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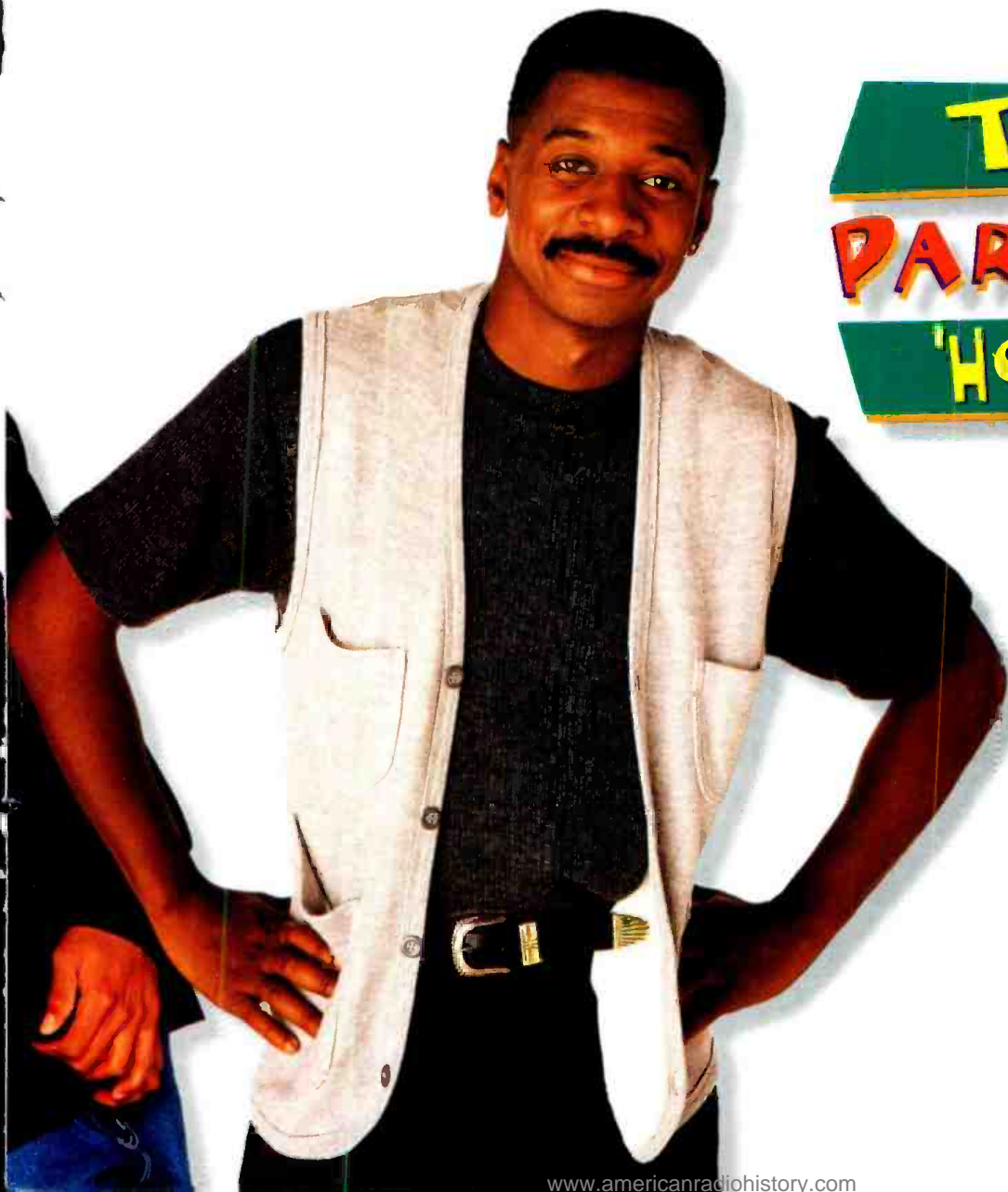


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Fast Track

Must Reading from

**Broadcasting
& Cable**

October 6, 1997



FCC candidates (l-r) Gloria Tristani, Michael Powell and Harold Furchtgott-Roth cruised toward conformation last week. /22

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Tom Brokaw's broadcast was tops in 1996-97

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Good Things
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The Nation's #1 N

	<u>HH RTG</u>	<u>W18-49</u>	<u>W25-54</u>
MARTHA STEWART LIVING	2.6	850,000	910,000
The People's Court	2.3	800,000	780,000
The Gayle King Show	2.2	730,000	740,000
Judge Judy	2.1	580,000	540,000
The View	1.7	760,000	800,000
Home Team	0.9	320,000	270,000
Vicki Lawrence	0.8	270,000	240,000
Newlywed/Dating Game	0.5	240,000	220,000
Arthel & Fred	n/a		

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New Daytime Strip



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The People's Court	2.3	800,000	780,000
THE GAYLE KING SHOW	2.2	730,000	740,000
Judge Judy	2.1	580,000	540,000
The View	1.7	760,000	800,000
Home Team	0.9	320,000	270,000
Vicki Lawrence	0.8	270,000	240,000
Newlywed/Dating Game	0.5	240,000	220,000
Arthel & Fred	n/a		

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New Daytime Strip



Something To Talk About

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Syndicators prep for fall

Spin-offs, remakes are in development for 1998; game shows are candidates for revival

By Joe Schlosser

With four months until the NATPE convention, syndicators are already looking to next season after a less than spectacular fall.

The majority of new talk shows for fall 1998 have been announced and cleared in the major markets, and King World has said it will weigh in with a new version of *Hollywood Squares* for access, but what else can we expect to see in first-run?

More remakes and spin-offs are in the offing—a younger-skewing *Xena* and *Hercules* are two possibilities. There is some action on the action-hour front, and game shows could be making a big play next season.

"So far, 1998 is looking very promising," says Petry rep Dick Kurlander. "We felt 1998 would be a fairly good development year because '97 was so dreadful. The list of shows looks pretty well rounded."

On that note, Columbia TriStar is reportedly working on a weekly action hour with former *Baywatch* and action film star Pamela Lee. The working title is reportedly *Fashion Force 2000*, although Columbia TriStar officials say the project's name has yet to be chosen.

Sources say Rysher Entertainment is looking to convene a 30-minute court show, à la *Judge Judy* and *The People's Court*, with boxing referee Mills Lane. Lane, an outspoken judge from Nevada, officiates many of boxing's top matches, including the recent recent Mike Tyson



It looks like Pamela Lee will move from the bay to her own show, and spinoff 'Team Knight Rider' may generate its own spinoff.

debacle. Rysher officials had no comment.

Twentieth Television apparently has more than its announced project with basketball star Magic Johnson in production

for late night. Sources say Twentieth shot a pilot with comedian Paul Rodriguez last summer and is currently deciding whether to bring Rodriguez to NATPE. The speculation has been that Rodriguez will host a late-night variety show to accompany Johnson's *Magic Hour*. Johnson's widely publicized show will be delivered either this year or next in syndication, or it could get scooped up by Fox (Fox and Twentieth are co-owned by News Corp.) for a network run. Twentieth is also working on

a talk show, *TV Guide on TV* (the magazine is also a News Corp. property).

Columbia TriStar is reportedly deciding which game show or shows it should revive for another shot in syndication. Two likely candidates are *The \$25,000 Pyramid* (which was up to \$100,000 by the end of its syndicated run) and *Treasure Hunt*. Sources say Columbia TriStar also has its eye on *The Joker's Wild* and *Name That Tune*. Company officials had no comment.

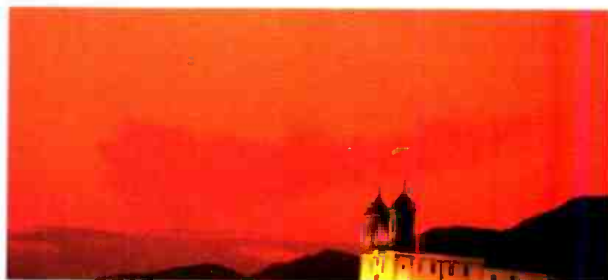
Warner Bros. is apparently working on a couple of relationship-type game shows. Sources say a new version of *Love Connection* and an original show, *Change of Heart*, are being discussed. The two would be packaged into an hour format similar to Columbia TriStar's current *Newlywed/Dating Game Hour*. Also reportedly coming out of the Warner Bros. stable is an hour reality-based talk show with former *Hard Copy* anchor Diane Dimond. Warner Bros. officials had no comment.

Sale of the Century may also re-enter the game show fray next year. Sources say Pearson Television wants Robin Leach, the former host of *Lifestyles of the Rich and Famous*, to host a '90s version of the show. With last week's move by Pearson to acquire All American Television (see page 12), *Sale of the Century* may be just one of a handful of game shows Pearson brings to market. By acquiring All American, Pearson inherits the Goodson library, which includes such staples as *Family Feud* and *Match Game*.

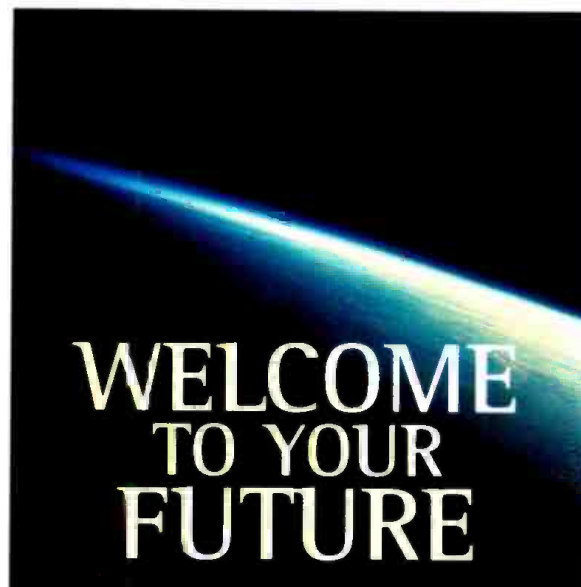
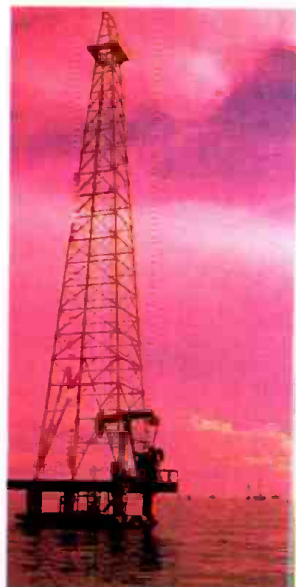
All American officials confirmed they will bring *Family Feud* to NATPE along with *Match Game* or *Password*. All American also will likely bring action hour *Kickboxer* and *the Kid* to New Orleans in January.

Pearson is also said to be developing a weekly 30-minute show with the working title *Fame and Fortune*. Sources call it a behind-the-scenes look at celebrities.

Elsewhere on the celebrity front, Rysher is reportedly trying to bring back a version of *Lifestyles of the Rich and Famous* with Sarah Ferguson, the Duchess of York, taking over Leach's



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hosting duties. Also in the works at Rysler, according to sources, is a *Star Search 2000* project. For now, sources say the show is only a one-time special involving a national talent search in more than 100 U.S. cities. If all goes well, expect to see a weekly remake of the '80s show.

From game shows to spin-offs, Universal Television is looking to leapfrog off its success with syndicated hits *Xena* and *Hercules* by making younger-skewing versions of the shows. Universal is shooting a made-for-video movie titled *Young Hercules*. If it is successful, a

syndicated show cannot be far behind. Universal also is shooting two episodes of a *Xena* spin-off, working title *Amazon High*, which could wind up as part of the original show or might be used as pilots. Universal officials say there may be more spin-off possibilities from its newest syndicated show, *Teen Knight Rider*, which premieres this week.

In other syndication tidbits, NBC News is syndicating a National Geographic strip to its owned-and-operated stations. A year ago, Warner Bros. announced it would be distributing a National Geographic project, then

dropped the plan after a lukewarm reception at NATPE.

MGM has announced it will distribute an animated version of *Robocop* in a daily strip capacity for fall 1998. MGM also said it will develop an animated version of action series *Stargate* in fall 1999.

PolyGram, which jumped into the syndication market this past season with off-network airings of *Due South*, plans to bring two high-budget action hours to NATPE. PolyGram officials say both will be "franchise-based," with brand-name recognition. ■

REPORT FROM MIPCOM

Pearson buys All American for \$513M

By Michael Katz

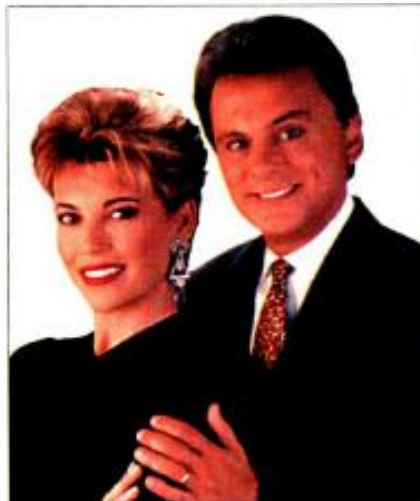
The biggest deal of the MIPCOM programming marketplace emerged not from the sun- and champagne-soaked venues of Cannes, but from a hastily thrown-together press conference in London the day after the television conference ended.

UK media conglomerate Pearson Plc. tendered an offer to buy U.S. television producer All American Communications for \$513 million in cash and debt. It claims the purchase will create the world's largest international television producer.

Los Angeles-based All American is the world's largest owner and distributor of game shows, including *The Price Is Right* and the vast Mark Goodson library. The company also owns *Baywatch*, touted as the world's most-watched program.

The purchase, which should be completed in four weeks, will add to Pearson's growing television production stable of Grundy Worldwide, Alamo, Thames Television, and 24% of the recently launched UK terrestrial broadcaster Channel 5. The game shows Pearson will acquire should mesh well with those of its Grundy subsidiary, which include *Wheel of Fortune* and *Sale of the Century*. Last year, game shows brought in \$104 million in revenue for Pearson, and more than \$105 million for All American.

Under the deal, Pearson will acquire All American for \$25.50 per share, for a total \$373 million in cash, and will



Pearson's growing library of game shows includes 'Wheel of Fortune.'

assume \$136 million in debt. Pearson Television CEO Greg Dyke says All American's chairman and controlling shareholder, Anthony Scotti, will not join Pearson, but will leave the negotiating table with nearly \$200 million. Pearson says other lost jobs will be among executive-level employees.

The \$373 million price values the purchase at 1.6 times revenue and 15.2 times adjusted pro forma earnings, according to Pearson finance director John Makinson. In All American, Pearson has acquired a company that has seen significant growth in the past few years. In 1996, All American brought in \$236.5 million in revenue, more than double its 1994 figure, and earned \$12.7 million in net income, compared with \$500,000 in 1994. For the first half of 1997, All

American had revenue of \$104.5 million, up 19% from \$87.5 million for the same period the previous year.

Pearson considers the purchase price a bargain, as does the financial community: when Scotti first put All American on the selling block, he reportedly was seeking \$500 million-\$600 million. At a press conference to announce the deal, Pearson emphasized its bargain with a large-screen TV displaying the logo of one of the shows it will now own: *The Price Is Right*.

MIPCOM's other dealmakers

■ E! Entertainment struck a deal with Granada- and BSKyB-owned Granada Sky Broadcasting to air blocks of E! programming on Granada Plus. E! also completed a broadcast deal with Japanese production company Movie Television to co-produce a weekly half-hour entertainment news program to air on Japan's TV Asahi.

■ Discovery Communications has licensed 400 hours of programming from the library of *Survival*, part of United Wildlife. The deal, which cost \$55 million, includes the co-production of a minimum 32 hours of programming by Discovery and Survival.

■ Italian state broadcaster RAI will launch three thematic channels this month in a free-to-air digital terrestrial package.

■ October will be busy for Central European Media Enterprises (CME), which plans to launch an unprecedented three Eastern European channels during the month. ■

Big Three off to a lower start

First-week ratings down from last year; Fox, WB, basic cable post gains

By Donna Petrozello

Although NBC's 11.6 rating/19 share during premiere week last month earned it first place, the network was pinched by the ratings decline that also plagued ABC, CBS and UPN.

For the fall season premiere week of Sept. 22-28, prime time ratings slipped an average 4% for ABC, CBS and NBC, compared with premiere week last year (Sept. 16-22, 1996). Ratings reported are based on A.C. Nielsen Media Research data for viewers age 2 and older.

Some of the new networks fared better: Fox's ratings increased 3%, to a 6.4/10 from a 6.3/10 last year. And premiere week ratings for The WB grew by 12%, to a 2.9/5 from a 2.6/4. However, UPN was down—6.1%, from a 3.3/5 last year to a 3.1/5.

Combined ratings for ABC, CBS, NBC and Fox were down an average 3% for the week. Collectively, those four networks captured 62.5% of viewers during premiere week.

Ratings declines varied by network. NBC's ratings were down 2% (11.6/19 from 11.8/20); CBS was down 4% (10.4/17 from 10.8/18), and ABC was

down 6% (9.0/15 from 9.9/17).

David Poltrack, CBS executive vice president of planning and research, says increased competition from cable, The WB, UPN and "stronger independent TV stations" have chipped away broadcast TV's share: "Each year, you expect the broadcast networks' share to be down a little given the increased competition. That pattern will continue despite the presence of premiere week. It would take something extraordinary in programming to turn around that trend."

Poltrack says the three-week lag between Labor Day and premiere week also deflated the week's ratings and encouraged some broadcasters to debut shows a week early: "That dissipated the whole concept of premiere week and slowed down the sampling process and watered down its impact."

Basic cable networks last week trumpeted the overall 12% gain in cable ratings during broadcast's premiere week. Basic cable networks totaled a 20.3/33.7, up from last year's 18.2/30.5, according to Nielsen data released by the Cabletelevision Advertising Bureau.

Tim Brooks, USA Networks senior vice president of research, says strong



Thanks to shows like USA Network's 'La Femme Nikita,' basic cable ratings are on the rise.

ratings for cable's original movies and theatrical features helped maintain consistently strong ratings over the summer and through premiere week.

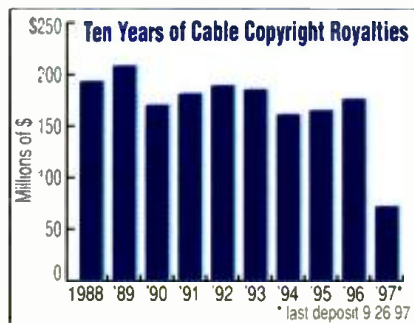
Brooks says cable's gains were helped somewhat by a lack of viewers for broadcast TV's "cluttered" week of fall season premieres: "Viewers are confused by broadcast networks' premiere weeks because the shows aren't differentiated, and the new shows are debuted all at once."

Superstation loss will affect copyright payments

Cable operators paid 18% less in copyright fees during the first half of 1997 than they did last year and are expected to pay even less next year after superstation WTBS(TV) Atlanta converts to a basic cable network.

Cable industry analysts say the loss of the superstation WWOR(TV) New York—which dropped from basic cable on Jan. 1 and claimed about 12 million subscribers—and the elimination of superstation WGN-TV Chicago from several Tele-Communications Inc. systems reduced payments to the Copyright Royalty Tribunal this year.

Some also say that lower retail carriage rates have caused a drop in revenue and a corresponding decrease in fees paid as a percentage of total revenues. Others argue that systems are moving superstations and channels of regional interest from basic to premium tiers, reducing the number of subscribers to the superstations.



Cable operators traditionally have paid copyright fees to Hollywood studios that sell programming carried on distant stations. From January through July 1997, cable operators paid \$72.3 million in copyright fees compared with \$87.8 million in the same year-ago period.

"There is more competition in cable rates, in part due to rate regulation," says John Seiver of the Washington law firm Cole Raywid &

Braverman. "If you drop retail rates, the copyright fees go down dramatically. So the drop in the first half of the year is a result of rate regulation and more competition."

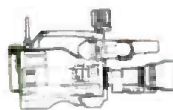
"The fees have gone down," says Seth Davidson, an attorney at Fleischman & Walsh in Washington, "because systems are carrying fewer signals, which depresses the amount of royalties being paid to the tribunal."

Analysts expect that converting WTBS to a basic network on Jan. 1, 1998, will reduce copyright fees even more, perhaps by \$50 million-\$60 million, Seiver says.

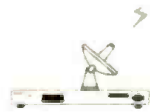
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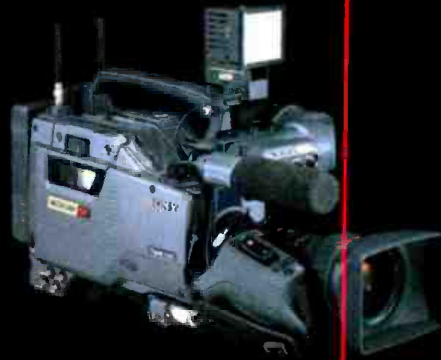
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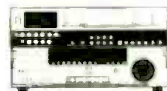
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NBC hangs tough on ratings

Network sees no public outcry, but White House promises 'moral pressure'

By Paige Albinak

Despite pressure from the White House, Congress and advocacy groups, NBC says it has no plans to adopt the new TV ratings system until the public overwhelmingly demands it.

And so far, say several affiliates, there have been no phone calls, letters or e-mail from anyone about TV ratings.

"We have not had one phone call from anyone in the community," says Gary McNair, vice president and general manager of KSNT(TV), Topeka, Kan. "People don't care. If they did, they would call us. If we preempt a soap opera, they call us."

