks, previously known as HSN Inc., bought nearly half of Ticketmaster from its chairman, Paul Allen, for \$235.8 million last July. USA Networks also has added two original dramatic series to its weekend prime time lineup. *Shades of Sin*, produced by Alliance Communications Corp., follows a flawed ex-cop, while *The Net*, produced by Columbia TriStar Distribution, is an Internet thriller based on a movie. Both series were picked up for an initial 13 episodes and are set for a summer 1998 premiere.

TCI President Leo Hindery says 1998 will be the year of strategic industry alliances for TCI and the cable industry and told investors to stay tuned for a significant announcement when TCI hosts an analyst conference later this month. Hin-

dery, whose remarks came during the Janco Partners investor conference in Vail, Colo., last week declined to give details on the upcoming announcement, but financial markets since late December have focused on the likelihood of a deal involving AT&T. Hindery renewed that focus during his speech, repeatedly citing his interest in and enthusiasm for Internet Protocol (IP) telephony. "I wouldn't miss the event in two weeks," he said in response to a question about where TCI is headed in terms of strategic alliances. "I don't think it will ever become totally clear, but I think that you will understand quite well where it's headed two weeks from tonight. It's all based around the box." Hindery called the '96 Telecommunications Act, which was intended to ignite video and telephony competition, a "fraud on the country." Under the current regulatory climate, Hindery said, he's unwilling to go head-to-head with the regional Bell companies on their terms: "I don't hit my head against the wall, because it really hurts. I'm going down the IP route,

which is done over my cable plant."

Chancellor Media Corp. raised \$897.8 million in a public offering last Monday, selling 19 million shares at \$47.25 each. After fees to BT Alex. Brown and Goldman Sachs, the sale will tally \$866.2 million, making it one of the largest equity offerings in broadcasting history. Chancellor can leverage the money to borrow even more, for a radio-buying war chest of some \$1 billion, analysts say. Chancellor's stock closed last Friday at 49.125.

Forget fast-growing markets in the West or Southeast. **The city with the highest percentage of radio revenue gains in 1997 was Toledo, Ohio,** according to BIA Research Inc. It enjoyed a growth rate of 17%, from \$21.8 million in 1996 to \$25.5 million. Radio in Toledo, Arbitron's 76th-largest market, is controlled by Jacor Communications Inc. and Cumulus Holdings Inc. In order, by growth rate, according to BIA: Denver, 16.8%; Knoxville, Tenn., 16.4%; Washington, 16%; Atlanta, 15.2%; Dallas/Fort Worth, 14.8%; Tucson, Ariz., 14.1%; Detroit, 13.8%; Greenville/New Bern/Jacksonville, N.C., 13.6%, and Austin, Tex., 13.1%.

Clear Channel Communications Inc. is buying a 40% equity interest in Grupo Acir, a Mexican radio broadcaster, for \$57.5 million. Founded in 1965, Grupo Acir operates 164 radio stations in 72 Mexican cities. The move complements Clear Channel's international operations, including the recently announced purchase of More Group Plc for 90,000 outdoor display surfaces in 22 countries. The company

Commerce OKs stay on satellite royalties

Satellite broadcasters last week came one step closer to holding off a royalty fee increase.

A measure that would put a one-year stay on hikes in the royalties that satellite broadcasters pay to transmit distant network signals and superstations sailed through the Senate Commerce Committee last week. Chairman John McCain (R-Ariz.) said that he expects the measure to pass on the floor, but he does not know when the Senate will take up the bill.

The U.S. Copyright Office last year approved a compulsory copyright rate increase to 27 cents per subscriber per month to retransmit distant network signals and superstations. That's an increase from 6 cents for networks and 14.5-17 cents for superstations. Cable companies pay about 9.5 cents to retransmit these signals.

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) introduced a similar measure last year, but hearings on it have yet to be held, and the bill has not been marked up. Lawmakers support staying the copyright fee increase because of complaints about rising cable rates. They see competition as the best way to keep cable rates down and DBS as the most likely source of that competition. —Paige Albiniak

The uneasy relationship of ratings and reporting

"We all want to do right and do well," CBS Evening News anchor Dan Rather said last week. "But if you don't do well you're not going to be in a position to do right. Ratings are about all that most people in television give a damn about.... If you're number one, you're great. If you're number two, you heave a sigh of relief. If you're number three, you have to worry." (As he spoke, March 2-8 Nielsen ratings showed that Rather's broadcast, with a 7.9 rating/16 share, continues to trail ABC World News Tonight [8.2/16] and NBC Nightly News [8.3/17].)

Accepting a career achievement award at Harvard for investigative reporting, Rather said broadcasters have let show business values "overwhelm our journalism instincts. The most important question in most television newsrooms is: 'Do we have the video of that?' That's why you get pictures of trees falling on houses instead of an analysis of the Asian economic crisis."

One or more networks may decide that the nightly news isn't good business, he said. But someone—

Rather hopes it's CBS—will "do well as well as do right" with a solid evening newscast.

Rather, who has charged his network evening news rivals with serving "news lite," included himself in his criticism. "I wish I'd had the guts" to have stayed in Havana to cover the Pope's visit. Instead, Rather returned for Interagate's "lurid innuendo, sex and sensationalism and smirking and winking," he said. "I chickened out ... I can't be proud of every minute of my work."