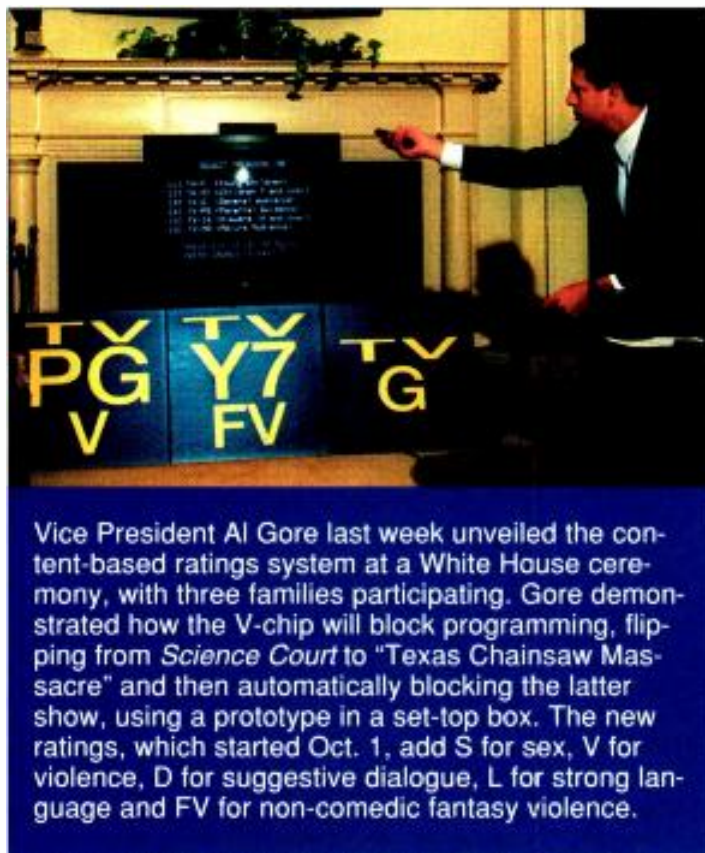
But the apparent lack of public interest hasn't stopped lawmakers from turning up the heat on NBC.

The peacock network has resisted the new ratings, believing they tread on its First Amendment rights.

Leading the effort last week, President Clinton and Vice President Gore said they would increase the "moral pressure" on NBC and Black Entertainment Television—the other ratings holdout—to add S for sex, V for violence, L for foul language and D for suggestive dialogue to the existing age-based system.

The other broadcast and cable networks officially started the new system last Wednesday. Once manufacturers begin installing V-chip blocking technology in TV sets, parents will be able to black out shows based on their ratings. The FCC wants the V-chip on shelves next summer, but the manufacturers say that deadline is "unrealistic."

Senate Commerce Committee



Vice President Al Gore last week unveiled the content-based ratings system at a White House ceremony, with three families participating. Gore demonstrated how the V-chip will block programming, flipping from *Science Court* to "Texas Chainsaw Massacre" and then automatically blocking the latter show, using a prototype in a set-top box. The new ratings, which started Oct. 1, add S for sex, V for violence, D for suggestive dialogue, L for strong language and FV for non-comedic fantasy violence.

Chairman John McCain (R-Ariz.) has written NBC President Bob Wright and his boss, General Electric CEO Jack Welch, threatening legislation that would restrict violent programming to late nights or link license renewal to the content ratings.

"If you fail to heed this call by remaining the only company in the industry that puts its own interests ahead of its viewers, I will pursue a series of alternative ways of safeguarding, by law and regulation, the interests that NBC refuses to safeguard voluntarily," McCain wrote last week.

McCain was serious enough about linking license renewals to ratings to ask would-be FCC commissioners about it at last week's FCC confirmation hearings (see page 22).

Commissioner nominees Michael Powell, Harold Furchtgott-Roth and

Gloria Tristani all seemed amenable to the suggestion. Would-be chairman William Kennard suggested that the FCC should examine the issue as it begins its review of the new TV ratings system.

And Representative Edward Markey (D-Mass.), together with Senator Joseph Lieberman (D-Conn.), sent letters to NBC affiliates asking them to adopt the new system.

"For the sake of your local audience, I hope you will do everything in your power not to balkanize the modified ratings system by simply passing through the flawed rating scheme that NBC is attempting to force you to carry," Markey wrote to affiliates.

One Markey aide says the public will notice that NBC is not adding content labels once the V-chip is installed in televisions: "As exposed as NBC may feel now, it is nothing compared to how they may feel when their violent shows are the only ones that aren't getting blocked by several million V-chips next Christmas."

But Wright, resisting what many are calling Washington grandstanding, has chosen instead to add more parental advisories, run more public service announcements and closely track public opinion regarding the new ratings system.

"NBC will maintain the use of the age-based ratings system because we feel it provides parents with the most reliable and consistent information possible," Wright responded to McCain.

And NBC's affiliates seem to agree. Several said NBC's system of parental advisories will provide parents with more information in a clearer way than the new system, which Wright called confusing.

Even National Cable Television Association President Decker Anstrom took the opportunity to chastise Wright for choosing not to implement the new ratings system: "[W]e don't share your view that parents will find the revised system's additional content labels confusing," he said last week. "What they will find confusing is that one of the major broadcast networks is using a different ratings system." ■

AP Photo / Ken Cedeno

CBS and affiliates talk digital

Station groups come to New York to discuss technical needs, strategy

By Steve McClellan and
Glen Dickson

CBS is meeting today (Oct. 6) with heads of station groups to talk about digital television and other network-related issues. All the CBS top brass will be in attendance, including Westinghouse Chairman Michael Jordan and radio and stations chief Mel Karmazin.

The first order of business is digital, which is expected to take up at least half of the five-hour meeting. The network will kick things off with a presentation of digital television applications and the network's conversion plans, says Peter Schruth, vice president, affiliate relations, CBS.

Schruth says the network also wants to hear the group heads' thoughts on digital TV, and their expectations, "so we can attempt to start the process of forging mutual agendas with them."

While CBS has been clear on how much high-definition TV it plans to broadcast, it's unclear to what extent it will broadcast multichannel signals. On that issue, "we probably won't declare anything" at the meeting, Schruth says. "We really want to hear what the affiliates have to say and we'll form some committees" to explore options and come up with mutually acceptable action plans, he says.

Meredith Broadcasting President Phil Jones, who will attend the meeting, says it's important that the affiliates have a say in the network's digital plans. "Nobody knows where the business is in this thing," he says. "If it's HDTV, we'll pass it through. If it's other possible businesses or signals, we'd want to know why and what business incentive there is for us to participate."

One point Jones will make at the meeting is his belief that there should be "uniformity within the networks" on whatever digital technology is embraced. That would ease confusion for viewers and affiliates making the switch, he says.

Bob Seidel, CBS engineering vice president, says the network is maintaining its technical stance on DTV transmission: CBS will distribute high-definition programming for shows

originally shot on film, while the rest of the broadcast day will feature upconverted 4:3 NTSC pictures with blank side panels. CBS plans to use Snell & Wilcox equipment to upconvert the 480 I pictures to 1,080 I, which will improve the picture quality on the large-screen sets consumers are expected to buy to view HDTV.

Before it begins DTV transmission, CBS still needs to "repack" its satellite capacity to handle the extra feeds (as do all the major networks). To do that the network will digitally compress its existing regional NTSC feeds and pack them into one 45 Mb/s stream on a single transponder, freeing another transponder for a 45 Mb/s HDTV feed.

While the other networks are considering decompressing their HDTV con-

tribution feeds to 270 or 360 Mb/s for distribution and handling within broadcast plants, CBS advocates routing uncompressed HDTV at 1.5 gigabits per second through local stations. That will require installing fiber optics at O&Os and affiliates, a scenario for which CBS has done a financial, technical and operational analysis that it will present at November's SMPTE conference in New York.

At the Jackson Hole Wildlife Film Festival in Jackson Hole, Wyo., last week, CBS executives gave producers of nature documentaries a set of technical specifications on how to provide HDTV product to the network. The move was intended to give production companies a long lead time for buying the necessary equipment for film-to-HDTV-tape transfer. ■

TCI bottom line: Cash flow up, subs down

Third-quarter results reflect cost cutting, summer slump

By John S. Higgins

As the upheaval rocking Tele-Communications Inc. approaches its first anniversary, the revival of the giant MSO's stock still isn't being fully translated into a comeback in cable operations. Systems are expected to turn in mixed results for the third quarter.

Although final results aren't due to be released until mid-November, Wall Street and industry executives believe the TCI Communications cable unit lost 50,000-85,000 more basic subscribers during the three months that ended in September. And while the company is expected to post a strong cash-flow increase compared with the same period last year, the results could show that the MSO's steady cost improvements during the past nine months are over.

It was last year's September quarter results that triggered TCI Chairman John Malone's realization that his company was in trouble. Stiff June 1996 rate hikes had repelled basic customers and trashed

sales of pay networks, while bureaucratic bloat had sent expenses soaring. So instead of a big revival fueled by 13% basic rate hikes, TCI's third quarter 1996 cash flow rose just 3.4%.

That prompted a round of layoffs and salary freezes, a virtual shutdown of marketing spending, frantic reorganizations and other cost-cutting moves to slice expenses, the ouster of COO Brendan Clouston and the appointment of former InterMedia Partners CEO Leo Hindery to turn the MSO around.

Hindery has helped to work wonders for TCI's stock—with a little help from Microsoft Corp. Chairman Bill Gates's \$1 billion investment in Comcast Corp. That move rallied all cable stocks. Hindery restructured the company again. He shed expensive projects Clouston and Malone had started, such as advanced billing system Summitrak, and labored to get other MSOs to manage much of TCI's system operations.

Hindery and Malone seem financially secure enough to allocate up to \$1 billion

to repurchase 5% of the shares in TCI and newly created TCI Ventures. But even Hindery agrees that creating efficiencies goes only so far. Even with new revenue from premium services like digital cable and high-speed Internet access, Hindery says that growing basic subscribers is key to the company's revival. He is confident TCI will hit its stride in the fourth quarter.

"We've got to demonstrate that we know how to run stuff," he says, adding that he believes Wall Street executives agree. "This is going to be a closely watched issue, if inquiries from our clients are any indication," says one cable analyst.

Linda Dill, TCI vice president of investor relations, acknowledges that the MSO lost subscribers in July and August, when sales traditionally are

slow for most cable operators. September is typically stronger, and some analysts and money managers had been hoping to see a big spike in growth.

The MSO did realize some gains, but not enough to offset the summer slump. One analyst says that TCI may have lost as many as 85,000 subs in the quarter, while PaineWebber analyst Christopher Dixon estimates the loss at 50,000.

During an August conference call to discuss second-quarter results, the company said the third quarter would be off by 65,000-85,000 subscribers. While September tallies have not been completed, Dill says she remains "comfortable" with that range.

That's better than the 89,000 subs TCI lost during the second quarter. But it follows a year-long slide in the company's basic and pay subscriber base at a time

when other MSOs are squeezing out annualized growth of 2% or so despite competition from DBS services. In contrast, TCI has lost about 2% of its 14 million subscribers since June 1996.

TCI Communications is expected to post a big increase from the \$1.4 billion in revenue posted last year, but most of that will come from systems acquired in the past 12 months. Analysts expect acquisitions also will fuel a sharp rise in cash flow, from \$559 million last year to around \$710 million-\$715 million, but a big chunk of that stems from the cost-cutting campaign.

However, the efficiencies that boosted cash flow so strongly during the first half of 1997 are abating.

Still, "in the world of trends, this is better," says Sanford Bernstein & Co. media analyst Tom Wolzien. ■

Bass angles for TCI/Bresnan

Robert M. Bass takes a step back into cable business with 39% stake in venture

By John M. Higgins

After exiting the business three years ago, financier Robert M. Bass is returning to cable, buying a stake in a joint venture being created by Tele-Communications Inc. and Bresnan Communications.

Bass's Keystone Inc. will buy a 39% share of the new venture, which will combine TCI systems serving 445,000 subscribers in the Midwest with Bresnan's 215,000 subscribers in a deal worth more than \$800 million.

The deal is a big one for Bresnan Communications Chairman Bill Bresnan, who will triple the size of the portfolio he manages.

"It lets us do a lot more," Bresnan says. The clusters will allow him to eliminate about a third of the operation's 85 headends via connecting systems by optical fiber and microwave. That will allow the venture to pursue advertising, pay-per-view and high-speed Internet services more aggressively.

The Bresnan deal is one of several TCI has been making to put much of its



Robert Bass is back in cable, something he's wanted for a year.

owned-and-operated system operation into the hands of other MSOs. TCI's goal is to take advantage of other operators' regional clusters and management skills to increase the overall value of the systems. TCI also gets to shed a lot of debt along with the systems—in this case \$1 billion.

TCI, which owned 78% of Bresnan Communications, already controlled the company.

Robert Bass—who operates separately from his siblings, known on Wall Street as the Bass brothers—invested heavily in cable in the 1980s, paying billions for Taft Broadcasting and Wometco. He then gradually sold the systems, unloading the final piece—Wometco's 400,000-subscriber operation covering most of the Atlanta market—to US West for \$1.2 billion.

Since then, Bass and Keystone have spent time on other pieces of their portfolio, including a baked goods and meat processing operation, a window manufacturer and the remnants of failed thrift American Savings, which Bass turned around and sold at an enormous profit.

But for the past year, Bass has been looking for a way back into cable. Sources say that Bass approached the executors of late TCI chairman Robert Magness last winter about buying the estate's supervoting stake in the MSO. "They've basically been letting people know that they're around and to bring them deals," says one investment banker. Bass executives would not comment on the venture.

Terms of the Bresnan deal were not disclosed. TCI will hand off 445,000 subscribers in Wisconsin, Minnesota, Nebraska and northern Michigan. Bresnan—which is 50%-owned by TCI—will contribute properties serving 215,000 subscribers in its core operating area—Wisconsin, Michigan and Minnesota—plus two properties in Georgia and Mississippi.

TCI will own 50% of the combined venture, while Bresnan will own 11%. How much Keystone will pay for its 39% stake was not disclosed, but an industry executive familiar with the deal puts the fund's contribution at around \$150 million.

Bresnan Communications' systems, worth about \$420 million, carry \$239 million in debt. Because TCI will no longer own more than 50% of the combined venture, it will no longer be penalized for Bresnan Communications' debt. ■



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Cablevision gets piece of @Home

By John M. Higgins

Snagging a launch fee far greater than Rupert Murdoch ever dreamed of, Cablevision Systems Corp. is getting \$240 million worth of @Home stock for becoming an affiliate of the high-speed Internet service—a launch fee that could exceed \$300 per subscriber.

The deal will give @Home access to the 3.3 million subscribers Cablevision will serve after it finishes buying a group of systems from TCI. With its core cluster on Long Island, N.Y., plus systems in Boston, suburban New Jersey and Westchester County, N.Y., Cablevision is in largely high-income markets considered prime @Home territories.

But the company is paying a huge price. The deal gives Cablevision warrants to buy 11 million @Home shares—about 8% of the company—at just 50 cents each, a fraction of Thursday's \$22.38 closing price. The warrants are at the same deal price that initial investors paid before @Home went public in June, making them worth \$21.88 each.

That comes to \$44 for each home the Woodbury, N.Y.-based MSO will pass after its TCI system deal, and \$72 for each of Cablevision's actual basic subscribers. By comparison, Murdoch's Fox News Channel rocked the cable market two years ago by offering a launch fee of \$13.88 per sub.

Twist the deal a little and the numbers are even more startling. Cablevision isn't necessarily going to offer Internet service to 100% of systems, and even then, not all homes will take it. If Cablevision hits the 20% penetration level the most bullish forecasts predict, the warrants will come to \$363 per online subscriber.

Cablevision President James Dolan says that the MSO could blow past 20% penetration if Internet access becomes incorporated into TVs and cable converters.

Cablevision's stock jumped \$5.88 per share when trading opened Friday, coming just shy of \$70 per share before falling back a bit. ■

Closed Circuit

White House's public interest picks

The White House has made its picks for the advisory committee that will study broadcast public interest obligations in the digital age. The administration has not yet released the full list of the group's 25 or so members. But several sources expect members of the committee to include A.H. Belo Corp.'s Robert Decherd; Duhamel Broadcasting Enterprise's William Duhamel; Media Access Project's Gigi Sohn; Capitol Broadcasting's James Goodmon; Skadden Arps Slate Meagher & Flom's Antoinette Cook Bush; the Corporation for Public Broadcasting's Frank Cruz; National PTA's Lois Jean White; Progressive Networks' Rob Glaser, and children's educational programming advocate Peggy Charren. Sources also expect the group to include representatives from Hubbard Broadcasting, the Benton Foundation and the National Association of the Deaf. The group—which will be headed by CBS's Leslie Moonves and American Enterprise Institute's Norm Ornstein—will hold its first meetings Oct. 22 and 23 at the Commerce Department. —CM

SAN FRANCISCO

Granite goes for WB in S.F.

Granite Broadcasting is negotiating to purchase WB affiliate KOFY-TV (ch. 20) San Francisco, sources report. Reached at deadline last week, Granite Chairman Don Cornwell declined to comment on the reports. The station is owned principally by James Gabbert, who acquired it with partners in 1980 for \$9.85 million. Industry sources say the publicly traded Granite may pay \$175 million for it, which is what Granite paid for its first WB affiliate, wxon(TV) Detroit, in January. Granite also owns KNTV(TV) San Jose, Calif., in the overlapping Monterey/Salinas market. While it could seek a waiver, Granite also could sell KNTV to help pay for KOFY-TV.

NEW YORK

CBS revenue revs up

CBS radio and TV stations chief Mel Karmazin says the network's owned TV stations will record a third-quarter revenue gain compared with the third quarter of 1996. That's according to investors who heard Karmazin's remarks at a Merrill Lynch media conference. It would be the group's first up quarter in almost two years. That's good news, although analysts point out that it's an easy comparison because of all the money NBC took out of the market last year with the Olympics. But the

momentum is carrying into the fourth quarter as well, where Karmazin says sales will be "close" to last year's figure and operating income will be up. The income gain is due in part to cost reductions, such as the switch to an all-commission compensation plan for TV station sales reps.

WASHINGTON

See rates jump

Expect cable rates to rise again, with the FCC receiving filings starting in November, says NCTA President Decker Anstrom. The increases should make things difficult for cable lobbyists, one source says. "The situation on the Hill is going to look a lot like it did before the 1992 act," when Congress reregulated cable rates, according to one Washington source. That source also calls next year on the Hill "the year of program access." Although consumer groups and cable competitors have been complaining to lawmakers about inequitable program access laws and cable rate increases, Anstrom does not agree that the environment is ripe for new legislation. "I fundamentally believe that this is a very different environment than in 1992. At that time we weren't reinvesting in customer service, technology or programming. But having said that, we have to convince people that if we are going to charge a higher price, we are going to deliver a higher value."

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Future FCC pressed on TV policy

TV content, competition top list of Senate concerns at confirmation hearings

By Chris McConnell

Television came under tougher scrutiny than the FCC nominees did last week during Senate hearings on four would-be commissioners.

While voicing virtually no worries about the abilities of FCC nominees William Kennard, Gloria Tristani, Michael Powell and Harold Furchtgott-Roth, senators continued to target TV during the two days of hearings.

Senate Commerce Committee Chairman John McCain (R-Ariz.) asked what the new commissioners might do about NBC's refusal to air the revised content ratings. And others on the committee asked what the newcomers think of alcohol advertising and of TV content in general.

"I sometimes cringe," Kennard, the nominee for FCC chairman, said in response to Senator Byron Dorgan's (D-N.D.) question about his opinion of TV programming.

While acknowledging the "great programming and services" provided by broadcasters, Kennard also cited widespread dissatisfaction with some programming and voiced hopes that the V-chip and TV ratings will answer viewer complaints.

The TV ratings issue ranked high on the agenda of McCain, who asked all four nominees whether the FCC should conduct a full review of license renewal applications from stations affiliated with a network not airing the revised ratings.

Kennard said the commission should examine the consequences of NBC's stance on the ratings as part of the commission's current review of whether the TV ratings are acceptable. Kennard added that the commission should look



Furchtgott-Roth, Powell and Tristani (above) faced the commission Tuesday, while Kennard fielded questions from McCain (left) and other senators Wednesday.

While McCain raised the subject of addressing the violence issue as a part of station license renewals, Senator Ernest Hollings (D-S.C.) voiced hopes the commission would hold up the license of any station airing hard-liquor advertising.

Senator Wendell Ford (D-Ky.) suggested that any FCC inquiry into the issue

to the 1996 Telecommunications Act in deciding how to deal with broadcasters' response to the ratings.

But other nominees said the FCC might address the issue when affiliates file for license renewal. Powell and Tristani said a station's refusal to go along with the industry's system might justify a review at license renewal time.

"That might be a circumstance that might raise a red flag," Furchtgott-Roth said.

Furchtgott-Roth, Powell and Tristani also voiced general concerns about TV content in response to Dorgan's question.

"The violence is what concerns me the most," Tristani said.

he broadened to include beer and wine as well as distilled spirits. At least two of the nominees appeared to agree with him.

"Alcohol is alcohol," Tristani said. Powell said he would require good reasons to differentiate between beer and wine and distilled spirits were the FCC to pursue the issue. Powell, however, also said the alcohol advertising issue raises First Amendment concerns.

The answers prompted few follow-up questions from senators, many of whom said they intended to sign off on the raft of nominees. "I think you all three will serve this nation with distinction," McCain said to Tristani, Powell

Continues on page 26

Dennis Brack / Black Star

Morris Semiatin

Survey Says: Nominee Written Responses to Senate Queries

Dennis Brack / Black Star



William Kennard

Free Political Airtime

Many have argued that "free time" may be a remedy for the unreasonable fund-raising burdens placed on candidates for public office. I believe that the FCC should provide a forum for discussion of these issues.

Media Consolidation

Relaxation has permitted broadcasters to achieve efficiencies through economies of scale which can lead to public benefits.... At the same time, too much consolidation raises competition and diversity concerns.... The commission needs to carefully address these concerns in its pending ownership proceedings.

Cable Rates

I believe that the FCC should be vigilant in monitoring changes in cable rates and should adjust its regulations as necessary to protect consumers.

TV Violence

The commission should...take seriously its statutory obligation to determine the acceptability of ratings developed by industry. If the V-chip is successful as a tool in providing parents more control over what their children watch on television, further regulation should not be necessary.

Hard-Liquor Advertising

I believe the FCC has jurisdiction to conduct an inquiry into this issue. I also think it would have the authority to take regulatory steps if it found that the broadcast of distilled liquor ads was contrary to the public interest.

High-Definition Programming

I would certainly review any arguments about a mandatory minimum HDTV requirement with an open mind. However...the FCC's primary responsibility must be to ensure that the American public receive the benefits of the additional 6 mhz of spectrum allocated to the broadcast industry as soon as possible.



Harold Furchtgott-Roth

Free Political Airtime

Before taking a position on this issue, I would like an opportunity to examine the record.

Media Consolidation

To the extent that the current pace of mergers continues unabated, I believe that there is reason to be concerned about concentration in various market segments of the telecommunications industry. I believe the FCC has ample authority to address these concerns.

Cable Rates

These rate increases are permitted under current cable rate regulation, and I understand the concern in Congress about whether current cable rate regulation is effective in protecting consumers. The best method to discipline prices in a market is more competition.

TV Violence

I, like many Americans, am concerned about my children being exposed to material that is violent or sexual in nature...I am aware that the programming industry and nationwide parents' groups have voluntarily crafted guidelines for television programming... I am curious about whether parents find these voluntary guidelines, in conjunction with the so-called V-chip, useful in protecting their children.

Hard-Liquor Advertising

I would prefer to have the opportunity to analyze this matter further before rendering an opinion.

High-Definition Programming

It seems that the industry is of one voice on this subject: there will be HDTV. If the broadcast industry, however, does not adopt, or is slow to adopt, HDTV, the commission may at some future date be called upon to examine this issue.



Michael Powell

Free Political Airtime

The incessant need to raise funds for television access may contribute to perceived or real abuses in campaign financing. I am uncertain, however, that such a problem is best addressed in isolation by unelected regulators, rather than by members of the legislature who will be most affected by free candidate time.

Media Consolidation

I am watching very carefully the increasing consolidation in the radio and TV industries.... Mergers can result in more efficient station operation...nonetheless, we must remain vigilant to ensure that efficient consolidation (with its procompetitive benefits) does not cross the line into monopoly or oligopoly.

Cable Rates

The increase in cable rates is certainly troubling. I see cable rate regulation as a temporary device for transitioning to competition.... The FCC should be vigilant, however, because absent robust competition, rate increases will turn into monopoly profits.

TV Violence

I share the concern that the glorification of violence on television may have an adverse impact on our children. I generally support measures designed to empower parents.

Hard-Liquor Advertising

Commercial speech does enjoy some measure of First Amendment protection, and I have yet to evaluate what evidence exists to support a substantial governmental interest.

High-Definition Programming

I would carefully consider a minimum HDTV requirement, but need to learn more about the history of HDTV development, and broadcasters' plans concerning its deployment, before reaching a decision.



Gloria Tristani

Free Political Airtime

I would like to review the [advisory] commission's recommendations as well as congressional intent, and any other pertinent information, before making any initial assessment.

Media Consolidation

I am very concerned about the increased concentration of stations and the decrease in diversity of ownership. I am very concerned about the impact of these mergers on locally owned radio stations—it is driving them out of the market.

Cable Rates

Given the continued increases in cable rates, I am interested in learning the limit of FCC's authority and what can be done to stop further rate increases.

TV Violence

I am very concerned about the level of violent content in television programming.... The V-chip requirements and the voluntary Industry TV ratings which are pending before the FCC may address these concerns.

Hard-Liquor Advertising

I am not sufficiently knowledgeable as to the FCC's and the FTC's statutory authority and rules to have an opinion whether the regulation of alcohol is within the FCC's jurisdiction.

High-Definition Programming

I understand that some broadcasters are contemplating engaging in multi-channel or engaging in a combination of HDTV programming and multi-channeling...I might support a minimum HDTV requirement if I found that to be needed for the public's benefit.



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FUTURE FCC

Continued from page 22

and Furchtgott-Roth.

McCain, whose committee plans to vote on the nominations Oct. 8, also opened the hearing on Kennard's nomination by referring to the FCC general counsel as "soon-to-be Chairman Kennard." Hollings, who this summer had posed the greatest potential barrier to Kennard's nomination, praised him as "more than qualified."

The full Senate likely will vote on the package later this month.

Kennard faced the toughest question of the two-day review when McCain asked him what he would have done differently had he been FCC chairman during the past four years.

Kennard said he might have differed in degree with some FCC decisions, but offered no specific example.

Unsatisfied with the answer, McCain told Kennard he should give the question more thought. "And I would expect an answer in writing," he added.

McCain also differed with Kennard's assessment of the FCC's implementation of the 1996 Telecommunications Act. Kennard said it is too early to assess the act's success or failure and added that the FCC has done an admirable job implementing its provisions.

Not so, McCain countered. "The results so far have not met the expecta-



Cruising toward confirmation are (front-back): a Capitol Hill economist, an antitrust regulator and a state regulator.

tions of the sponsors of this bill," said McCain, who also differed with Kennard's praise of the FCC's work.

McCain and others voiced their dissatisfaction with the law throughout the two hearings. Senator Olympia Snowe (R-Me.), for instance, asked nominees how long they thought it would take for competition to evolve and whether the act would prompt

more merger.

"That's something the commission ought to look at," Furchtgott-Roth said of the mergers. Other questions also focused on the lack of local telephone competition and the parade of mergers in the telecommunications industry.

"The fact is, there are mergers—not competition," said McCain.

Senator Kay Bailey Hutchison (R-Tex.), meanwhile, wanted to know how the new group will deal with petitions to preempt local zoning regulations. Commission officials during past weeks have preempted local restrictions on satellite dishes and are considering preempting local rules to speed the deployment of digital TV transmitters.

"I think we should not be going out and taking away local zoning rights," Hutchison said. She voiced dissatisfaction when Tristani did not articulate a position on the issue and during the second day of hearings said that—of Powell, Tristani and Furchtgott-Roth—only Powell had given her a straight answer.

Powell said the Telecommunications Act does provide for federal preemption of local rules but that the authority should be used only rarely. Similarly, Kennard told Hutchison the FCC should preempt local zoning rules only as a last resort. He also voiced hopes the commission will establish a broad policy on preemption to avoid reviewing local rules on a case-by-case basis. ■

Changes sought on bill to privatize satellite agencies

Witnesses told the House Commerce Committee last week that privatization of international satellite treaty organizations Intelsat and Inmarsat is necessary, but most pushed for changes to a bill introduced by House Commerce Committee Chairman Tom Bliley (R-Va.).

The bill would require the organizations to privatize within five years and would allow the U.S. to intervene if that goal were not reached.

PanAmSat, which competes with Intelsat and Comsat to provide international satellite services, supports the bill but would prefer to see Intelsat split into separate entities and be privatized in less than five years.

Comsat, which is a government-mandated, publicly held company, advocates privatization of both Intelsat

and Inmarsat but does not support Bliley's bill. The bill "would undermine the progress already made toward the pro-competitive privatization of the international satellite organizations," according to Comsat.

Regina Keeney, chief of the FCC's International Bureau, told the committee that it needs to "ensure that the regulatory regimes of the world, including our own, permit commercial operators to launch, operate, and offer service in a way that takes full advantage of opportunities to serve customers in a free and open market."

Space on Intelsat's and Inmarsat's satellites is allocated to satellite companies that transmit public-switched telephony and broadcast video internationally. —PA

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Gore enrolls in cable education push

By Paige Albiniak

Vice President Gore joined the cable industry last week to kick off the second phase of an initiative to link schools to the Internet via cable modems and train teachers how to use the global computer network.

Gore heralded the cable modem, which allows children to access the Internet "50 times faster than a normal telephone connection." NCTA President Decker Anstrom chimed in later that faster is better as far as kids are concerned because of their typically short attention span.

"Cable's High Speed Education Connection," which the NCTA's board voted into existence last July, started with 65 communities and will add 60 more during the next year, bringing to more than 1,000 the number of schools hooked up to the Internet through cable.

Local cable companies will provide the service and at least one cable modem to participating schools free of charge as they roll out high-speed data services.

The cable industry, through NCTA, also is offering teachers a self-guided training program, "webTeacher," and is partnering with the nonprofit TechCorps to train teachers and distribute the program. Teachers can access the program at <http://www.webteacher.org>.

"It's part of our responsibility as television companies," Anstrom says. "Education is an area where we have a unique opportunity to make a difference."

Vice President Gore (r) talks with CNN anchor Bernard Shaw before taping a promotional video for "Cable's High Speed Education Connection."

(Below, l-r) NCTA President Decker Anstrom, CNN anchor Bernard Shaw and TechCorps Executive Director Karen Smith discuss cable's ongoing initiative to provide schools with high-speed connections to the Internet.



NCTA is not new to education. Its Cable in the Classroom program has connected more than 75% of the nation's schools to cable television. Some cable networks also produce

programming exclusively for schools. CNN broadcasts a 15-minute segment of news for schools every day at 3 a.m. for teachers to tape and show to their students.

Bloomberg rains on cable parade



Michael Bloomberg

Just a few minutes before and a few miles away from cable's celebration of its education initiative, information services entrepreneur Michael Bloomberg advised getting TVs and computers out of the classroom.

Addressing the Atlantic Cable Show in Baltimore last Tuesday, Bloomberg spoke to a crowd of several hundred who, in taking their seats, found flyers touting Cable's High Speed Education Connection event scheduled for a half hour after Bloomberg's speech.

That event was described in the flyer as "an industrywide commitment to provide

schools with advanced technology to enhance the way teachers teach and students learn." Bloomberg suggested it does neither. He said that putting TVs and computers in elementary and high schools encourages teachers not to teach and takes money away from salaries, school lunches and the basic curriculum.

Bloomberg said he has nothing against computers and TV sets—not surprising, since his business was built on computer and, more recently, television—but that education has a finite budget and, in that either/or situation, the money should go to teaching, not technology.

—JSE

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Moving up the dial

FCC approves permits for two expanded-band AM stations

By Chris McConnell

After six years of trying to open new radio channels to AM broadcasters, the FCC is giving two stations a green light to put up expanded AM band transmitters.

Commission officials last week gave construction permits for the new radio frequencies to KQXI Arvada, Colo., and KKSL Lake Oswego, Ore. KQXI won a permit to build a station to operate at 1690 khz, while KKSL received an assignment at 1640 khz.

"We're going to give it a whirl," says Burt Kaufman, managing partner of KQXI licenseholder Radio Property Ventures. "Our plant is pretty well ready for it."

"We need the signal boost," adds Dave Harper, operations manager of KKSL. "It will allow us more programming options." Harper cites the possibility of programming music on the expanded band channel, which FCC

officials have said will provide for clearer transmissions to radio listeners.

Improving AM signals was what the FCC had in mind when it launched the expanded AM band proceeding in 1991. Seeking to cut down on interference in the existing AM band, the commission gave the AM service a spectrum reserve extending from 1605 khz to 1705 khz.

More than 700 stations requested a channel in the expanded AM territory. Officials have tried to pick stations they think will improve the existing band the most by moving to the new frequencies.

Two attempts at composing an expanded band assignment plan were thrown out after petitioners uncovered flaws in the FCC's database and in the interference standards officials used in making calculations. A third attempt at an allotment plan—assigning expanded band channels to 88 stations—was issued in March.

Those stations had until mid-June to

apply for construction permits, and 67 of them submitted applications. Peter Doyle of the FCC's audio services division says the commission plans to act on more of the construction permit applications during the next few weeks.

But officials will need time to figure out what to do with the 21 AM channels for which construction permit applications were not received.

The FCC's plan calls for revisiting the expanded AM allotment list one year after it becomes final. And that list will not be final until remaining challenges to the current list run their course at the FCC and in the courts.

Stations that receive channels in the expanded band, meanwhile, will be allowed to broadcast on both the new and the old channels for five years. At the end of that period the stations will be required to return one of their channels.

The two stations awarded permits last week will not be the first to air a signal in the expanded band. WJDM (AM) Elizabeth, N.J., and KXBT (AM) Vallejo, Calif., have been operating in the expanded band with permits granted with a special congressional provision ■

Small cable systems get a reprieve

FCC allows more time for emergency alert compliance

By Chris McConnell

Cable lobbyists last week cheered an FCC decision easing the requirements for small cable systems to comply with new emergency alert system (EAS) rules.

The FCC said that systems serving fewer than 10,000 subscribers have nearly four extra years to install equipment for transmitting the new emergency information.

While systems serving 10,000 or more subscribers must provide EAS audio and video messages on all channels by Dec. 31, 1998, those serving fewer than 10,000 subscribers have until Oct. 1, 2002, to install EAS gear.

"We thank the commission...for the balanced approach adopted in these revised rules, which take into account the impact of EAS requirements on small cable systems," said Decker Anstrom, president of the National Cable Television Association (NCTA).

"We're very pleased," added Steve Effros, president of the Cable Telecommunications Association (CATA).

The new rules provide even more leeway to systems serving fewer than 5,000 subscribers. Those systems have the option of providing national EAS messages on all programmed channels, or providing video and audio interrupts on all channels and emergency messages on one channel.

The rules define systems with fewer than 10,000 and 5,000 subscribers as small regardless of their ownership. In a separate statement, FCC Chairman Reed Hundt objected to that decision.

"I am not convinced that the case has been made that across-the-board relief, to all small systems, is necessary," Hundt said. "At least in some circumstances, benefits of scale enjoyed by large systems also flow to these systems' affiliated small systems.

Effros disagreed, maintaining that

the operators distribute costs on a system-by-system basis.

The FCC said estimates of the EAS equipment costs for cable systems generally range from \$15,000 to \$20,000 per cable headend (although NCTA submitted estimates of \$40,000-\$50,000 per headend). Officials estimated that providing audio and video alerts on all channels with emergency messages on one channel would cost \$6,000-\$10,000.

"We believe this action satisfies congressional intent to provide wider dissemination of emergency information and provide financial relief to small cable systems," the FCC said.

Others in the cable industry added that the rules reflected efforts between the cable industry and the National Association of the Deaf to craft a plan for small cable systems. "Both sides came out with what they wanted," said Washington cable lawyer Wesley Heppler. ■

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Univision vs

Network battle still dominated by

By David Tobenkin,
special correspondent

Spanish-language television continues to be a tale of two broadcast networks.

It has been the best of times for Univision, which has enjoyed rapidly expanding ad dollars, its first successful upfront ad market, greater audience share and rave reviews from Wall Street.

If the present is not the worst of times for distant-second Telemundo—on sounder financial footing since a 1994 bankruptcy reorganization—the network continues to appear helpless

before the Univision programming onslaught.

Despite a prime time schedule revamp, Telemundo's share of the weekday Spanish-language television audience has steadily declined, from 26% in the fourth quarter of 1995 to 18% in the second quarter of 1997, which ended June 30. That precipitous slide led the company in July to announce it is seeking an outside strategic partner. Stock analysts say such a partnership or an outright purchase of the network may be the only course to ensure the network's long-term viability.

"Given the continued disappointing performance of Telemundo's prime

time program offerings, we believe the likelihood of taking on a partner is increasing," says Paul Sweeney, an analyst at Salomon Bros.

In contrast, stock analysts are rapidly exhausting superlatives to describe the performance of Univision.

"We anticipate that this will be one of the best-performing stocks in the broadcast industry," says Merrill Lynch Global Securities stock analyst Jessica Reif in a report to shareholders about Univision. "I think they are tapping into the fastest-growing segment of the population that is incredibly attractive to advertisers and who are becoming bigger and better consumers. They have hired very

CABLE

The cable industry has not yet reached a large portion of the Hispanic market, with 4.4 million households, or 56.6%, wired for service, compared to 66.7% of the general market. For more on Hispanic cable, [see page 44](#).

RADIO

Hispanic radio attracts 33% of revenue spent on Hispanic radio and TV, compared to the general market, where radio garners less than 10% of broadcast ad dollars. For more on Hispanic radio, [see page 46](#).



Telemundo

Univision; Telemundo seeks partner

Univision's daytime talk show, 'Cristina Show' (above, left), hosted by Cristina Saralegui, is among the highest-rated programs on the network. Telemundo's Pedro Sevcec (above, right) hosts a Spanish-language talk show that aims for a straightforward style.

U.S. HISPANIC FACTS

Population: 27 million, or one in nine Americans
TV HHs: 7.7 million, by 1998
Radio stations (broadcasting in Spanish): 476
Income: 20% of Hispanics earn \$50,000 or more
Purchasing power: \$223.4 billion, in 1996
Advertising (targeting Hispanics): \$1.2 billion in 1996

Source: Nielsen, M St. Radio Directory, Hispanic Business

good people from the Anglo marketplace to help run the company."

To explore its strategic options, Telemundo has retained New York investment bank Lazard Freres & Co. Investment sources have named at least a half-dozen major industry players—including the Big Four broadcast networks, Sony, MCA owner Seagram Co. and former New World Communications Group owner Ron Perelman—as being interested in a partnership or ownership of Telemundo.

But Telemundo CEO Roland A. Hernandez says what is sought through such an arrangement is less financial support than programming clout, giving the network access to the entertainment formats of hit English-language shows. Telemundo would then create Spanish-language versions of the shows.

"Our next major move is on the programming and revenue side, and the way to do that best and most quickly is to

strike a strategic programming alliance with a major entertainment or programming company," Hernandez says.

"We want to break the historic programming models that have been used in the U.S. [Spanish-language market] and take a new direction that addresses the lifestyles of the U.S. audience. There is a huge opportunity here because the U.S. Hispanic audience, particularly in prime time, hasn't had the benefit of large quantities of non-telenovela product."

Hernandez says that the company will seek to produce more sitcoms, dramatic series and reality programs and that its strategy may be implemented soon after an arrangement is reached with a partner, which "could come by the end of this year or the beginning of next year."

He notes that Telemundo already has significant programming experience, with stripped talk shows *El y Ella* and *Sevcec* (the latter featuring one of Latin

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America's premier journalists), news magazine show *Ocurrio Asi* and entertainment news show *Edicion Especial*.

Weekly shows include entertainment magazine program *Hollywood D.F.*, sports show *Tiempo Xtra*, comedy *La Cosa en Familia*, police reality show *Placas* and the network's own version of *Saturday Night Live*, *Salvese Quien Pueda*.

Producing high-quality shows using proven American formats could also provide the network with a source of revenue from foreign licensing, Hernandez notes. This is one clear advantage Telemundo has over its larger rival.

Under Univision's agreement with its foreign programming partners Venevision of Venezuela and Grupo Televisa of Mexico, Venevision and Grupo Televisa retain the exclusive distribution rights to new Univision-produced programs sold in their home territories—the two largest Spanish-language foreign markets. This greatly reduces Univision's ability to amortize its costs through international licensing.

Already, Telemundo licenses *Ocurrio Asi* to 12 foreign markets, although Hernandez concedes that to date, such licensing has not significantly contributed to the company's revenue.

Sources confirm that at least for the moment, Telemundo, in its talks with potential investors, has sought a partnership rather than an outright acquirer of Telemundo. An outright sale of the company would rule out an English-language network buy unless the rules against TV duopoly changed or permanent waivers were issued by the FCC.

This year's congressional budget bill did raise the possibility of changing the duopoly rule. Language in the conference report to the bill stated the conference committee's expectation that the FCC would examine allowing VHF/UHF same-market ownership combinations in cases where such combinations would be in the public interest.

A network executive confirms that his network took a serious look at an acquisition or partnership with Telemundo.



High-rated 'Sabado Gigante' (above), which airs on Univision on Saturday nights, is a four-hour audience participation variety show. Ray Rodriguez (l) is president of the Univision TV network. 'Fuera de Serie' (below) is a weekly show during which hosts Fernando Fiore and Sofia Vergara take viewers all over the world.



ming, given the desire of studios like MCA and Sony to reach English-language viewers with their predominantly English-language programming.

The search for a new programming agenda comes after two disappointing prime time format changes. A plan begun last year to counterprogram Univision's powerhouse telenovela prime time series with Telemundo's own telenovelas proved unsuccessful.

Although Telemundo created programming alliances with successful Mexican telenovela producer Grupo Azteca, those telenovelas failed to duplicate the success they had in Mexico.

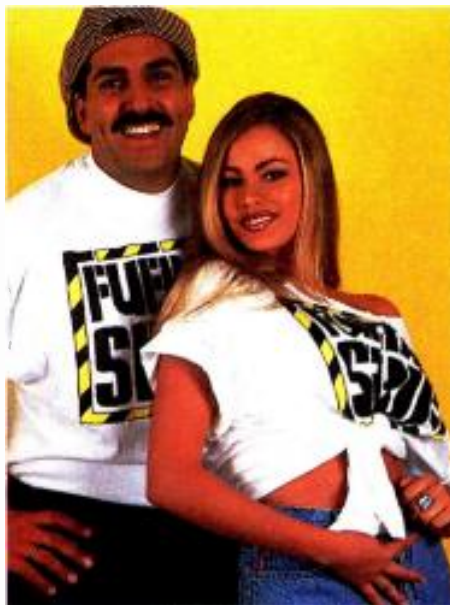
"The telenovelas of Grupo Azteca that did well in Mexico because they were so culturally specific to the audience didn't have the same level of following or passion with the U.S. audience," Hernandez says.

On Aug. 11, Telemundo revamped its evening lineup. Gone are telenovelas, replaced by films on weeknights, 8-10 p.m. The network also has moved local and national news an hour earlier to 10 and 10:30 p.m., avoiding head-to-head competition with Univision stations' news, whose ratings in some markets rival those of the leading English-language affiliates and network newscasts.

So far, the format, which arrested Telemundo's ratings decline when it was temporarily implemented in the past, appears not to have substantially improved the network's national Nielsen ratings.

In fact, in early September, Telemundo's Spanish-language television share based on Nielsen national audience numbers dipped to 17%.

Hernandez contends, however, that

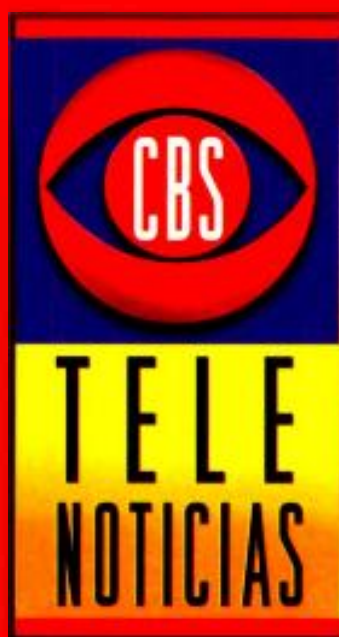


Westinghouse Electric Corp. already has a relationship with Telemundo through Telemundo's 1996 sale of the Spanish-language news service TeleNoticias to Westinghouse subsidiary CBS.

The terms of the agreement created an alliance under which CBS agreed to program Telemundo's nightly national newscasts for five years. However, one source says CBS had no interest in acquiring the network.

A sale to a studio lacking a station group would involve fewer regulatory hurdles. It would also likely increase the chance that the stations would be switched to English-language program-

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THE LATINO PRIME TIME PRESENCE

While the rate of Latino employment in the TV and film industry remains well below the proportion of the population, the schedules of the six English-language networks this fall reflect a definite increase in Hispanic on-air talent over several years ago.

overnight numbers in large markets have shown significant growth since the line-up shift and that Nielsen Media Research is mismeasuring actual viewership.

"We are currently in strong discussions with Nielsen to discuss why the network numbers have not moved up since the change, while the seven [owned and operated] stations have shown increases of up to 50 percent," Hernandez says. "I would suggest that Nielsen is doing a poor job in measuring national viewing patterns [given the] enormous discrepancy in the Nielsen meters versus the network numbers."