Amplifying his remarks the next day, he said: "Rumor-mongering isn't investigative reporting. A good story can start with a rumor, but no reporter worthy of the name reports his instincts." Rather said he used to think the point was obvious, before recent instances of "rumors going straight to air." Reporters should "school" station owners against getting "wobbly knees" when faced with the consequences of hard-hitting journalism, he said. "Important investigative reporting begins with an owner with guts."

—Bill Kirtz, B&C correspondent

also is planning two new stock offerings.

Sinclair Broadcast Group President David Smith is taking his worries about digital TV indoor antenna reception to the Vice President's office. "It is imperative that tests involving indoor antenna reception commence as soon as practical," Smith wrote senior domestic policy adviser Jim Kohlenberger last week. The Advanced Television Systems Committee (ATSC), meanwhile, has written House and Senate lawmakers insisting that the DTV system works fine. "We are confident that you and your colleagues will not allow yourselves to be hornswoggled," ATSC Chairman Robert Graves wrote.

Rep. Ed Markey (D-Mass.) last week introduced legislation that

would require schools and libraries to use Internet filtering software in order to qualify for discounts on government-funded telecommunications services. The legislation mirrors a similar bill sponsored by Senate Commerce Committee Chairman John McCain (R-Ariz.) and ranking member Sen. Ernest Hollings (D-S.C.) that passed the Senate Commerce Committee last week on a voice vote. Opponents, such as the Center for Democracy and Technology, say the proposal violates the First Amendment "by trying to impose a single national standard that would control what everyone on the Internet can see, think and say."

Spanish-language radio broadcaster Heftel Broadcasting Corp. turned a \$45.4 million loss in 1996 into \$18.8

million in net income last year, the company said last Friday. Broadcast cash flow was up 124.4%, to \$54.5 million, while operating income rose 153.6%, to \$35 million. The operating results reflect the Feb. 14, 1997, merger of Tichenor Media System Inc. into the Heftel fold, creating

the first radio group to cover the nation's top 10 Hispanic markets. Start-up stations also posted profits where a year earlier they were operating at losses, Heftel President Mac Tichenor said in a news release. Dallas-based Heftel is 32.3% owned by Clear Channel Communications Inc.



Drawn for BROADCASTING & CABLE by Jack Schmidt

"We used to have to track players switching teams—now we have to track announcers and analysts switching networks!"

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Incorporating The Fifth Estate TELEVISION Broadcasting

High cost of free airtime

The idea of forcing politicians to spend more like families on a budget and less like sailors on shore leave is attractive—but at the cost of another slice of broadcasters' editorial independence it is an idea whose time we hope will never come. Politicians can't be expected, of course, to take responsibility for their own excesses (victimization seems to be the national pastime these days). The fault must lie with the incredible pressures on them to raise money, combined with a usurious broadcast industry that dares to charge politicians for airtime just as they charge anyone else (make that less than they charge some others, thanks to a little something called the lowest unit rate).

If we thought it would help to control the spiraling costs of getting elected without damaging the bottom lines of broadcasters, and if we thought the issue began or ended with free time, we might advise broadcasters to go along to get along. Well, maybe not. But fortunately we don't have to test our resolve on the issue, because free time isn't just about giving politicians free play on the airwaves (which they already get on morning, afternoon and nightly news and public affairs shows anyway). It's about one more link in a chain of content controls that has been forged over the past several years. It's about what comes next, and after that, and whether the next spectrum/public interest quid pro quo will come from a reasoned, well-intentioned government figure whose policies we support or a self-serving schemer whose policies we abhor. The problem with institutionalizing this process and the power to micromanage the media is that the players change, the agenda changes, but the power remains.

The public interest is being invoked as never before, while "digital spectrum" has become a shibboleth for a

campaign to broaden that interest to include a raft of content controls on the media. Even some journalists who should know better have taken up the free-time banner. The *Washington Post*, which has some experience in fighting government pressure (and running TV stations), invoked "digital spectrum" on its editorial page last week and urged the FCC to turn up the heat on the free-time inquiry. Just ask a newspaper, formerly the nation's most powerful press, to dance to a government tune—any government tune—on matters of editorial content or advertising and see how fast the lawyers appear.

The public's primary interest in relation to the government and the media is to keep the former as far removed as possible from the editorial decisions of the latter. That is a difficult point to make over the din of hammers hard at work on new links of this content-control chain. (Yes, it's a heavyhanded image, but the weight of government content calls is mounting.) A link here, a link there—pretty soon you're talking real censorship.

Rocky Mountain low

A month ago, a self-appointed guardian of the nation's airwaves asked the FCC to take away the licenses of four Denver TV stations, claiming that their newscasts were psychologically harmful to the public. The newscasts produce a "toxic stew of negative influences," railed the Rocky Mountain Media Watch. These petitions are as frivolous as they are overwrought. We expect the FCC to summarily dismiss them—before the stations spend any more money to respond to the petitions or the FCC spends any more time examining them. This is one way for FCC Chairman William Kennard to demonstrate that—while he believes the government can insist on certain public interest programming—he at least opposes any government intrusion into the newsroom.

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February 23	February 13	NAB Preview I Seller's Guide for Television & Cable Networks	
March 9	February 27	Digital's Past, Present and Future	
March 16	March 6	Video Servers	
March 23	March 13	NAB Preview II Seller's Guide for Major Station Groups	
April 6	March 27	NAB Top 25 Television Groups	NAB (convention show floor)
April 8	March 27	NAB Midweek "Race to Digital — who's getting to the finish line first" New Facilities	NAB (in room distribution)

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