A Nielsen spokesman says the agency is still investigating Hernandez's complaints but adds that viewing in the metered markets for the network has always exceeded the national numbers.

"Traditionally, Telemundo's numbers have been higher in the metered markets than in the national sample," says Nielsen spokesman Jack Loftus. "That is because their own stations are in the metered markets, while outside those stations the [affiliates] aren't as strong and they don't have the same advantage of marketing clout of the metered markets."

Still, Loftus says Nielsen is investigating whether Telemundo's ratings outside the metered markets are lower than usual because of viewing or reporting anomalies, although he says that past sampling for the network found the non-metered market reporting in line with that of the metered markets.

Hernandez says another problem is that most of the movies in the lineup have not been A-quality titles. Even if his planned programming revamp using Spanish versions of English shows succeeds, movies will continue to have a significant role at the network, he says.

Some observers say that—aside from Univision's stranglehold on top telenovelas—Telemundo's basic problem is one of investment, and claim that the investment bankers who control the company are interested in maximizing short-term stock value rather than investing in the company's long-term growth.

"Their main concern has been how to take a company that was already bankrupt and milk more money out of it," charged one Spanish-language broadcasting veteran. "They need to do what

1997-98 Prime Time Television Season

Night	Show	Actor	Network
Mon	Suddenly Susan	Nestor Carbonell	NBC
Mon	In the House	Alfonso Ribiero	UPN
Mon	Sparks	Miguel A. Nunez Jr.	UPN
Mon	Brooklyn South	Adam Rodriguez	CBS
Tues	Home Improvement	Kaylan Romero	ABC
Tues	Michael Hayes	Ruben Santiago-Hudson	CBS
Tues	Hitz	Rick Gomez	UPN
Tues	Head Over Heels	Eva LaRue	UPN
Tues	NYPD Blue	Jimmy Smits, Lourdes Benedicto, Nicholas Turturro	ABC
Wed	The Tony Danza Show	Maria Canals	NBC
Wed	Built to Last	Jeremy Suarez	NBC
Wed	Star Trek: Voyager	Robert Beltran, Roxanne Biggs-Dawson	UPN
Wed	The Steve Harvey Show	Merlin Santana, Tracy Vilar	WB
Wed	Chicago Hope	Hector Elizondo	CBS
Wed	Law & Order	Benjamin Bratt	NBC
Thur	Union Square	Constance Marie	NBC
Thur	413 Hope St.	Vincent Laresca	FOX
Fri	Homicide	Jon Seda	NBC
Fri	Nash Bridges	Cheech Marin, Jaime Gomez	CBS
Sat	Total Security	Tony Plana	ABC
Sat	Dr. Quinn	Alex Meneses	CBS
Sat	Profiler	A Martinez	NBC
Sun	Touched by an Angel	Alexis Cruz	CBS
Sun	Nick Freno	Jonathan Hernandez	WB
Sun	Parent 'Hood	Reagan Gomez-Preston	WB



Source: National Council of La Raza; BROADCASTING & CABLE research

Westinghouse did after they bought CBS: put more money in."

Hernandez denies that assertion and says the investment issue is irrelevant compared to Univision's exclusive deals with Venevision and Televisa for telenovelas.

Despite all the challenges that face Telemundo, some analysts remain bullish on its stock. A network of stations in six of the top 15 broadcasting markets and a concentration in perhaps the most rapidly growing segment of the market—Spanish-language broadcasting—have buoyed the company's fortunes on Wall Street. Such optimism has helped to plump the company's stock back up to \$35 per share on the Nasdaq Stock Exchange in recent trading, near a 52-week high, after falling to \$20 in April after word of disappointing first-quarter results.

"We upgraded the stock based on the fact that we think they [Telemundo] will

take on a partner and possibly sell the company," says Solomon Bros.' Sweeney. "We think that any change will be positive."

Driving such optimism is the growth of the Hispanic market overall and Univision in particular.

In May, the network achieved a major milestone for Spanish-language broadcasting through its successful upfront programming presentation to advertisers, which netted it advertiser commitments for more than \$175 million.

The upfront market is important, since it allows Univision to target advertiser dollars before they are committed to other media. It also provides a platform for the network to tout its top talent.

An improved advertising revenue share helped the network's second-quarter profit soar 77% and revenue rise 25% from those periods a year earlier, to \$28 million and \$122 million, respectively.

The revenue increase partly reflected

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the acquisition of the Galavision cable network in July 1996 and KCSO(TV) Sacramento, Calif., in March.

However, the rise in profit is particularly remarkable in light of a nearly one-third increase in programming costs for its Televisa and Venevision programming from a year earlier. That performance has helped Univision's stock grow from \$32 per share in the company's 1996 initial public offering to nearly \$59 in recent New York Stock Exchange trading.

With the network's new prominence has come the need for a higher profile. The company, which has long been tight-lipped under media mogul and Univision Chairman A. Jerrold Perenchio and network President Ray Rodriguez, responded in January by hiring a new corporate president of national prominence: former secretary of Housing and Urban Development Henry Cisneros.

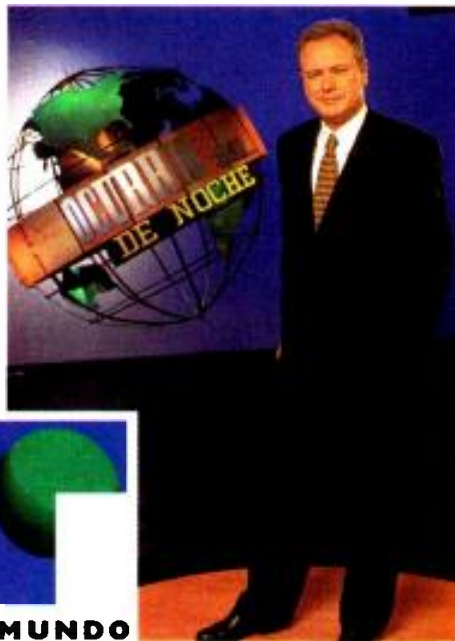
"Ratings are strong, sales of advertising are up and investor confidence and the stock market reflect it. The underlying dynamic is the strength of the Latino market, its population, its buying force and the recognition by the marketplace of these realities. We're seeing this population, referred to as a sleeping giant for decades, standing up and being recognized," Cisneros says.

Univision reaches 93% of U.S. Hispanic households via 12 full-power stations covering nine of the 10 top Hispanic viewer-designated market areas, as well as an additional seven low-power stations, 29 affiliated television stations and 826 cable systems.

That compares with Telemundo's reach of 85% of U.S. Hispanic households via its seven full-power O&Os in the top seven markets, 43 affiliated broadcast sta-

tions, 91 satellite-direct cable systems and more than 513 cable systems.

Perhaps the most dramatic development on Univision's programming front has been the addition last April of *Despierta America*, which has significantly raised the network's early morning ratings for adult women 18-49, doubling the network's ratings in Miami and tripling them in New York—a market in which Univision's performance had lagged.



TELEMUNDO



Telemundo says that 'Ocurrio Asi' (above), hosted by Enrique Gratas, is the first daily investigative news magazine produced for the U.S. Hispanic market. Telemundo CEO Roland Hernandez (l) says that when the company finds a partner, it will try to produce more sitcoms, dramatic series and reality programs. 'El Y Ella' (below) is a talk show hosted by Sofia Webber and Antonio Farre.



On the news front, the network's national newscast, *Univision News*, and that of its KMEX-TV Los Angeles flagship station, recently received Edward R. Murrow Awards from the Radio-Television News Directors Association for overall excellence in television and the "America's Best Newscast" award to KMEX-TV was the first ever given to a Spanish-language news broadcast.

If there is a cloud somewhere in the panorama of good news for Univision, it may come in the relations with its primary production partners and minority investors, Televisa and Venevision.

Under a deal that locks in Univision's right to Televisa and Venevision's telenovela output through 2017, the foreign producers will retain rights to a percentage of Univision sales that will remain flat and relatively low after 1998.

That represents a huge buttress of programming strength for Univision, but it also means that the foreign producers have a clear incentive to argue that new production does not fall under the agreement.

Thus, Univision claimed in year-end documents filed with the Securities and Exchange Commission that it believes that Venevision had not made available to Univision the nine hours per day of programming required under the agreement and said it was considering remedial action against the programmer.

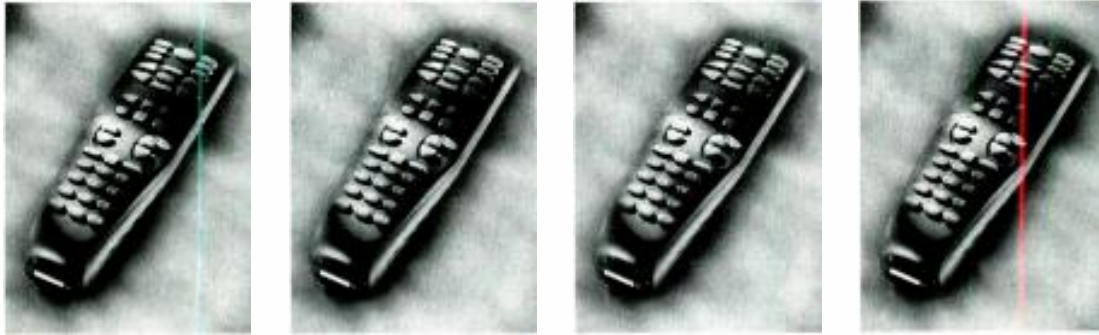
In addition, Televisa appears to be emerging as a potential competitor to, as well as a supplier and investor in, Univision.

Televisa has agreed with several partners to develop and operate a direct broadcast satellite (DBS) venture that will use Televisa programming, according to SEC documents. Although Univision has an option to acquire a 50% economic interest in the joint venture if it includes U.S. Spanish-language broadcasting, Univision said the deal terms are uncertain.

Also, Univision contends that the DBS venture could use Televisa programming to which Univision believes it has exclusive rights, thus jeopardizing the network's lock on U.S. Spanish-language viewers. The network has threatened legal action if Televisa embarks on that course.

Televisa has also said it intends to broadcast English-language versions of its Spanish-language telenovelas in the U.S., representing a possible drain on bilingual Spanish viewers of Univision programming.

Cisneros downplays such disagree-



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ments and notes that none have ripened into lawsuits: "In any partnership, the partners have responsibilities, and sometimes those require continuing dialogue between the partners. Univision believes it has strong contractual provisions that will safeguard the sources and quality of its programming."

Univision also has far more to offer than its telenovelas. In addition to the new *Despierta America*, there is the successful talk show *Cristina*; a new morning talk show, *Maite*; the popular magazine show *Primer Impacto*, and, dominating Saturday nights for four hours of prime time, the highly rated variety show *Sabado Gigante*.

The network also is adding late-night variety show *Al Ritmo de la Noche*. Those shows complement a sports, news and kids lineup as extensive as those of the English-language networks.

Univision's dominance in programming delivery also extends to cable following its July 1996 acquisition of Galavision, which serves 2.4 million Hispanic subscribers (see page 43).

Top 20 Hispanic Programs

Prime Time, Sept. 1-7, 1997

Rank	Program Name	Network	Rating
1	Tu Y Yo	Uni	13.8
2	Christina Edicion Especial	Uni	11.5
3	Bienvenido-Thu	Uni	11.2
4	Fuera De Serie	Uni	10.7
4	Primer Impacto E. Nocturna	Uni	10.2
6	Alma No Tiene Color	Uni	9.9
6	Dos Mujeres Para-Histor(s)	Uni	9.9
8	Lente Loco-Wed	Uni	9.2
9	Operacion Ja Ja-Thu	Uni	8.1
10	Mi Querida Isable	Uni	7.7
11	Sabado Gigante	Uni	6.9
12	Super Pelicula-Sun	Uni	5.9
13	Super Pelicula (1) 9/7/(S)	Uni	5.3
14	Tutti Frutti Gigante	Uni	4.4
15	Festival De Cine V 9/1 (s)	Tel	3.0
16	Boxeo Telemundo	Tel	2.1
17	Sevcec De Noche	Tel	2.0
18	Hollywood D.F.	Tel	1.8
19	Cine Del Domingo	Tel	1.6
20	Placas	Tel	1.5

Source: Nielsen Hispanic Television Index

The newly acquired cable network offers additional crosspromotional and complementary programming opportunities; the network can target men with sports on one network and air a female-focused show on the other.

The cable network also may be used to test bilingual programming while

retaining the core Univision brand for Spanish-only broadcasting.

From a onetime aspiring network, Univision's success has taken it to a place where it can deal with advertisers from a position of strength. And make no mistake, it demands respect.

"By the year 2040, fully one-quarter of the population of the United States will be of Hispanic heritage, and a large percentage of them will continue to be immigrants," Cisneros says. "At the places where they are most comfortable, Spanish will continue to be spoken, even as we continue to move into the mainstream. You will see

the main Univision channel defend Spanish by preventing the use of slang or themes that demean Spanish and by rules that decline to take English advertising that has been dubbed. We want to maintain our high quality, and we will defend the Spanish language like Tiffany protects its jewels."

Blaya turns his attention to radio

His Radio Unica Network is set for a Dec. 1 launch

By David Tobenkin

Joaquin Blaya, who helped build the two largest Spanish-language television networks, is counting the days until his own media creation signs on.

The Radio Unica Network—a national Spanish-language news, sports and talk network headed by Blaya, a former top executive with Univision and Telemundo—is scheduled to launch Dec. 1 with a full 24 hours a day of programming delivered by satellite.

Blaya's network will be supported through a combination of owned stations, leased management agreements and affiliates, he says.

He declined to estimate the number of stations on which the radio network will launch but says he expects to have 70 affiliates by the 1998 World Cup soccer tournament, which starts in June. Radio Unica has exclusive U.S. Spanish-language radio rights to the matches.

"Having helped to establish three networks in the U.S. [he left Telemundo in 1995], I'd done it in television. As I looked to radio and at the changes in the industry, it occurred to me that there was nothing serving the needs of advertisers or the markets with intelligent radio," Blaya says.



Blaya may have placed his network on the map by landing the Spanish-language rights to the 1998 World Cup.

The Radio Unica venture is backed by investment bank E.M. Warburg Pincus Ventures LP and Cadena Radio Centro of Mexico.

Still, with consolidation in the radio industry giving giant groups Hefel and the Spanish Broadcasting System locks on many Spanish-language stations in the critical Los Angeles, New York and Miami markets, one industry executive says that the relative success of the Radio Unica venture will depend on the terms negotiated with those networks.

"It will depend on whether he has a lot of stuff that [Hefel or SBS] want or if they buy into the network. Otherwise they aren't going to want a network, since it competes with them for national advertising time."

However, Blaya intends to own stations in many of the larger markets and says he is negotiating to buy several stations.

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Soccer expert Jorge Ramos and his broadcast team will provide play-by-play coverage of the games to more than 50 U.S.

markets, plus daily World Cup features and reports starting December 1st and continuing through the championship final on July 12th. Among the features will be 1-1/2 hour pre-game specials hosted by one of the biggest names in Spanish-language broadcasting, Pedro Sevcec.

Radio Unica kicks off Dec. 1, 1997.

For full details, contact us at any of the addresses below.

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Miami: 2 Alhambra Plaza, Suite 508, Coral Gables, FL 33134 Tel: (305) 442-6793 Fax: (305) 442-4077
Dallas: 124 Devonshire Dr., De Soto, TX 75115 Tel: (972) 230-4475 Fax: (972) 230-4508
e-mail: Agrillet@radiounica.com

Cable Channels

seek promise of Hispanic market

Homes passed by cable is low, but potential is great as population booms

By Kathy Haley,
special correspondent

Spanish-language cable networks continue to struggle to expand their circulation in the U.S., largely because channel space remains scarce.

Even so, new networks are springing up, and more are waiting in the wings, hoping to capitalize on a pair of trends that could turn programmers' fortunes around: operators' need to quickly develop new revenue streams to finance new technologies, and the much-anticipated rollout of digital tiers of special-interest services.

"Everyone's racing to the table hoping somebody's going to serve a feast," says Steve Soule, senior vice president of affiliate relations for CBS Cable, which delivers CBS TeleNoticias, a 24-hour-a-day news channel, to more than 10 million households in Latin America, 2 million in Canada and fewer than 1 million in the U.S.

The feast to which Soule and many other programmers are hurrying is obvious. The Hispanic population, estimated at 27 million, or one in every nine Americans, is expected to balloon to 50 million, or one in every four Americans, by 2010.

The Hispanic middle class also is



Galavision, which airs novela 'Maria Mercedes' (above), reaches about half of U.S. Hispanic cable subscribers. Fox Sports Americas, formerly Prime Deportiva, features soccer from Mexico, Spain (pictured at left is the Spanish Premier League's Gica Popescu) and Argentina.

expected to continue its steady expansion. According to *Hispanic Business* magazine, about 20% of Hispanics

earn \$50,000 or more annually. Despite those tantalizing figures, the Spanish-language cable market, at present, is anything but an easy mark for programmers. Nielsen Media Research

estimates that, as of next January, the number of U.S. Hispanic TV households will total 7.7 million, clearly a niche market. Complicating matters is the fact that few cable operators, even in the top 10 Hispanic markets, have aggressively targeted Hispanic viewers.

Nonetheless, there is considerable potential upside for programmers considering this market.

First, the cable industry has not yet reached a large portion of the Hispanic market, with 4.4 million households, or 56.6%, wired for service, compared with 66.7% of the general market, according to Nielsen.

Second, large operators serving the top Hispanic markets are beginning to plan digital tiers of services targeting Hispanics.

Liberty Media, the programming arm of TCI, is considering a package of as many as two dozen Spanish-language channels, according to vice president David Jensen. He would not discuss Liberty's timetable for assembling the package, but indicated it would involve creating or co-creating new channels.

Time Warner Cable also is considering digital tiers of Spanish-language programming for its systems in key markets.

Cable networks poised to gain from this new interest in marketing to Hispanics range from Galavision, which reaches about half of U.S. Hispanic cable subs, to a host of Latin American channels that are eyeing the U.S. market, waiting for the right time to begin beaming their signals northward.

Not all Hispanic cable networks seek berths on digital tiers, however. Both Galavision and GEMS, which target female viewers and reach 4.6 million subscribers, are betting they can continue expanding their reach via analog cable, and have boosted marketing

efforts in the past two years.

Galavision's sister network, Univision, which reaches more than 90% of Hispanic TV households over the air, devotes about \$5 million in airtime annually, or five spots a day, to promote its cable-only counterpart, according to Galavision Vice President of Marketing and Communications Michelle Bella.

Galavision also has beefed up its program schedule over the past two years, adding exclusive sports events such as the Caribbean World Series and Mexican League Soccer Championships, plus classic movies and original series.

GEMS is working with cable operators to blanket underserved portions of Miami with a direct-mail campaign and, by the end of the year, hopes to launch similar campaigns for 15 more systems in the U.S. GEMS President Gary McBride hopes the effort will boost the network's subscription level to 5.3 million by the end of the year.

Fox Sports Americas, which reaches 7.2 million subscribers, including more than 1 million in the U.S., has completely overhauled its programming since the days, prior to last November, when it was known as Prime Deportiva. New fare includes soccer from Mexico, Spain and Argentina and *Fox Sports Noticias*, a daily hour of sports news. "We have tried to put the Fox stamp on these shows," explains Vice President/General Manager Andy Thau.

CNN Espanol, launched last March to 4 million Latin American subscribers, has been available to U.S. cable operators since April. It is produced, written and presented by Latin Americans and alternates a half hour of hard-news reporting with half-hour information programs on health, sports, fashion, entertainment and the environment.

MTV Latin America (formerly MTV Latino) reaches 8 million homes in Latin America and the U.S., although its reach in the U.S. is far smaller than to the south. The channel features Spanish-language and international music videos, local and regional productions, music and entertainment news, artist interviews and concert coverage.

Other channels lining up for cable slots, whether analog or digital, include CBS TeleNoticias and HTV, a music video channel with 3.7 million subs, including about 500,000 in the U.S.

There also are a handful of U.S. networks that offer Spanish-language feeds via secondary audio program (SAP). HBO en Espanol is available through more than 400 cable systems, whose



CBS TeleNoticias is a 24-hour news channel seen in Latin America, the U.S. and Canada. Running the operation from Miami are Francisco De La Torre, president; Ricardo Brown, director of news, and Marcos Wilson, managing editor.

video channel, and Ritmo Son, a music-video channel for younger viewers.

subscribers can access the Spanish-language feed by pushing the SAP or Multiple TV Sound button on their sets.

Turner Broadcasting distributes a Spanish-language feed for The Cartoon Network. Showtime also offers an SAP feed.

In Latin America, dozens of channels are watching U.S. cable operators plan digital rollouts hoping to offer their services to Hispanics here. Among those keeping vigil are Televisa, which offers networks in Latin America including ECO, a news channel; Telenovelas, all soaps all the time; TeleHit, a music

Spanish-language cable channels are betting cable operators soon will discover the potential in tapping the underserved Hispanic TV market.

"Between 1993 and 1997, growth in cable's general market averaged 1.2%, while in the Hispanic market, cable growth was 12.7%," says Galavision's Bella. "Hispanic cable is growing nine times faster than the general market, yet it's still underpenetrated. If you figure that cable operators in general are trying to grow their businesses by about 3 percent a year, you can see that they can hardly ignore the Hispanic market." ■

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Radio Rides

Hispanic population boom

Stations moving into listener mainstream as ratings grow

By Kathy Haley,
special correspondent

The wave of ownership consolidation that is transforming the U.S. radio industry has done little to slow growth in the number and influence of stations programming to Hispanics.

As of August, 476 commercial outlets were broadcasting in Spanish, up from 420 in 1994 and 360 in 1989, according to the M Street Radio Directory. Since 1992, the most listened-to station in Los Angeles has been a Hispanic station, with the honors going currently to Heftel Broadcasting's KLVE(FM). In New York, after Howard Stern signs off each day, the highest-rated morning show is Spanish Broadcasting System's WSKQ-FM.

The three largest Hispanic station group owners—Heftel, SBS and EXCL Communications—plan to expand further. "We see a great opportunity. The demographics are obviously there," says Chris Marks, chairman of San Jose, Calif.-based EXCL, which owns 18 radio outlets and three Univision TV affiliates. Heftel, which merged this year with Tichenor Media Systems, operates 36 stations; Clear Channel Communications is majority owner. SBS, the only one of the top three groups that is Hispanic-owned, operates a dozen outlets.

Together, SBS and Heftel control 85% of the Hispanic radio market, according to *Hispanic Business* magazine.

The demographic trends Marks and his Hispanic radio competitors are banking on include a rapidly expanding Hispanic population and a growing middle class. Immigration continues to swell the ranks of Hispanic listeners in major urban areas, and Hispanic families also



Top: SBS's WSKQ-FM New York's morning crew attracts a large audience. Middle: EXCL owns 18 stations, including KLOK(AM) San Francisco, whose DJs include Armando Martinez (l), and Eddie Sotelo. Bottom: The on-air staff of WLEY-FM Chicago, which features Mexican country.



tend to be larger than white families, further boosting the pool of listeners and skewing their ages downward.

As Hispanic radio proliferates, its programming continues to diversify, with Spanish adult contemporary, country, dance, classic hits and news/talk stations competing with top 40 and salsa and merengue outlets. Stations also are springing up to cater to regional differences in musical taste. In Chicago, where six stations program in Spanish, WLEY-FM signed on in July with a mix of nortena, mariachi and grupo, three kinds

of Mexican country music with appeal for people with roots in northern Mexico—a group that makes up the majority of the city's Hispanic population.

Although Hispanic radio has moved into the listener mainstream—two of New York's 10 highest-rated stations program in Spanish—the industry's share of ad revenue continues to lag behind the share of audience it attracts.

"We've been growing at a faster pace than the general market, but the gap between what we get and what we could be getting, in audience delivery, is still very large," says Ramon Pineda, president of rep firm Caballero Spanish Media. Hispanic stations garner about 1% of total radio ad revenue, even though Hispanics represent nearly 10% of the U.S. population, Pineda says.

On the other hand, both local and national advertisers may slowly be coming around. This year, WSKQ-FM has ranked fourth among New York stations in automotive ad revenue, according to Carey Davis, VP/GM of WPAT-FM/WSKQ-FM New York. "That's important because we're the number-four station in listeners overall."

Hispanic radio also garners a hefty share of total ad revenue spent on Hispanic broadcast outlets. Last year, advertisers spent \$322 million on local and national spot Hispanic radio, according to *Hispanic Business*. That's 33% of the \$962 million spent on Hispanic radio and TV as a whole. By comparison, radio garners less than 10% of broadcast ad dollars in the general market. ■



UPN'S DEAN VALENTINE

A Touch of (middle) Class

New CEO pledges to broaden programming beyond urban, downplay ogle factor

By Lynette Rice

Some employees couldn't help but notice the frown on Dean Valentine's face as he walked around UPN headquarters last week. And the typically candid executive wasn't about to keep them in suspense.

The new CEO doesn't like what's been done to the place.

For starters, he isn't too fond of the country-style furniture that fills the office. And he's not in favor of their building sitting nameless—literally—on Los Angeles's well-travelled Wilshire Boulevard.

But Valentine's concerns over appearance aren't limited to the building. He wants UPN to be seen as a network that speaks to Middle America, not just to urban audiences or young men looking for big-breasted sitcom stars.

He has already taken the first steps, last week yanking *Head Over Heels*, a sitcom about a Miami dating service. He had already recut UPN's promotional spots to focus more on content and less on skin. His long-term strategy is to develop working-class shows like *Home Improvement* and *Roseanne* that offer something for everyone.

"I want to get to the point where people go, 'You know, I'd love to see what's on UPN. Let me turn it on,'" says Valentine, 43. "I don't want them to say, 'I'd love to see the

women with large chests rattling across UPN.' That's not the image we want to put forth and I don't think that's what we want to be about.

"We're trying to connect with real Americans, the great American middle class who lives happily between the coasts," he says. "I don't think anybody is programming for those people."

Many station and studio executives see Valentine—a 10-year veteran of Walt Disney Television—offering a much-needed shot of adrenaline to the emerging network. Although UPN continues to outperform its rival netlet in the weekly ratings, it's starting to resemble the hare to The WB's tortoise: UPN may have an advantage in viewership, but The WB is gaining stability in its executive offices and garnering newfound critical acclaim for its shows. Week one of the new season, The WB (2.9/4) posted double-digit gains over last year while UPN (3.1/5) remained flat.

The competition between the two is sure to take on new meaning in January, when five Sinclair stations—formerly UPN affiliates—officially defect to The WB.

As for Valentine's new course: "We're not worried about a change in branding," says Al DeVaney, senior vice president of UPN affiliate WPWR-TV Chicago and member of the UPN affiliate board. "I think it's inevitable there will be some type of change. That's Dean's prerogative with running an

entity like that. I'm excited about the possibility and eager to see what kind of stamp he puts on the place."

"We never considered what we are doing now as our ultimate programming objective," says Evan Thompson, president of United Television/Chris-Craft, a partner with Viacom in UPN. "It is a phase we are going through as we continue to evolve. I don't consider what Dean is talking about a change in our strategy. It's a continuation of our growth and what we hope will ultimately broaden our audience appeal."

It's assumed that UPN paid a huge price for Valentine, the former president of Walt Disney TV and Animation who not only had time left on his contract but likely accrued a hefty amount of company stock. One scenario circulating around Hollywood has Disney getting a sizable payoff and Valentine collecting some up-front cash—in addition to an annual salary north of \$1 million for the next five years.

More cash could be in store should Valentine find himself on the doorstep without cause: Many have speculated the two-month delay in signing Valentine was partly due to his demands on the back end.

"He had to have negotiated a huge parachute," says a colleague. "Dean's a smart guy. He's going to protect his retirement."

Valentine's first order of business is to find a new entertainment president. A replacement is expected to be named this week for Michael Sullivan, who recently announced he would leave when his contract expires this month. NBC Studios' Tom Nunan—the senior vice president of prime time series—is the likely choice, although Dreamworks TV's Dan



"We're trying to connect with real Americans, the great American middle class who lives happily between the coasts."

McDermott has also been rumored for the job. More changes (and departures) in programming are expected, since Valentine believes it is understaffed. In the meantime, the first line of communication with UPN's affiliate board came in the form of a conference call two days after Valentine's appointment. He has tried to contact a couple of station heads each day—many of whom have indicated UPN's programming is too narrowly focused and want to see it broadened.

"One thing [former CEO] Lucie Salhany had that Dean pledged is accessibility," says Rip Riordan, CEO of Clear Channel, which owns UPN affiliates. "You could call Lucie. She gave out her home phone number, not that people would abuse it. She was approachable when so many people in management aren't."

Valentine has certainly been no stranger to the network. When he was working at Disney, UPN picked up the studio's *Nowhere Man* in 1995 and *Homeboys in Outer Space* in 1996. *Homeboys* was a favorite of Valentine, who saw it as the next Hope and Crosby road show. Last season's failed *Social Studies* came out of Valentine's shop as well,

although he apparently tried to talk Salhany out of it after he saw the pilot.

Yet Valentine's experience with UPN also provided a front-row seat to its problems. He wasn't sure about joining a network that was "a little bit all over the place," its branding seemingly shifting from urban programming one night to *Star Trek: Voyager* the next.

"I asked myself, 'If there are built-in reasons why it's going to fail—because it's not solidly thought out, because of its architecture, why it exists to begin with—why would



'Home Improvement' was Valentine's biggest hit at Disney.

DEAN VALENTINE 43, emigrated with his parents from Romania when he was 6.

An English major and honors graduate of the University of Chicago, Valentine first chose journalism as a career—working at New York-based magazines including *Time*, *Life* and *The Saturday Review*. He made his first foray into television at NBC, where he served as director of current comedy programming.

Valentine joined Walt Disney Television in 1988 as a director of comedy development, moving swiftly through the ranks to become the top TV executive at the studio. Under his supervision, Disney created ABC's top-rated *Home Improvement* and much-talked-about *Ellen*, as well as *Boy Meets World* and *Soul Man*. He also oversaw the development of numerous telefilms for ABC's revived *Wonderful World of Disney*, including *Cinderella* starring Whitney Houston and Brandy.

Valentine also oversaw children's programming for broadcast television and syndication, as well as Disney's line of direct-to-video animated shows.

Valentine was married in June to independent film/TV producer Amy Adelson.

I want to do that? Will I look back five to 20 years from now and say, 'That was great, I'm really glad I did that?'" Valentine says.

What's more, things had started to get interesting over at Disney, where Valentine enjoyed a good relationship with the higher-ups despite rumors to the contrary.

Many assumed he was disappointed at not getting the chairman's job now held by Stu Bloomberg at Disney-owned ABC (Valentine insists he never wanted it).

And Valentine says he never caught grief for being quoted in the now-infamous *New York Times Magazine* profile about ABC President Jamie Tarses (the writer depicted Valentine as being rather flip to the young executive about ABC's *Hiller and Diller*, a Disney show).

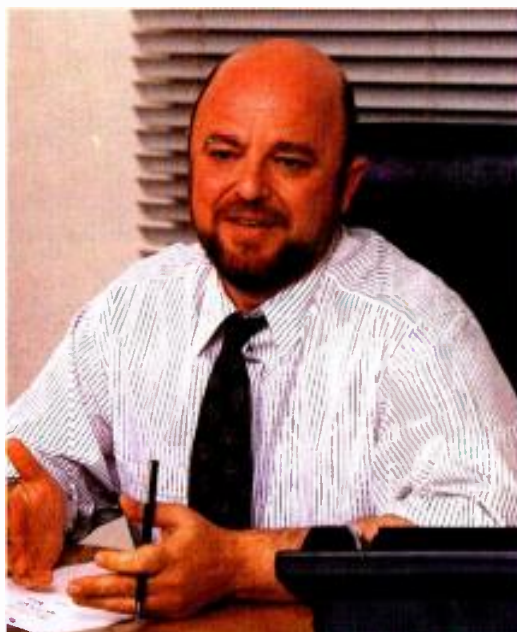
"What am I going to do, lie?" Valentine was quoted as saying. "That would make me like everybody else."

Instead, he found joy in one of his last responsibilities at Disney TV animation, a responsibility he picked up shortly before the company bought ABC. Although he admittedly knew nothing about the genre, Valentine—under the watchful eye of Geraldine Laybourne—developed the network's impressive One Saturday Morning programming block, which debuted last month. He considers the new animated strip *Recess* his biggest achievement at Disney.

"One reason Dean is very popular in the creative community is that he isn't afraid of what anybody else thinks," says David Neuman, president of Walt Disney Network TV and Touchstone TV. "If he thought a comedian was funny, he'd go in and make a deal regardless of whether he perceived the networks as being enthusiastic. If he believed in a writer, he was willing to give that writer a shot. In an industry where the studio plays a passive role, Dean was not afraid to play a very active role."

But happy as he was at Disney—where most of his business was conducted on a patio lounge chair so he could smoke his cigars—the job at UPN offered unique challenges. Valentine clearly faces a learning curve in distribution and affiliate relations (his only dealing with stations in the past was through syndication). While UPN's beef with Sinclair wends its way through the courts (the netlet contends it should have learned about the affiliate switch in writing), Valentine has to rely on executive vice president Kevin Tannehill to recapture the distribution advantage UPN lost to The WB. Still, there's little concern among affiliates that he doesn't share his predecessor's strength.

"The distribution job at this point is fundamentally in place," said WPWR-TV's DeVaney. "The key to building the network is developing the creative side. He has a wealth of experience in that area, to take nothing away from Lucie. She did a fabulous job with both sides of the fence. Her good work in distribution puts the focus on programming."



"Over the coming years we're not going to do programming whose fundamental charm is the large bust sizes of various actresses."

"In terms of programming skills and his relationships within the creative community, Dean is just a home run," says Paramount TV Chairman Kerry McCluggage. "We think he's going to do a great job in those areas, and he has expertise and judgment to serve him well in other areas where he has less direct experience."

Many within the creative community are already sold on Valentine.

At least one major talent agency in Hollywood says it will finally do business with UPN now that Valentine is on board. Another says it looks forward to a decisive voice at UPN. Salhany changed her mind often, says one high-level agency source, as evidenced by the network's early strategy of male-skewing dramas before it moved toward African-American comedies.

Valentine isn't ready to close the door on the network's urban shows. UPN showed some smarts in doing African-American sitcoms when the other networks were not, he says.

Still, he adds, "there's danger in the niche marketplace." "That's the problem with any kind of specific programming, whether it's for African-Americans or Italians or

bicycle riders or golfers," Valentine says. "People who aren't those things aren't necessarily compelled to watch."

He also doesn't think UPN's female viewers will be compelled to watch shows that emphasize short skirts and bust sizes—a description that fits the network's *Head Over Heels* this season. After *Hitz*, starring Andrew Dice Clay, *Head Over Heels* was UPN's lowest-rated show during the Sept. 22-28 premiere week.

"I think it's fair to say over the course of the coming years we're not going to do programming whose fundamental charm is the large bust sizes of various actresses," Valentine said. "Aside from any moral issues I have with it, it's very important to us and the future health of this network that women of all ages watch our programming."

Sparring with the rival WB is not something Valentine expects to engage in, particularly because his competitors in programming (WB entertainment president Garth Ancier and his number two, Jordan Levin) are former Disney colleagues. Valentine, as The WB executives like to say themselves, would rather look to the Big Four as offering the stiffest competition.

"I just think the negative spin on the other guy is a fruitless enterprise," says Valentine, who's already found a patio at UPN to do business and smoke cigars. "I'm hard pressed to see that it did either us or The WB any good. It may work in legitimate disputes and when we're being competitive and aggressive—and God knows I'm nothing but aggressive and competitive—but at the end of the day, I really feel this game will be won by those who put on the best and most compelling programming. And if that happens to be The WB, more power to them. And it happens to be us, more power to us." ■

Network news viewership slides

NBC wins first yearly ratings race in a decade

By Steve McClellan

The three network evening newscasts continue to lose viewers. Nielsen numbers for the just-ended 1996-97 broadcast year show that combined household viewership for *CBS Evening News*, *ABC World News Tonight* and *NBC Nightly News* was down 3%, or about 650,000 homes.

NBC Nightly News won the ratings race for the 1996-97 broadcast year, the first time the newscast has won a season in 10 years, according to the network.

The Nielsen numbers showed *Nightly* averaging an 8.2 rating/17 share, up 1%. *ABC World News Tonight* was a close second, tying *Nightly* in share but dropping 8%, to an 8.1, in household rating for the year.

CBS Evening News was third with a 7/15, down 3% in household rating.

Among adults 25-54, the news-viewing demographic, NBC was up

3% on the year, ABC was down 8% (including a 17% plunge among men) and CBS was down 3%.

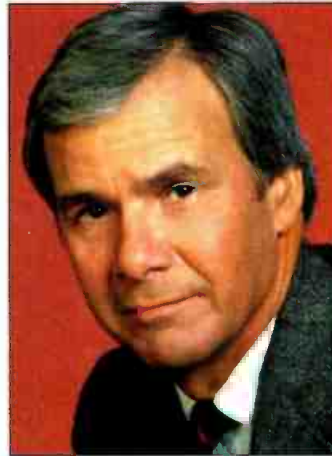
Nightly also won the third quarter with a 7.7/17, followed by ABC's 7.3/17 and CBS's 6.5/15.

In winning the broadcast year, *Nightly* posted its highest season average in three years. The newscast's average

daily audience for the year was 10.93 million viewers. *World News* averaged 10.77 million viewers and *Evening News* averaged 9.23 million.

Nightly News executive producer David Doss says he feels vindicated by the strong showing in the face of an "awful lot of potshots taken at us from a number of critics and competitors."

Detractors have accused NBC of



Tom Brokaw's broadcast was tops in 1996-97.

"dumbing down" its evening news product for the sake of ratings. Doss counters that the network has simply tried to make the newscast more relevant to more viewers' daily lives. "Where does it say that hard news has to be boring to be serious?" he asks.

"This broadcast is about storytelling, not reports per se," says

Doss. While top-notch reporting is a must, "the next step is to make it mean something to viewers' lives."

As for future refinements in the on-air product, Doss says, "we look at that every day, and we are prepared to do it differently every day. The question is always, 'What is the best way to present the stories and information we have tonight?'"

White House hosts weathercasters

Weathercasters from across the country convened in Washington last Wednesday to discuss global warming with the President and to broadcast local weather from the White House lawn.

The conference was part of a White House education effort in preparation for the upcoming world environmental conference in Kyoto, Japan.

In a meeting that was moved inside from the East Lawn because of unexpected rain, President Clinton asked the forecasters to "think about [global warming] in terms of the work you do," adding, "you have the biggest influence on how people view this issue."

The weathercasters spent the morning at the National Oceanic and Atmospheric Administration, where they were presented with scientific data on global warming.

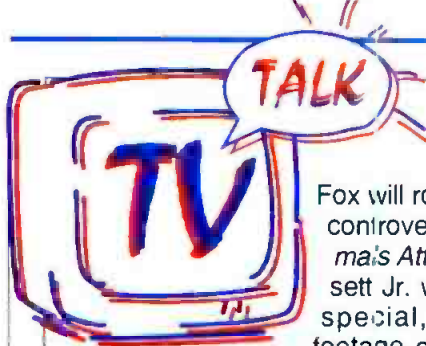
Weathermen Ken Barlow of KARE(TV) Minneapolis and Bruce Schwoegler of WBZ-TV Boston—who pointed out that at least 50% of TV weathercasters are meteorolo-

gists—said the information was not new, nor as conclusive as the White House would have it. Schwoegler said scientists are "still not sure what they're dealing with" and that there is not enough evidence to prove the greenhouse effect true or false. "It's like trying to determine the mileage of a car by driving it down your driveway."

Noting the adversarial position of the White House, Schwoegler said, "I think that if there were any audience to 'go along' with the President..." and Barlow completed the thought, "...they may have the wrong group. We're the ones who know what we're talking about—they're not going to pull the wool over our eyes."

Both agreed that they have a twofold responsibility to their viewers: to present the research being conducted, but with reservations. Schwoegler said he is hesitant to "go off and scare the public, alert the public about something that may not exist."

—SB



Yes but will it surpass Rocky V?

Fox will roll out a fourth edition of its controversial franchise *When Animals Attack* on Oct. 19. Louis Gossett Jr. will host the new one-hour special, which features video footage of confrontations between animals and humans.

The gang's all here

Bob Newhart and Judd Hirsch—stars of the CBS freshman sitcom *George & Leo*—will host a TV reunion of their own in an episode scheduled to air next month. The episode, titled "The Cameo Show," will feature 18 guest actors from four of Newhart's and Hirsch's previous series: *The Bob Newhart Show*, *Newhart*, *Taxi* and *Dear John*. Among the guest stars are Peter Bonerz, Marilu Henner, Jeff Conaway and Julia Duffy. In the episode, George and Leo each win prizes at a charity auction and become involved in a series of mishaps that take them back to their previous TV characters. *George & Leo* airs Monday at 9:30 p.m.

Quality TV

NBC earned 10 awards from Viewers for Quality Television, including the Network Commitment to Quality Award. *Frasier* and *ER* won best quality comedy and drama during the ceremonies held Saturday in California. Viewers for Quality Television describes a quality pro-

gram as one that must "enlighten, enrich, challenge, involve and confront the viewer." Other recipients: Helen Hunt, best actress, *Mad About You* and Kelsey Grammer, *Frasier*, best actor, comedies.

CBS stalks the boomer

CBS has an eye out for a new demographic: adults 35-54. Beginning last week, the network began to track "Boomer Demos" to see whether its strategy of reaching the affluent baby boomer audience is working. Although the 18-49 demo remains the most coveted by advertisers, CBS counter that boomers own 44% of the homes in the country and have the most disposable income, with 44% more money to spend than consumers under 35. "The baby boomer generation has shaped the cultural, social and economic agenda of this nation since the 1960s," says David Poltrack, executive vice president, research and planning, CBS. "As they enter their middle years, boomers are the single greatest economic force in today's marketplace."

Mutant Ninja Fox programming

The mutation at Fox Kids has spread to the weekend. The network will slot its *Ninja Turtles: The Next Mutation* at 9 a.m. Saturday beginning Oct. 11. The show, which now airs on Friday at 4:30 p.m., will replace *Casper* (which continues to air at 7:30 a.m. weekdays) on the weekend. Production delays on the new strip *Ned's Newt* prompted the change, although Fox Kids says the series will join the schedule soon.

—LR

TV.COM logs in for year two

Hopes to ride wave of new Websites

By Joe Schlosser

With an estimated 650,000 new Websites coming to the Internet this year alone, navigating through all the www.something.coms can be a little distressing.

Weekly syndicated series *TV.COM* is banking on the computer clutter, and it plans to help viewers find the hidden jewels and most informative Websites going.

The show is back for its second season with clearances in 135 markets representing over 80% of the country. The series' talk show-like format features everything from finding dream houses on the Internet to buying guns and ammo off well-stocked Websites.

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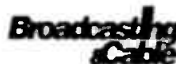
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"We basically act as a guide for people who don't have a lot of time and don't know the Internet inside and out," says *TV.COM*'s supervising producer, Jeff Yarbrough. "We show them shortcuts to some of the best things out there."



The syndicated *TV.COM* has 80 percent clearance as it begins its second season.

Distributed by Cleveland-based Trans World International, *TV.COM* launched last fall with 69% of the nation cleared and an aggressive entertainment-based format. The half-hour weekly series has grown out of "fluffy entertainment" pieces and is now focusing on Websites that play a role in viewers' everyday lives.

"We are going by the tag line 'news that you can use,'" says TWI's senior vice president of distribution, Hillary Mandel. "If you are an Internet user, you want to come away from each episode with something that is going to

make your experience on the Internet a little more interesting."

TV.COM originates from computer hotbed Northern California and is hosted by Tracy Smith and Justin Gunn. The show also features Ron Reagan, son of former President Ronald Reagan,

as a senior correspondent and occasional host.

Each episode ties into the show's extensive Website, where viewers can

get more information on topics covered in the show. "If you liked the segment where we showed how to find your dream house on the Internet, you can come to the Website and find out how to find one in your local market," Mandel says.

Comparisons have been made between *TV.COM* and cable network MSNBC's recently canceled *The Site*. MSNBC had trouble attracting Internet enthusiasts to a nightly show about the Internet. *TV.COM* officials say their show is different. "They were too heavy into the actual Internet side of things," Mandel says. "They would point the camera at a computer screen and say, 'Here is this Website and here is another.' We don't do that at all."

SYNDICATION MARKETPLACE

Animal adventures

Litton Syndications is distributing four one-hour *Jack Hanna's Animal Adventures*. The specials will be available from April 1998 through December 1998 and include "An Ocean Runs Through," "Gorilla Quest," "Baby Boomers" and "Animal Rescue."

Powering up

A La Carte Associates of Teaneck, N.J., is looking for a distributor for *Drawing Power*, the short-lived NBC Saturday afternoon kids series (1980-81). The half-hour features a mix of animation and live action and was produced by the same team (George Newall and Tom Yohe) behind *Schoolhouse Rock*. It has received an FCC-friendly seal of approval from the highest authority—Action for Children's Television founder Peggy Charren—who dubbed it "nonsexist, nonracist informative and funny." Along with the series come foreign broadcast and video rights and merchandising opportunities.

The news from Promax

Promax is adding a daylong news promotion conference on Wednesday (Oct. 8) to its third annual sales and promotion conference in New York this week (Oct. 6-8). Brian Williams of NBC and MSNBC will keynote the conference, which will deal specifically with boosting TV news ratings.

'Blue' in the pink

Weekend runs of Twentieth Television's *NYPD Blue* debuted nationally last week with a 3.3 rating/8 share in 38 metered markets, according to Nielsen Media Research. Highlights for the run include a 7.9/20 on WKRC-TV Cincinnati and a 9.4/18 on WWL-TV New Orleans.

Granada sign-ups

Granada Entertainment USA has signed veteran producers Jon Cowan and Robert Rovner to head its TV movie and miniseries division. The writing and producing partners last worked for Palone Winer Co. Cowan was vice president of Palone Winer, where he co-produced five made-for-television films. Rovner had a first-look production deal with Palone Winer.—JS

NSS POCKETPIECE

Top ranked syndicated shows for the week ending Sept. 21, as reported by Nielsen Media Research. Numbers represent average audience/stations % coverage.

1. Wheel of Fortune	10.7/231/98
2. Jeopardy!	8.9/222/99
3. NFL on TNT	8.6/3/75
4. Home Improvement	7.6/232/98
5. Oprah Winfrey Show	7.4/237/99
6. Seinfeld	6.8 225/97
7. Simpsons	5.8/170/89
8. Entertainment Tonight	5.7/175/95
9. Imagination III	5.0/169/97
10. Wheel of Fortune-wknd	4.9/174/72
11. Xena: Warrior Princess	4.6/223/98
12. Frasier	4.4/179/93
12. Rosie O'Donnell Show	4.4/235/99
14. Extra	4.2/225/98
14. Hercules, Journeys of	4.2/232/99

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Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen Sept. 22-28

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 RATING POINT=980,000 TV HOMES
 YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY

Week 1	abc	CBS	NBC	FOX	U/PN	WB	
	11.8/19	10.1/16	10.6/17	7.1/11	2.7/4	3.3/5	
MONDAY	8:00 80. Timecop* 5.5/9	32. Cosby 10.1/16	38. Suddenly Susan 9.5/15	62. Melrose Place 7.8/12	105. In the House 2.6/4	95.7. Heaven 3.5/5	
	8:30	45. Ev Loves Raymd 8.3/13	43. Fired Up 9.0/14		103. Mal & Eddie 2.8/4		
	9:00 9. NFL Monday Night Football—Pittsburgh Steelers vs. Jacksonville Jaguars 15.0/26	20. Cybill 8.1/12	16. Caroline in City 12.7/19	69. Ally McBeal 6.5/10	104. Good News 2.7/4	100. Buffy/Vampire Slayer 3.2/5	
	9:30	40. George & Leo 9.2/14	34. Naked Truth 10.0/15		105. Sparks 2.6/4		
	10:00 10:30	10. Brooklyn South* 12.2/20	23. Dateline NBC 11.3/19				
TUESDAY	8:00 38. Drew Carey 9.5/15	9.0/15	14.0/23	3.8/6	2.6/4		
	8:30 13. Home Imprvmt 13.4/21	40. JAG 8.3/14	6. Mad About You 17.1/27	33. Fox Tuesday Night Movie—Steel Chariots 3.8/6	101. Clueless* 3.0/5		
	9:00 7. Home Imprvmt 16.4/25		20. NewsRadio 12.0/19		103. Moesha 2.9/5		
	9:30 21. Hiller & Diller* 11.5/18	40. Michael Hayes* 8.3/14	10. Frasier 14.8/22		110. Hitz 2.3/3		
	10:00 52. The Practice 8.6/15	40. Dellaventura* 9.4/16	11. Dateline NBC 13.7/24		110. Hd Ov Feels 2.3/4		
WEDNESDAY	8:00 45. Spin City 8.9/15	13.3/21	10.2/16	7.9/12	3.9/6	3.4/5	
	8:30 21. Dharma & Greg* 11.5/18	11. 31st Annual Country Music Awards 13.3/21	66. Tony Danza* 7.5/13	30. Beverly Hills 90210 8.0/13	97. The Sentinel 3.3/5	97. Sister, Sister 3.3/5	
	9:00 28. Drew Carey 10.7/16		78. Built to Last* 5.6/9	25. 3rd Rock from the Sun 11.2/17		90. Star Trek: Voyager 4.5/7	94. Wayans Bros 3.6/5
	9:30 52. Ellen 8.6/13			15. Law & Order 12.9/22	34. Party of Five 7.7/12		94. Star Harvey 3.6/6
	10:00 49. PrimeTime Live 8.7/15						
THURSDAY	8:00 92. Nothing Sacred 4.4/7	9.6/15	23.6/37	5.3/8			
	8:30 89. Cracker 5.0/8	20. Promised Land 11.3/18	4. Friends 19.5/32	37. Living Single 5.1/8			
	9:00 66. 20/20 7.5/12	20. Diagnosis Murder 10.3/16	5. Union Square* 17.3/27	36. Between Brothers 5.2/8			
	9:30	60. 48 Hours 6.3/11	2. Seinfeld 24.6/37	33. 413 Hope Street 5.4/8			
	10:00 10:30		3. Veronica's Clst* 23.3/35				
FRIDAY	8:00 52. Sabrina the Teenage Witch 8.6/17	6.6/12	9.0/17	6.0/11			
	8:30 49. You Wish* 8.7/16	80. Family Matters 5.4/11	31. Dateline NBC 10.2/20	30. The Visitor 5.5/11			
	9:00 55. Teen Angel* 8.5/16	80. Meego 5.1/10		69. Millennium 6.5/12			
	9:30 29. 20/20 10.3/19	70. Gregory Hines 5.3/11	56. Movie if the Week—Just Cause 8.4/16				
	10:00 10:30	70. Step by Step 6.3/12	50. Nash Bridges 8.3/16				
SATURDAY	8:00 77. C-16* 5.8/11	9.3/18	5.4/10	5.7/11			
	8:30 80. Total Security* 5.5/10	50. Dr. Quinn, Medicine Woman 8.3/16	90. National Geographic Special 4.5/9	33. Cops 5.4/11			
	9:00 72. The Practice 6.3/12	30. Early Edition 9.3/18	75. NBC Saturday Night Movie—Drop Zone 5.9/11	74. Cops 6.1/12			
	9:30	30. Walker, Texas Ranger 10.1/20		78. America's Most Wanted: AFB 5.6/11			
	10:00 10:30						
SUNDAY	7:00 35. Wonderful World of Disney*—Toy Story 9.8/16	13.7/22	9.2/15	8.2/13		2.3/4	
	7:30	10. 60 Minutes 12.3/22	62. Dateline NBC 7.8/13	71. World's Funniest! 6.4/11		104. Nick Freno 2.0/3	
	8:00	4. Touched by an Angel 15.1/23	61. Men Behv Badly 7.9/12	41. The Simpsons 9.2/14		105. Parent' Hoc 2.4/4	
	8:30		49. Jenny* 8.7/13	36. King of the Hill 9.6/14		105. Jamie Foxx 2.4/4	
	9:00	43. ABC Sunday Night Movie—Two Came Back 9.0/14	10. CBS Sunday Movie—Get to the Heart: Barbara Mandrell 13.5/21	29. NBC Sunday Night Movie—Cloned 10.3/16	35. The X-Files 7.6/11	103. Unhap Ev A 2.1/3	
10:00 10:30					107. Tom Show 2.5/4		
WEEK AVG	9.0/15	10.4/17	11.6/19	6.4/10	3.1/5	2.9/5	
STD AVG	9.0/15	10.4/17	11.6/19	6.4/10	3.1/5	2.9/5	

Acme builds \$200 million war chest

Start-up hopes to grow to 10-15 stations in next two years

By Steve McClellan

Acme Television Holdings has secured more than \$200 million in capital, including a \$115 million bond offering that closed last week, to operate five stations, including KPLR-TV St. Louis.

The start-up station group, whose chairman is WB CEO Jamie Kellner, will be based in St. Louis and will be run on a day-to-day basis by Acme President Doug Gealy. Gealy hopes to expand the group's portfolio over the next two years to 10-15 stations.

In addition to the \$200 million in capital, Acme has secured a \$20 million facilities lease agreement from GE Capital and a \$40 million line of credit for future acquisitions.

In an offering memorandum for the bond offering (led by CIBC Wood Gundy and co-led by Merrill Lynch), Acme says it intends to acquire underperforming TV stations—or build stations from scratch—in high-growth, midsize markets. All the stations will affiliate with the WB.

In the memorandum, Acme laid out plans to have a five-station group up and running by September 1998. Currently, Acme owns two stations—KWBP(TV) Salem/Portland, Ore., ch. 32, which it acquired in June for just over \$23 million, and WBXX(TV) Knoxville, Tenn., ch. 20, which signed on the air last week.

In August, Koplar Communications signed a definitive agreement to sell KPLR-TV to Acme for \$146 million, subject to FCC approval. As part of the deal, Koplar head Edward J. Koplar is investing \$5 million of the proceeds into Acme for 9% of the group owner.

Acme also said it intends to launch two other new stations next year: Salt Lake City outlet KZAR(TV), ch. 16, in March and KAOU(TV) Albuquerque, N.M., ch. 19, in September.

KPLR-TV is clearly in a turnaround situation, given its financial performance in the 1990s. One key management change already has taken place. Last month William Lanese replaced Debra Corson as general sales manager. A change was predictable because, as Gealy puts it, "revenues were going down as the ratings were going up."

Acme won't replace the entire management team at the station. The bond

memorandum indicates that Edward Koplar has signed a three-year management agreement, with automatic renewals, that will pay him \$1 million a year to serve as KPLR-TV's chief executive officer. That's four times what Gealy will be paid to run the station group. Koplar also will become a member of Acme's board of advisers. Current general manager Max Lummis will remain in place at least until the sale closes, says Gealy. After that, "we'll see."

KPLR-TV has suffered financially for most of the 1990s, according to data supplied in the memorandum. In 1992 and 1993 the station posted net losses of \$9.2 million and \$6.9 million, respectively. In 1995 it recorded a \$58.6 million profit on paper, but most of that was the result of a restructuring of debt and interest payments in which lenders and program syndicators forgave more than \$47 million in unpaid bills. Another \$11 million came from the sale of KRBB(TV) Sacramento, Calif.

In 1995 KPLR-TV recorded a \$1.9 million net profit, but in 1996 it showed an \$800,000 loss when revenue declined 1%, to \$27.5 million. The station's market share of revenue has decreased from 17% in 1994 to 15.9% in 1996. Earnings before interest, taxes, amortization and depreciation last year totaled \$5.9 million—Acme is paying almost 25 times that for the station—and operat-

ing income was \$3.8 million. The station had a pretax profit margin of 21.7%, considered very low for the industry, analysts say.

Despite the poor financials, KPLR-TV had the best ratings performance of any WB, UPN or independent station in the country last May, according to the offering memorandum. With new sales management in place and improved ratings during the past year, Gealy says "it won't take long at all" to get the station back on track financially.

KPLR-TV has a prime time newscast that Acme plans to keep on the air, says Gealy. News at the station is currently a "breakeven" proposition, he says, but that should improve over time. The other Acme stations won't do news, he says.

The bond memorandum also outlined key terms in WB affiliation contracts. WB retains 75% of the prime time sales inventory and 50% of the children's block inventory. Stations also pay annual compensation to WB based on a formula that calculates 25% of the "added value" to a station from its WB affiliation, determined by the station's 18 to 49 ratings during prime time programming provided by the network.

Acme predicts that over the five-year period starting January 1998, revenue for the five-station group will increase from \$44.5 million to \$81.6 million, with broadcast cash flow climbing from \$11.4 million to \$44 million. Those numbers will be revised as the group adds stations. ■

Changing Hands

The week's tabulation
of station sales

TV

WJET-TV Erie, Pa.

Price: \$18.5 million

Buyer: Nexstar Broadcasting Group Inc., Scranton, Pa. (Perry Sook, president; ABRY Broadcast Partners, owner); owns/is buying nine TVs
Seller: Jet Broadcasting Inc., Erie (John Zanzius and Myron Jones, owners); owns WJET(FM) Erie
Facilities: ch. 24, 1100 kw visual, 110 kw aural, ant. 960 ft.

Affiliation: ABC

KTVZ(TV) Bend, Ore., and WICZ(TV) Binghamton, N.Y.

Price: Approximately \$16.5 million (includes purchase of tower manu-

facturer Stainless Inc.

Buyer: Northwest Broadcasting, Okemos, Mich. (Brian Brady, president); owns KAYU(TV) Spokane, KCYU(TV) Yakima, KBWU(TV) Tri-Cities, all Wash.; KMVU(TV) Medford, Ore., and WKNT (TV) Bowling Green, Ky.

Sellers: KTVZ: Stainless Broadcasting, North Wales, Pa. (Bob Ferrington and Jeff Rodriguez, principals); wicz: Resorts Broadcasting, Bend (Shelly Eggy, president)

Facilities: KTVZ: ch. 21, 126 kw visual, 12.6 kw aural, ant. 646 ft.; wicz: ch. 40, 468 kw visual, 46.8 kw aural, ant. 1,230 ft.

Affiliation: KTVZ: NBC; wicz: Fox

COMBOS

WBBQ-AM-FM and WZNY(FM) Augusta, Ga.

Price: \$14 million (\$10.2 million for WBBQ-AM-FM as charitable contribu-

tion by Savannah Valley Broadcasting Co. [G. Weiss, owner] to Medical College of Georgia Foundation Inc.; \$3.8 million for WZNY)

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman; William M. Bungeroth, president); owns/is buying 28 FMs and 11 AMs.

Seller: George G. Weiss, Augusta; no other broadcast interests

Facilities: WBBQ(AM): 1340 mhz, 1 kw; FM: 104.3 mhz, 100 kw, ant. 1,003 ft.; WZNY: 105.7 mhz, 100 kw, ant. 1,168 ft.

Formats: WBBQ-AM-FM: both AC/local news; WZNY: religion

WCMC(AM)-WZXL(FM) Wildwood, N.J.

Price: \$7.1 million

Buyer: Equity Communications LP, W. Atlantic City, N.J. (Stephen F. Gormley, 89% owner); owns WAYV-FM Atlantic City

Seller: Vinrah of New Jersey Inc., Haddonfield, N.J. (Regina A. Henry, president/owner); has a TBA with WFNN(FM) Villas, N.J.

Facilities: AM: 1230 khz, 1 kw; FM: 100.7 mhz, 38 kw, ant. 350 ft.

Formats: AM: adult standards; FM: rock

Broker: National Broadcast Finance Co.

WMDH-AM-FM New Castle/Munci, Ind.

Price: \$6 million

Buyer: Wicks Broadcast Group LP, New York (WBG Management Inc., general partner; Edgar R. Eerner, president/41.7% owner); owns six TVs; owns/is buying 12 FMs and seven AMs

Seller: WTL Inc., Saginaw, Mich. (Jack Lich and Stephen Taylor, principals); owns WTLZ(FM) Saginaw

Proposed station trades

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

THIS WEEK:

TVs □ \$35,000,000 □ 2

Combos □ \$39,417,500 □ 7

FMs □ \$10,175,000 □ 8

AMs □ \$3,992,700 □ 3

Total □ \$88,585,200 □ 19

SO FAR IN 1997:

TVs □ \$6,082,398,684 □ 90

Combos □ \$6,830,205,051 □ 256

FMs □ \$1,788,516,728 □ 326

AMs □ \$312,467,481 □ 181

Total □ \$14,997,577,944 □ 853

SAME PERIOD IN 1996:

TVs □ \$8,469,980,845 □ 80

Combos □ \$11,001,387,229 □ 276

FMs □ \$2,180,422,623 □ 324

AMs □ \$169,708,914 □ 189

Total □ \$21,821,499,611 □ 869

Source: BROADCASTING & CABLE

Facilities: AM: 1550 khz, 250 w; FM: 102.5 mhz, 50 kw, ant. 500 ft

Formats: AM: talk/sports; FM: C&W

Broker: Bergner & Co.

KBBX(AM)-KESY-FM Omaha

Price: \$5.475 million

Buyer: Journal Broadcast Group Inc., Milwaukee (Douglas G. Kiel, president); owns WTMJ(AM)-WKTJ(FM) and WTMJ-TV Milwaukee; WSYM(TV) Lansing, Mich.; KOSR(AM)-KEZO(FM) and KKCD(FM) Omaha and KOSJ(FM) Nebraska City, Neb.; KMXZ(FM) and KFFN(AM)-KKHG(FM) Tucson, Ariz., and WMYU(FM) Sevierville and WWST(FM) Karns, Tenn.

Seller: BCR Corp. Inc., Sarasota, Fla. (John Biddinger, James Elliott and

Dan Young, principals); owns KEAN-AM-FM Abilene, KYKX(FM) Longview, KKYS(FM) Bryan; College Station, all Tex.; KKSS(FM) Santa Fe, N.M.; KMJJ(FM) Shreveport, La.; Biddinger and Your own KALK(FM) Winfield, Tex.

Facilities: AM: 1420 khz, 1 kw day, 330 w night; FM: 104.5 mhz, 100 kw, ant. 1,040 ft.

Formats: Both urban oldies

Broker: Kalil & Co. Inc. and William R. Rice Co.

WOFR(AM)-WCHO-FM Washington

Court House, Ohio

Price: \$2.25 million

Buyer: Jacor Communications Inc., Cincinnati (Samuel Zell, chairman; Randy Michaels, CEO; Zell/Chilmark Fund LP, 30% owner; David H. Crowl, president, radio division); owns one TV station; owns/is buying 98 FMs and 60 AMs

Seller: Rodgers Broadcasting Corp., Martinsville, Ind. (David A. Rodgers, president); owns WCNB(AM)-WIFE(FM) Connersville, Ind. David Rodgers owns WBML(AM) Macon, Ga.

Facilities: AM: 1250 khz, 500 w; FM: 105.5 mhz, 3 kw, ant. 292 ft.

Formats: AM: C&W; FM: religious hits
Broker: Jorgensen Broadcast Brokerage

KSRV-AM-FM Ontario, Oregon

Price: \$1.9 million

Buyer: American Cities Broadcasting LLC, Chicago (Bruce Buzil, co-chairman/4% equity manager); is buying eight FMs and seven AMs

Seller: KSRV Inc., Baker City, Ore. (David N. and Clare M. Capps, owners); owns KCMB-FM Lagrange, KUMA-AM-FM Pendleton and KOHU(AM)-KQFM(FM) Hermiston, all Ore.

Facilities: AM: 1380 khz, 5 kw day, 1 kw night; FM: 96.1 mhz, 100 kw, ant. 482 ft.

Formats: Both country

Broker: Norman Fisher & Associates

WIBM(AM) Jackson and WKHM-AM-FM Jackson/Brooklyn, Mich.

Price: \$925,000

Buyer: Jackson Radio Works Inc., Adrian, Mich. (Bruce I. Goldsen, president/85% owner); no other broadcast interests

Seller: Cascades Broadcasting Inc., Jackson, Mich. (Richard Ambs, president); no other broadcast interests

Facilities: WIBM: 1450 khz, 1 kw; WKHM(AM): 970 khz, 1 kw; WKHM-FM: 105.3 mhz, 2.2 kw, ant. 377 ft.

Formats: WIBM: country; WKHM(AM): AC; wkhm-FM: easy listening

No cloud over Cumulus buying binge

"Good things come in packages," Cumulus Media LLC Chairman Richard Weening says about the investment company's sudden burst of purchasing activity.

In the past month, Cumulus Broadcasting, Cumulus Media's operations subsidiary, has taken on the added responsibility of 16 new stations, purchased for a total \$51.55 million.

Asked whether Cumulus will continue its rapid acquisitions, Weening said that "we're out making an effort to identify interesting markets." He would not say, however, what makes a given market "interesting."

Arbitron's spring books show that Cumulus's new markets—Augusta and Columbus, Ga.; Salisbury/Ocean City, Md., and Tallahassee, Fla.—have some things in common. All have populations of 435,000-528,000, primarily white, with median income of \$30,560-\$37,760; at least 85% of the population owns cars and 88%-93% drive or carpool to work.

Cumulus's new holdings are WHBT(AM)-WBZE(FM), WHBX(FM) and WWLD(FM) Tallahassee; WBBQ-AM-FM and WZNY(FM) Augusta; WMLF(AM)-WVRK(FM) and WPNX(AM)-WGSY(FM) Columbus, and WVLW-FM, WTGM(AM)-WQHQ(FM), WRXS(FM) and WBLW(FM) Salisbury/Ocean City. —SB

Continues on page 86

Roberts plans 'virtual radio programming'

Wants to use digital phone lines as satellite alternative

Radio

By Donna Petrozzello

Taking its lead from its larger brethren, the fledgling Roberts Radio group is out to syndicate original programming through a network serving its modest portfolio of small-market stations.

Roberts President Bob Sherman says that by the third quarter of next year, the group wants to "provide local programming from a central station to our other owned stations."

To do so, Roberts wants to take an alternative approach to satellite-delivered programming and instead distribute shows via high-speed digital phone lines through a product it jointly conceived with The Research Group of Seattle.

Dubbed "virtual radio programming," the system converts an analog signal to a digital audio file that can be downloaded onto a digital playback machine and aired at a remote station.

As a result, shows from a centrally located station can be recorded with local news, weather and sports updates dubbed in, making the show sound locally originated.

Roberts most likely will originate programming from its KISZ-FM Cortez, Colo., to stations in other markets, particularly New Mexico, Sherman says.

The "virtual radio programming" system eliminates the need for stations to give up inventory to syndicators that traditionally deliver shows via satellite, says Sherman. He also says that "localized product is more effective at delivering a large and loyal audience" than syndicated shows.

Although Roberts Radio has its eye on small-market properties, its principal drivers are veteran large-market broadcasters who started building the group in July 1996.

Sherman was general manager of WNBC(AM) New York and later was vice president/GM of CBS Radio Spot

Sales. Roberts Radio's co-founder is Robert Pittman, president of America Online Networks and former head of NBC Radio's AM and FM divisions before 1980, when he left NBC to co-found MTV.

Roberts will concentrate on buying small-market properties in part, Sherman says, because large-market station prices are prohibitive, but also because larger group owners generally have

refrained from buying sprees in those markets.

"It's not difficult to find stations to buy, but it is difficult to adhere to a specific acquisition strategy," Sherman admits.

"But we've been tenacious so far. We're definitely in acquisition mode," he adds, citing AT&T as one of the "blue-chip investors" in the venture. Sherman hopes the group can double its holdings—now about 25 stations—next year.

"The Telecommunications Act provided opportunities for experienced broadcasters to efficiently grow the economics of their stations, and clusters are providing marketing possibilities" for syndicated shows, Sherman says. ■

Open the mike for your 'Radio Date'

Interactive phone dating service can be customized for stations



By Sara Brown

OK, so you'd like to make a dedication on KBAY's *Love Songs by the Bay*...but you don't have a someone special in your life" reads the Web page of the San Jose, Calif., soft rock station. "Why not try the KBAY 100.3 Dateline? It's fun and easy."

KBAY(FM) is an affiliate of InXSys Broadcast Networks' Radio Date, an interactive telephone dating service that is promoted on air by affiliate stations and customized to individual station formats, according to InXSys President Laurence Norjean.

Norjean has enjoyed a busy couple of weeks, signing, by his count, more than 160 new stations and expanding his services internationally to five continents.

The service is free to radio stations and includes system setup and Web page development for online promotion.

Local singles can sign up for the service free by calling the station's 800 number and answering a questionnaire that includes information about their dating preferences and demographic information for the station's use. To hear their computer date matches, lis-

teners call a 900 number and pay a fee to hear their messages.

"Stations are generating enormous revenue" from the 900-number calls, Norjean says, adding that the only cost to the station is on-air promotion and a discounted 800-number rate for listeners' initial sign-up. Norjean calls the service an opportunity for affiliates to "become the singles leader in their market."

Rodney Whitaker, KBAY's director of Internet services, says he is very happy with the service, which KBAY has had for several months. He has received some e-mail responses from satisfied listeners and says that "based on the number of calls and the number of minutes, people are staying with it for a while."

Although Radio Date has yet to produce the revenue Whitaker had hoped for, he doesn't blame the service. "What we find is that the amount of money we make off [Radio Date] is directly proportional to the amount of on-air promotions we do for it."

But not everyone is in love with the service. One Ohio general manager says that, despite promoting Radio

Date on the air, even assigning the station's single afternoon DJ to the task of producing regular commercials—"almost testimonials"—for the service, he is not pleased with the revenue return. "I'm just about finished with Radio Date—I don't think the thing works," he says.

InXSys offers two other telephone services to radio stations: RadioNet

Classifieds, a voice alternative to newspapers' money-maker, and Radio Recall, an advertising support service that allows listeners to rehear commercials and connect directly to the advertiser.

Norjean calls the three services "a totally integrated approach to creating nontraditional revenue for radio and television stations." ■

R I D I N G G A I N

Birch bullish after Des Moines

BirchResearch Corp. completed its trial summer survey of Des Moines, Iowa, market radio listeners last week and says that based on results, it plans to send diaries to six new markets next year. BirchResearch founder Tom Birch says: "[The] pilot study has provided us with a rich database for analysis as well as a shakedown cruise of our systems. BirchResearch is ready to roll out for 1998."

Birch uses two diaries—one asks respondents to note their radio listening habits and another asks about media usage in general—as opposed to Arbitron's single diary. Birch also claims it can offer stations "equivalent service" 30%-50% cheaper. Birch intends to publish monthly and quarterly reports, compared with Arbitron's quarterly surveys.

Revenue up 12% in August

Combined local and national advertising revenue was up 12% in August compared with August 1996, says the Radio Advertising Bureau. Using data collected by independent auditors, the RAB noted that local ad revenue gains averaged 9% across all markets during the month, while national revenue increased an average 22%. For the year to date, combined revenue increased 11% across all markets.

Revenue gains varied by region. Stations in the Southwest and East reported strong local revenue growth in August, at 13% and 12%, respectively. Gains in national revenue were best for stations in the Southeast, which reported 33% average increases compared with August 1996.

Radio gives something back

Radio stations in Phoenix and Milwaukee are hard at work raising

money for charity. KDKB(FM) raised more than \$25,000 for the Phoenix Boys & Girls Clubs at its fifth annual KDKB Radio Rock & Roll Auction. Items sold included concert tickets, trips, autographed guitars, posters and other music memorabilia. The largest bid was \$5,000 for a guitar autographed by Grammy-winner Sheryl Crow. The Milwaukee Radio Alliance raised \$5,000 for Fighting Back Inc., a drug and alcohol abuse prevention program, during a local charity race sponsored by Kmart.

Fashion designer Liz Claiborne's public service campaign "Women's Work" has garnered several big-name male recording artists to record its anti-domestic violence PSAs. Program director Jane Randel says, "The best way to reach men with this message is through other men." The campaign will feature Kenny Loggins, Richard Marx, Clint Black, Travis Tritt and Coolio, among others, urging men to take action against domestic violence. Last year the organization used high-profile athletes to convey the same message. —DP,SB

Super deal

Syndicated radio program supplier Superadio of Boston has extended its contract with MediaAmerica for



ad sales representation for another five years. Pictured (l-r) are Gary Bernstein, Superadio programming president; John Garabedian, Superadio CEO, and Ron Hartenbaum, MediaAmerica chairman.

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Getting a handle on HITS

Two weeks in, service is taking operators to school on digital delivery

By Price Colman

Smaller cable operators are getting a quick refresher course on scale economics as they examine the potential of HITS two weeks into its full-scale commercial launch.

The lesson: The bigger you are, the more HITS—TCI's operation to digitize and distribute programming—makes sense. The key question: Just how big is big enough?

"At today's costs for the combination of headend equipment and set-top boxes, it's going to be hard for an operator with fewer than 3,000 subscribers to do HITS on a cost-effective basis," says Frank Hughes, vice president of programming for the National Cable Television Cooperative, which negotiates for smaller cable operators.

"For larger headends, the economics are going to look better," says Rich Halle, vice president of business development at FrontierVision, which is testing HITS in two systems and plans launches before year end. "The rest of the costs are going to be variable."

There's clearly intense interest in the HITS service, which is equipped to offer 120 channels of video programming and about 40 digital music channels. Officials at the cooperative have been glued to the phones since HITS converted to 14:1 compression and added transponders.

Much of that phone time focuses on numbers: What's the cost for a digital headend? What's the availability and cost of set-top boxes? What does HITS itself cost? What kind of rates are pro-



The HITS quality-assurance control room at the National Digital Television Center in Littleton, Colo.

grammers charging? Is there a payback? When?

What operators do know is that they'll pay anywhere from \$40,000 up for headend hardware—about \$450 apiece for digital set-tops, 2.5-3.5 cents per sub, per-month for transport costs for many channels—and they'll have to negotiate or amend carriage agreements with programmers in their HITS packages.

It's in the talks with programmers where economies of scale hit home. Smaller networks eager for digital carriage—sources cite Nostalgia, Bloomberg, Ovation and the new Discovery plexes—and hoping to drive digital penetration are offering license fees of 10-20 cents per sub or less. Others—reportedly Home & Garden Television, Sci-Fi and The History Channel—are resisting the digital drive and charging license fees of 41-43 cents, or roughly four times what they charge for basic analog carriage.

Recognizing the importance of getting decent distribution for HITS outside of TCI, HITS itself is trying to

smooth the path, says Rich Fickle, vice president of business development for the service.

"The only way HITS works is if we have great cooperation with operators and programmers," says Fickle. "We don't disrupt the free-market negotiation that occurs. We try to help both sides.... The operators want low fees; programmers want high fees. They both want distribution, though."

Some non-TCI operators are also wary that programmers who signed up to be on TCI's HITS packages may not

be available for non-TCI operators. Buford Television in Texas, the earliest non-TCI operator to sign up for HITS, ran into that problem earlier this year when it discovered that The History Channel hadn't made up its mind. The History Channel has since signed on for a full ride, but Buford, which had already printed marketing material including the channel, was temporarily left hanging.

On the most recent HITS lineup sheet, asterisks follow the names of several networks with the footnote "Not immediately available for HITS affiliates." Networks on the fence include TV Food, CMT, some of the Showtime plexes, The Movie Channel plexes and the Sundance West Coast feed.

Bend Cable Communications in Bend, Ore., one of the nation's oldest cable systems, in early 1996 began laying the groundwork to offer HITS. But in June 1997, Bend, which has about 18,000 subscribers, took what vice president and general manager Mike O'Herron calls a "time-out."

Third-quarter ratings up 10%

By Donna Petrozzello

"It became apparent to us that there were still too many unanswered questions of a programming and contractual nature," says O'Herron. "[HITS] works, but we had problems getting programmers to come to the table with the best deal."

HITS' recent conversion to a higher compression ratio, thus filling out the programmer's lineup, prompted Bend to restart conversations with HITS, O'Herron says.

While he suspects there are still a number of answered questions, O'Herron adds: "I'm not unhappy with HITS. I just realized they're not controlling this any more than I am. Programmers do what programmers do."

HITS, which has been more than three years in the making and just observed the first anniversary of its operational launch, is an exception to TCI's practice of letting others take the risks. With the possible exception of Tel-Quest and programmers such as HBO and Showtime, no one has made any noise about getting into the business of delivering digital programming.

Some smaller operators, although eager to launch HITS, are concerned that TCI isn't up to speed on standardized contracts and marketing materials.

"I don't know if they're just not together or they're taking care of their own first," says one small operator.

The delays have given non-TCI operators time to get a better picture of the hidden costs that may accompany the service. Many don't have billing systems equipped to handle digital products. If they take HITS, they may also have to upgrade their back-shop operations to handle the more complex bills or contract with a third party.

Fickle acknowledges that billing "is one of the underestimated parts of the whole equation." In an effort to ease the way for small operators, HITS provided billing specifications to seven key billing services vendors. But contracting with an outside vendor raises the specter of sending a customer two bills.

Operators also have to take into account the \$750 a month per headend they'll have to pay for Prevue, the electronic programming guide that makes navigating a new channel lineup that includes HITS manageable.

"There's a learning curve going on with HITS," says Hughes. "How much do you need to make to make this work? That story is still being written." ■

Boosted by strong ratings throughout the summer and during the most recent premiere week, basic cable ratings for the third quarter were up 10% in prime time over last year.

Ratings during the third quarter include cable's performance against broadcast network premieres of new fall season series. Over that premiere week (Sept. 22-28), basic cable earned a 20.3 rating in prime time, a 12% increase over last year. According to

CAB, that week's share performance represents cable's highest prime time audience share and the broadcast networks' lowest during a premiere week.

For the quarter, most networks showed steady growth, with TNT ranked first in prime time with a 2.4 rating, up 4% from a 2.3 in third quarter 1996, and up 7% in households. Ratings reported are based on Turner Broadcasting System research using Nielsen Media Research data.

USA Network ranked second in prime time for the quarter with a 2.1

3rd Quarter ratings: 1997 vs. 1996

FULL DAY (MON.-SUN. 24 HOURS)					PRIME TIME (MON.-SUN. 8-11 PM)				
Network	3Q 1997		3Q 1996		Network	3Q 1997		3Q 1996	
	Rtg.	HHs (000)	Rtg.	HHs (000)		Rtg.	HHs (000)	Rtg.	HHs (000)
NICK	1.7	1,211	1.6	1,097	TNT	2.4	1,686	2.3	1,574
TBS	1.1	788	1.1	774	USA	2.1	1,523	1.9	1,327
TNT	1.0	727	1.1	729	TBS	2.0	1,455	1.8	1,241
USA	1.0	685	0.9	638	NICK	1.9	1,362	1.8	1,214
A&E	0.9	600	0.8	507	LIFE	1.6	1,083	1.6	1,046
TOON	0.9	410	1.0	282	ESPN	1.5	1,052	1.5	1,011
LIFE	0.8	583	0.8	548	A&E	1.4	948	1.2	789
ESPN	0.7	522	0.8	537	TOON	1.3	593	1.2	354
DISC	0.6	411	0.6	377	DISC	1.1	763	1.1	746
CNN	0.5	372	0.5	367	CNN	1.0	737	0.9	621
MTV	0.5	343	0.5	337	FAM	0.9	663	1.0	673
TNN	0.5	333	0.5	306	MTV	0.8	571	0.7	480
WGNC	0.5	203	0.6	227	TNN	0.8	552	0.8	507
FAM	0.4	285	0.4	287	WGNC	0.8	311	0.9	356
FX	0.4	136	0.4	120	FX	0.8	251	0.7	197
TVLD	0.4	66	n/a	n/a	TLC	0.7	390	0.6	280
TWC	0.3	205	0.3	219	SCIFI	0.7	309	0.7	240
TLC	0.3	203	0.3	148	TVLD	0.6	99	n/a	n/a
HLN	0.3	175	0.3	196	CMDY	0.5	238	0.5	202
CNBC	0.3	169	0.2	111	HIST	0.5	209	0.5	113
SCIFI	0.3	156	0.4	128	CNBC	0.4	258	0.4	248
CMDY	0.3	147	0.3	122	BET	0.4	227	0.5	222
BET	0.3	141	0.3	130	VH1	0.4	223	0.3	145
HIST	0.3	130	0.3	67	PREV	0.4	216	0.4	184
CMT	0.3	106	0.3	92	ESPN2	0.4	208	0.4	145
VH1	0.2	133	0.2	96	TWC	0.3	227	0.4	261
ESPN2	0.2	120	0.2	83	HLN	0.3	203	0.3	211
PREV	0.2	115	0.3	106	E!	0.3	147	0.3	107
E!	0.2	108	0.2	92	CMT	0.3	120	0.3	114
MSNBC	0.2	68	n/a	n/a	MSNBC	0.3	98	n/a	n/a
FOOD	0.2	43	0.2	n/a	FOOD	0.2	61	0.3	n/a
COURT	0.1	29	0.1	16	COURT	0.1	43	0.1	21
TTC	0.1	18	0.1	n/a	TTC	0.1	26	0.1	n/a
FOX News	0.1	17	n/a	n/a	FOX News	0.1	23	n/a	n/a

Notes: All ratings based on coverage homes for each network. Prime time is Mon.-Sun. 8-11 p.m. Total day is Mon.-Sun. 6 a.m. to 6 p.m. for household and demographic performance. Non-report weeks excluded from averages. Source: TBS Research from Nielsen Media Research data. N/A—not available.

rating, up 11% over last year, and a 15% increase in households. TBS ranked third in prime time with a 2.0 rating, up 11% from 1.8 last year, with a 17% increase in households.

Nickelodeon ranked first in total-day viewing with a 1.7 rating, up 6% over last year, and a 10% increase in households. TBS ranked second in total-day viewing with a flat 1.1 rating and a 2% increase in households. TNT and USA tied for third—both at a 1.0 rating—but USA earned an 11% gain in rating while TNT dropped 9% from the same period last year.

USA Network says its prime time ratings marked the network's "strongest ratings growth in two years." The network credits adding its original series *La Femme Nikita* to Sunday night and replacing reruns of *Murder, She Wrote* with *Walker, Texas Ranger* with helping boost the ratings.

TNT ranked first in prime time with adults 18-49 and adults 25-54, powered in part by the network's World Championship Wrestling series *Monday Nitro*, which averaged a 4.0 rating for the quar-

ter, up 14% over last year's third quarter.

Elsewhere in prime time, ratings climbed for the Arts & Entertainment Network, up 17%, from 1.2 to 1.4 for the quarter, with a 20% increase in households.

VH1 recorded a 33% increase in prime-time ratings, from 0.3 to 0.4 for the quarter, with a 54% increase in households. MTV showed a 14% increase in ratings, from 0.7 to 0.8, with a 19% increase in households. Ratings for The Learning Channel jumped 17% in prime time, from 0.6 to 0.7, and Nickelodeon pushed up 6%, from 1.8 to 1.9.

Prime time ratings slipped for several networks, including Food Network, down 33%; The Weather Channel, down 25%; Black Entertainment Television, down 20%, and WGN, down 11%. WGN was also down 17% in ratings and 11% in households in total-day viewing, largely because the network was dropped from several Tele-Communications Inc. lineups.

TNT's Sunday night NFL coverage stole five of the top 10 spots for the

quarter, with the network's carriage of Miami versus Tampa Bay on Sept. 21 earning a 10.9 rating. Other top 10 programs include MTV's Video Music Awards, segments of CNN's coverage of Princess Diana's death, TBS's premiere of "Dumb and Dumber," ESPN's coverage of the Home Run Derby and TNT's *World Championship Wrestling*.

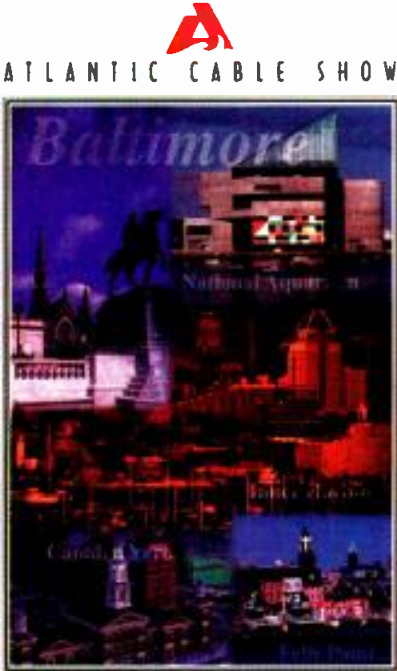
The five-year-old Cartoon Network enjoyed a 68% increase in prime time households and an 8% increase in prime time ratings.

CNN's prime time ratings were up 11%, with *Larry King* registering an average 35% increase in ratings for the quarter. King's top-rated interview with Joan Lunden achieved a 3.9 rating. CNN's news magazine *Impact* averaged its highest rating ever, at 1.0, for the quarter.

CNBC's ratings in total-day viewing were up 50%, from 0.2 to 0.3, with a 52% gain in households. USA gained 11% and A&E gained 13% in total-day ratings. Meanwhile, total-day ratings fell for ESPN, down 13%; Sci-Fi Channel, down 25%; and TNT, down 9%. ■

Atlantic will return to Baltimore

Show will stay at least one more year; Roberts, Bloomberg keynote



ATLANTIC CABLE SHOW

Baltimore

SEPTEMBER 29-OCTOBER 1, 1997

Baltimore Convention Center
Baltimore, Maryland

The Atlantic and Eastern Cable Shows may merge, but they will be held separately for at least one more year.

During last week's Atlantic Show, the four state associations behind the convention committed to return to Baltimore next year Oct. 13-15. The Southern Cable Association, whose annual trade show will be held in Atlanta later this month, already has committed to hotel dates in Orlando, Fla., next year.

As reported earlier, pressure from exhibiting networks and hardware manufacturers whose fees are the main source of trade show income is prompting the four Atlantic Show groups—state associations in Pennsylvania, New York, New Jersey and Maryland/Delaware—to begin negotiations with the Southern Cable Association.

Last week, Atlantic Show attendance was up about 10%, to around 1,700, but revenue from exhibitors dropped 7%.

Comcast President Brian Roberts opened the show by demonstrating

the value—perhaps \$1 billion—of technology in overcoming distance and distraction.

Last spring, Roberts was contacted by Microsoft executive Greg Maffei—then in corporate development, now CFO—following Roberts's joking suggestion that Bill Gates buy 10% of every company represented at an April meeting in Redmond, Wash.

Roberts hardly expected to hear from Gates, who had told his guests that after the meeting he would be leaving for the Amazon River. Roberts says Maffei told him that Gates had e-mailed him from the Amazon to begin substantive talks.

Referring to recent cable industry skepticism about partnering with Bill Gates—particularly from TCI Chairman John Malone—Roberts called it "a good sign that John is negotiating."

Roberts also raised the industry defense to rate hikes, saying the real culprit was programming costs, particularly sports. Asked whether Comcast's dominance of Philadelphia sport rights, as well as team ownership, made him a hypocrite, Roberts replied that it was a

case of "if you can't beat 'em, join 'em."

In addition to advising a cable crowd preparing to launch its "High Speed Education Connection" event that cable does not belong in the classroom (see story, page 28), Bloomberg Television Chairman Michael Bloomberg, who keynoted Tuesday morning's general session, provided some other words of advice:

1. Cut costs in the good times; that way, in the bad times you can concentrate on bringing in new business.

2. Be proactive against the competition, rather than counting on legislators to protect you from that competition. As a long-term strategy, protectionism always fails.

3. Keep up with innovations on the ad front. The remote control is an ad killer. Fight back with technologies that make it harder for the viewer to get one without the other.

4. Get involved in the community. Sponsor more events. Give away more money and/or do a better job of telling people that you are.

5. Chips are getting faster, compression is getting better, repeaters are improving. As a result, look out for—and capitalize on—video on demand. It's coming. ■

Illinois eyes late fees

Attorney general is conducting review prompted by class action suit

By Price Colman

Add Illinois Attorney General Jim Ryan to the list of people looking into cable television late fees.

The Illinois attorney general's office is conducting a review of cable late fees, prompted in part by allegations in a pending class action lawsuit against Tele-Communications Inc.

Lori Corral, spokeswoman for Ryan's office, was careful to characterize the action as a review, not an investigation. She declined to identify which cable companies are the subject of the review, now about three weeks old.

Corral also declined to comment on other specifics of the review. She did say that, in general, such reviews can lead to more in-depth investigations and possible litigation, or mediation of specific complaints based on their merit. Reviews also can be closed without any action being taken.

The Illinois attorney general's

review follows a ruling by a Baltimore judge that TCI must repay late-fee payers there roughly \$6.7 million. The judge also determined that TCI's \$5 late fee was out of whack with its actual cost for billing and collecting the fees and ordered TCI to cut its late-fee assessment to 50 cents. TCI had argued that each late payer costs the company about \$16.14.

TCI also recently lost a late-fee case in Washington, with the jury ordering the MSO to repay about \$5 million.

Corral said the Illinois AG's office has received only "a handful" of complaints about the fees, echoing similar statements by cable regulators in and around Denver, where TCI faces trial next June on the late-fee issue.

TCI has successfully defended itself in three other cases—in Washington state, Wyoming and Alabama—and has indicated it intends to appeal the Baltimore and Washington decisions. ■

Primestar tops J.D. Power

Primestar not only earned J.D. Power & Associates' inaugural best of show trophy for a satellite service, it outstripped its cable competitors, including owners, to do so.

The win may be a coup, but the nation's second-largest DBS company intends to be restrained in how it capitalizes on that.

"We're not going to run an ad that tells the world that J.D. Power has recognized us and put ourselves on the back," says Denny Wilkinson, Primestar's senior vice president of programming and marketing. "We intend to use it in advertising to thank our customers and, number two, to differentiate ourselves."

Cox Communications took top honors for a cable company for the second year running in the survey of 10,541 cable and satellite TV consumers. Survey respondents are company- and industry-specific.

Noteworthy changes in the cable rankings: Marcus Cable, not named in initial rankings, was number two in year two. Also new: Charter Communications, Adelphia

Satellite Customer Satisfaction Ranking

Primestar 137
Dish Network/Echostar 134
DIRECTV/USSB 126
Satellite Average 126
*Other Satellite Companies 120

Cable Customer Satisfaction Ranking

Cox Comm. 109
Marcus Cable 101
MediaOne 100
Time Warner Cable 100
Jones Intercable 99
Cablevision Systems 98
Charter Comm 98
Adelphia Comm 97
Cable Average 97
Comcast Cable 96
Century Comm 94
Tele-Comm (TCI) 89

*Companies not included due to small sample size.

Communications, and Century Communications. Time Warner moved up substantially, but TCI and Comcast dipped.

Cox—part-owner of Primestar with TCI, Time Warner, MediaOne and Comcast—applauded Primestar but questioned the study format.

"We certainly find no fault in the results," says Cox spokesman Anthony Surrat. "We just hope that in the future, they'll come to understand there are distinct differences between cable and satellite, just as they show in many other consumer studies they conduct."

J.D. Power acknowledges differences but says the results speak for themselves. "Our think-

ing is generally that customers don't care how they get their programming," says Kirk Parsons, J.D. Power's senior manager, wireline services.

Wilkinson, gracious to Cox and Primestar's other cable owners for their help, says the company's number-one ranking sends a clear message to competitors and regulators: "Satellite TV has arrived." —PC



Pacific Bell's digital compression center in El Monte, Calif.

Pac Bell's low-key digital

Company is quietly building California wireless system

By Joe Schlosser

Pacific Bell Digital TV is quietly going about its business in Greater Los Angeles. The 150-channel wireless service has been sold to more than 10,000 customers in Southern California—but not many others there know much about it.

Since the service became available

last May to roughly 4 million homes in Los Angeles and Orange counties, Pacific Bell has relied on door-to-door and direct-mail services as its only advertising. Last week, company officials acknowledged that there are no plans for a marketing blitz anytime soon.

The lack of financial support adds to the growing speculation that SBC, parent company of Pacific Bell and Pacif-

ic Telesis, is looking to get out of the wireless video business.

Earlier this year, SBC ordered Pacific Bell to shut down its wireless services in San Diego and San Jose. SBC also recently closed its hardwire cable efforts in Richardson, Tex., leaving it with interest in only one domestic hard-wired video service—Cable TV Montgomery in suburban Washington.

Cable industry executives say SBC is setting its video entities up for a fire sale. SBC officials won't comment on the rumors, but they say they are evaluating the commercial acceptance of digital TV in the marketplace. All that speculation has left Jeff Carlson, Pacific Bell Digital TV general manager and vice president, in a bit of a bind.

"My charge is clear: I have to prove the economics of [digital TV]," Carlson says. "I think everyone who has seen it...believes there is a product here. We know what the business plan says, and we are continually pressing our results up against it."

The company's digital TV rollout is exceeding expectations financially, Carlson says. Of the 4,000 test customers in Southern California that were offered free trial services, 80% have been converted to paying subscribers. Carlson says Pacific Bell also is attracting some of cable's top customers to the digital platform—customers who are paying on average \$50 a month.

"We are right on track, and better than that, numbers-wise," Carlson says. "As for the advertising, we are doing a very controlled rollout; it is conservative by design. We have limited our marketing to very specific demographics."

The rollout is concentrated in three Southern California regions: Southern Orange County, western Los Angeles County and the Long Beach–South Bay district. Plans call for field centers in the San Fernando Valley, a second in Orange County and an outlet in Santa Monica–Beverly Hills.

Installation costs \$100 and monthly fees range from the basic \$31.95 package to the \$53.95 "Digital Preferred" package. Pacific Bell offers 13 local broadcast stations, a minimum of 49 cable stations, access to 40 pay-per-view channels and more than 30 digital music outlets. Pacific Bell has set up a 24-hour-a-day monitoring system, where employees constantly watch for glitches in programming. If a problem does occur, Pacific Bell wants to have it fixed before viewer calls start to flood in. ■

USSB at the movies

United States Satellite Broadcasting has launched an aggressive multimillion-dollar ad campaign designed to lure premium cable subscribers.

The effort, which is the evolution of a campaign USSB employed in 1996, features such noted directors as Martin Scorsese, Jodie Foster, Francis Ford Coppola and Ron Howard, in print, television and in-theater ads.

It's the second year that USSB has teamed with Screenvision Cinema Network to target the moviegoer, whom USSB sees as a key potential customer. "It's certainly an appropriate vehicle in that we're going after premium cable households, many of which are movie lovers," says Pete Buckner, director of advertising at USSB.

Buckner declined to disclose the cost of the ad campaign, but other industry sources indicated it topped \$10 million.

The first series of cinema ads began Sept. 19 and will run through Oct. 14. A second series runs Nov. 24 through the end of the year, Buckner says. The ads will be shown on more than 2,600 movie screens in the top 25 U.S. markets.

The in-theater ads are essentially the same as the televised version, a 30-second spot created by Ogilvy & Mather and featuring Scorsese. Using a documentary approach, Ogilvy & Mather filmed Scorsese answering questions about his movie-making and movie-viewing experience.

The print ads are running in various magazines and newspapers including *The Wall Street Journal*, *Newsweek*, *Fortune*, *Money*, *Playboy*, *Sports Illustrated*, *Vanity Fair* and *TV Guide*. Among the outlets for the TV spots are NBC and ABC as well as cable networks USA, TBS, TNT, WGN, Lifetime, Nick at Nite, E! Entertainment, Comedy Central, VH1, Family Channel, FX, Sci-Fi, Fox News, and TV Land. —PC

Prime gets re-primed for cable

SBC buy reverses course of selling and standing pat

By John M. Higgins

Over the past four years Prime Cable has appeared to be fading from the cable scene, the once-expansive operator of cable systems becoming a caretaker for telephone companies. Prime Chairman Bob Hughes had agreed to sell a chunk of the core management company to BellSouth and was letting Prime's portfolio shrink, shedding systems without buying anything to replace them.

The Austin, Tex.-based company's biggest move in the past few years was being selected to run SBC Corp.'s suburban Washington systems when the telco was unable to find a buyer.

That all changed two weeks ago.

Prime armed itself with two financial partners and spent \$837 million to buy SBC's Washington operation, plus an option on a Prime-managed Chicago system that SBC had acquired in its takeover of Pacific Telesis. Investment banker Waller Capital Corp. connected Prime to Washing-

ton-based investors Carlyle Group to put up the equity in the deal.

"They really did an about-face," says one industry executive familiar with Prime.

Prime Senior Vice President Jerry Lindauer denies the company had been fading, saying its executives were always studying new deals. But he acknowledged that Prime had gotten skittish about picking up new properties, given the financial uncertainty surrounding the industry in recent years.

"I'm not saying we were totally bearish; we love our assets," says Lindauer. "We were not dormant."

The slowdown was a much different pace for the company, however.

Hughes founded Prime in 1979 after selling his MSO Communications Properties Inc. to Times Mirror. Tapping a network of University of Texas alumni for executive talent, Hughes flipped in and out of a series of systems, including properties in suburban Buffalo, N.Y.; Hoboken, N.J.; Annapolis and Prince George's County, both Maryland.

Hughes had two guiding principals: Stick with larger markets, hopefully cities or bigger suburbs, avoiding small-town properties; execute financial plays, not building a long-term system portfolio to operate for years as companies like TCI and Comcast have done.

The company runs systems on behalf of a rotating series of players, mostly institutional investors, to get a strong return after several years of operation.

"Prime will invest in anything, but they're not builders—they're return players," says one investment banker. "They've sold everything they've ever owned."

In 1993, Prime fed the cable/telco merger frenzy by agreeing to cut an option to BellSouth to buy a 22.5% stake in Prime Management Inc., the core Prime Cable operation. BellSouth also agreed to lend \$250 million to refinance Prime's 120,000-subscriber Las Vegas system, expecting to buy the operation later.

At the time, BellSouth Chairman John Clendenin declared the invest-

Family affair

Sogecable, operator of pay-TV network Canal+ España and digital DTH platform CanalSatelite, has signed a "long-term" agreement with Columbia Tristar International Television. In the deal, Sogecable gets exclusive pay-TV rights and nonexclusive PPV rights to Columbia TriStar features. The new channel from Sony Pictures Entertainment, owner of Columbia TriStar, gains carriage on CanalSatelite under the deal. Sogecable already has output deals with Disney, Time Warner, PolyGram, Universal and DreamWorks.

Food served in Canada

U.S.-based Food Network will debut in 4.2 million homes in Canada Oct. 17. The network will be delivered through a carriage agreement with MSOs Shaw Communications and Rogers Cablesystems.

TeleNoticias, SBT sign pact

Westinghouse-owned, 24-hour Spanish-language news service CBS Telenoticias has signed a deal with Sistema Brasileiro de Televisao (SBT), Brazil's second-largest broadcaster, to share newsgathering and production services. CBS TeleNoticias will



receive studios, offices and facilities in Sao Paulo and Brasilia and access to news material. SBT will have use of TeleNoticias' studios in Miami and international news coverage.

Pearson's Spanish expansion

UK media group Pearson has announced a strategic alliance between its Spanish publishing group Recolotos, and Spanish telco Telefonica. The deal gives Pearson—and its TV arm, Pearson Television—a significant beachhead in Spain and Latin America. A Pearson spokesperson says that the deal signifies a "general Spanish-language media alliance" with Telefonica and that Pearson will now be looking to develop new operations in Latin America.

Mexican satellite bids

Rival Mexican broadcasting companies Televisa and TV Azteca have linked with Mexican MSO Multivision to bid for state-owned satellite system and agency, SatMex, according to Mexican newspapers. The trio reportedly are part of a consortium assembled by U.S. satellite operator PanAmSat. PanAmSat (in which Televisa owns 7.5%) refused to comment.

—Michael Katz

50 PEOPLE'S CHOICE Top Cable Shows

Following are the top 50 basic cable programs for the week of Sept. 22-Sept. 28, 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.

Program	Network	Time (ET)	HHs. (000)	Rating Cable	U.S.	Cable Share
1. NFL/Philadelphia @ Minnesota	TNT	Sun 7:58p	6,292	8.7	6.5	13.5
2. Rugrats	NICK	Tue 7:30p	3,454	4.8	3.5	8.1
3. Rugrats	NICK	Sat 8:00p	3,161	4.4	3.2	8.4
4. Hey Arnold	NICK	Mon 8:00p	3,075	4.3	3.1	6.3
5. Rugrats	NICK	Mon 7:30p	2,999	4.2	3.1	6.9
5. Secret World of Alex Mack	NICK	Tue 8:00p	2,974	4.2	3.0	6.3
7. Hey Arnold	NICK	Wed 8:00p	2,872	4.0	2.9	8.3
8. Rugrats	NICK	Thu 7:30p	2,808	3.9	2.9	6.9
8. All That	NICK	Sat 8:30p	2,754	3.9	2.8	7.0
8. Rugrats	NICK	Wed 7:30p	2,754	3.9	2.8	6.7
11. World Champ. Wrestling	TNT	Mon 8:00p	2,757	3.8	2.8	5.9
12. World Champ. Wrestling	TNT	Mon 9:00p	2,596	3.6	2.6	5.3
12. Rugrats	NICK	Sun 10:00a	2,593	3.6	2.6	10.3
12. Kenan and Kel	NICK	Sat 9:00p	2,572	3.6	2.6	6.5
12. Doug	NICK	Tue 7:00p	2,555	3.6	2.6	6.6
16. Rugrats	NICK	Fri 7:30p	2,507	3.5	2.6	7.1
17. NFL Prime Time	ESPN	Sun 7:00p	2,494	3.4	2.5	5.9
17. Movie: "Death Becomes Her"	USA	Sun 6:00p	2,463	3.4	2.5	5.9
17. Secret World of Alex Mack	NICK	Thu 8:00p	2,415	3.4	2.5	5.3
20. Hey Arnold	NICK	Sun 11:00a	2,372	3.3	2.4	9.3
20. Doug	NICK	Mon 7:00p	2,324	3.3	2.4	5.8
22. Angry Beavers	NICK	Sun 10:30a	2,254	3.2	2.3	8.9
23. Angry Beavers	NICK	Sat 7:30p	2,231	3.1	2.3	6.4
23. Doug	NICK	Wed 7:00p	2,212	3.1	2.3	5.8
23. Kablam	NICK	Fri 8:00p	2,178	3.1	2.2	5.8
26. Doug	NICK	Thu 7:00p	2,153	3.0	2.2	5.8
26. Movie: "Death Becomes Her"	USA	Fri 9:00p	2,146	3.0	2.2	5.3
28. Rugrats	NICK	Sat 10:00a	2,094	2.9	2.1	9.7
28. Tiny Toons Adventures	NICK	Wed 6:30p	2,072	2.9	2.1	5.9
28. Figure It Out	NICK	Wed 6:00p	2,063	2.9	2.1	6.2
31. Kablam	NICK	Sat 9:30p	1,995	2.8	2.0	4.9
31. Tiny Toons Adventures	NICK	Sat 9:30a	1,989	2.8	2.0	9.3
33. Movie: "Beverly Hills Cop II"	USA	Sun 4:00p	1,982	2.7	2.0	5.7
33. Looney Tunes	NICK	Sun 9:00a	1,948	2.7	2.0	8.6
33. Biography	A&E	Mon 8:00p	1,907	2.7	1.9	4.2
33. AAAAAH!!! Real Monsters	NICK	Sun 11:30a	1,890	2.7	1.9	7.2
37. Tiny Toons Adventures	NICK	Sat 9:00a	1,877	2.6	1.9	8.9
37. Figure It Out	NICK	Tue 6:00p	1,877	2.6	1.9	5.5
37. Angry Beavers	NICK	Sat 10:30a	1,866	2.6	1.9	8.8
37. Movie: "Beverly Hills Cop II"	USA	Sat 8:00p	1,863	2.6	1.9	4.7
37. Are You Afraid of the Dark?	NICK	Tue 5:00p	1,861	2.6	1.9	6.4
37. The Ren & Stimpy Show	NICK	Sat 12:30p	1,848	2.6	1.9	8.1
37. Hey Arnold	NICK	Sat 11:00a	1,827	2.6	1.9	8.7
37. Figure It Out	NICK	Mon 6:00p	1,822	2.6	1.9	5.4
45. Tiny Toons Adventures	NICK	Tue 6:30p	1,815	2.5	1.9	5.1
45. Doug	NICK	Fri 7:00p	1,813	2.5	1.9	5.6
45. My Brother and Me	NICK	Sun 7:00p	1,772	2.5	1.8	4.2
45. Movie: "Deadly Vows"	LIFE	Mon 9:00p	1,771	2.5	1.8	3.8
45. Doug	NICK	Sat 7:00p	1,760	2.5	1.8	5.4
45. Rocko's Modern Life	NICK	Sun 12:00n	1,759	2.5	1.8	6.7

Sources: Nielsen Media Research, Turner Research

ments the first step toward offering "interactive entertainment and communications opportunities in our region and outside our traditional service area."

But BellSouth never followed through. Like other telcos, it has largely soured on building wired telephone-video systems. Although BellSouth has a few test systems and a number of unbuilt cable franchises and is pushing into wireless cable, it hasn't exercised its option for Prime.

Nevertheless, Prime has been paring its portfolio, selling its Alaska operation to independent teleo General Communications Inc. for \$180 million; its Hickory, N.C., system to Charter Communications Corp. for \$68 million, and its suburban Houston systems to Tele-Communications Inc. for \$230 million. Prime also has talked to TCI about unloading the Chicago system it managed on behalf of PacTel.

Since Prime is a management company, most of the money from those sales went out of the company. There were few other signs of activity. When large system deals came on the market, Prime was nowhere to be found among the bidders.

Lindauer says that is because the institutional players on whom the company depends on had lost interest in the business. With deals cratering—Bell Atlantic's takeover of TCI and SBC's merger with Cox Communications Inc.—investors wondered how they would be able to unload their investments five or seven years down the road.

But the paralyzing fear of competition from telcos and wireless cable has faded, and new services like digital cable and high-speed Internet service are starting to look like real businesses.

"We've always been opportunistic; we feel this is the business we know," Lindauer says. "We think there's room for players that aren't necessarily the biggest MSOs."

The deal ends SBC's embarrassing foray into cable outside its service area. The company made a huge splash in 1993 by paying \$650 million for Hauser Communications' systems in Montgomery County, Md., and Arlington, Va.—about \$2,700 per subscriber and 13 times cash flow at the time.

But within six months, SBC Chairman Ed Whitacre had misgivings and put the systems on the block. No other MSO was willing to pay a price that would allow SBC to save face, so the telco tapped Prime a year ago to simply come in and manage the properties. ■

Technology

October 6, 1997

Time Warner goes nonstop in Tampa Bay

Cable MSO launches 24-hour Bay News Nine news channel

By Glen Dickson

Following the success of New York One, Time Warner Cable has launched a 24-hour cable news channel in Tampa Bay, Fla., that employs a state-of-the-art server-based plant. The new service, Bay News Nine, launched on Sept. 24, serving Polk, Hillsborough, Pinellas and Manatee counties.

The heavy use of nonlinear storage and automation software has enabled the news channel to launch with only 80 employees, a significant drop from the 120 needed to run New York One.

"Time Warner has been looking at building more local news in its cluster markets," says Harlan Neugeboren, Time Warner Cable director of engineering and technology. "We took New York One as a template, but we had to figure out how to run with fewer people to make the financial model run in Tampa Bay."

The key, says Neugeboren, is to use automation to allow a smaller number of staff to manage more news with less technology. "We're looking at the user being a technician, but not a highly skilled one," he says. "They're mostly newspeople."

The heart of Bay News Nine's 15,000-square-foot plant is multiple Tektronix PDR200 servers, which store and play back all taped material, including news segments, commercials and promos. The Profiles run under the control of NewsMaker Systems' StarDrive automation software, which links to Bay News Nine's NewsMaker Electronic Newsroom computer system. All the plant's routing and switching is handled by Philips BTS digital gear, including two Diamond Digital Production switchers.

The StarDrive software automates events from producers' rundowns, such as the playback of graphics from Chyron



Bay News Nine was a 10-month project, led by a team that included (l-r): Time Warner's Harlan Neugeboren, Kirk Varner, Mark Aronson and John Newton. A.F. Associates of Northvale, N.J., handled systems integration for the Tampa Bay facility.

systems or edited segments from the Profiles. And NewsMaker's NewsPlay application allows machine control to be triggered from cues to air, which makes it easy to break into scheduled program-

"The whole tape plant's basically DVCPRO, and we're still editing from tape-to-tape," says Neugeboren. "So why haven't we gone nonlinear? We look at the editor as being a news pro-

ming with a live weather report (something Bay News Nine does almost every 10 minutes, using a WSI system).

"Since the Tampa weather is so volatile, we go live a lot for weather," Neugeboren says. "If we want to go live to weather for two minutes, we can tell NewsPlay what input [to use], it plugs in the rundown, and master control counts down the weather talent."

Bay News Nine is using Panasonic's DVCPRO component digital tape format for its acquisition and editing.

PanAmSat looks to V-band

Satellite giant PanAmSat has filed an application with the FCC to launch a new digital satellite service using V-band frequencies.

The proposed service, called V-Stream, would be a global network of 12 geostationary satellites that use 3 ghz of spectrum in the 50/40 ghz band. The system would rely on intersatellite links, onboard processing and high-power spot beams. PanAmSat wants to operate the V-band network from 11 orbital slots spanning from 99 degrees west longitude for North American service to 124.5 degrees east for Asian-Pacific traffic.

According to PanAmSat spokesman Dan Marcus, the V-Stream network would handle the high-speed delivery of both video and data, including broadcast and cable TV signals. But he emphasizes that V-band birds won't be hovering in the skies anytime soon: "This is just a first step. We want to be part of the V-band community after the year 2000, when people launch these satellites."

As for other new satellite frequencies, PanAmSat expects to launch a Ka-band payload on one of its hybrid C/Ku-band satellites near the turn of the century. The Greenwich, Conn.-based operator currently has no contracts in place for any new Ka-band birds.

—GD

ducer, and we haven't seen any nonlinear editing software packages that are 'producer-ready' yet."

One new editing tool that Bay News Nine is using is Panasonic's DVCPRO laptop editors, which, Neugeboren says, "everybody wants to edit on." The laptops are used both by video journalists in the field and at news bureaus in Polk, Hillsborough and Manatee counties. Bay News Nine also relies on two ENG vans from Frontline Communications to get around its coverage area, a two-hour journey from one end to the other.

Once an edit is completed, the

DVCPRO material is taken back to baseband and recompressed using M-JPEG on the Profiles. Neugeboren says Bay News Nine has seen some artifacts from the picture conversion but that they are imperceptible to viewers.

Neugeboren says that he felt like Time Warner was "launching the space shuttle" in getting Bay News Nine's digital plant to work, considering the amount of computer integration required: "We're handing off all this stuff between networks and firewalls, and all our Chyrons [Max graphics systems and Imagestor! still

stores] and Profiles are networked on one big computer switch."

For example, Bay News Nine is "pushing the envelope" of the intelligent interface capabilities of the Chyrons in order to make its control room operation as simple as possible, Neugeboren says. The news channel relies on Chyron's enVue graphics management software to allow graphic browsing of the Imagestor's from producers' desktops, and uses NewsMaker's ScriptPlay software to play machine control events from the graphic interface of the newsroom computer system. ■

Cutting Edge

By Glen Dickson

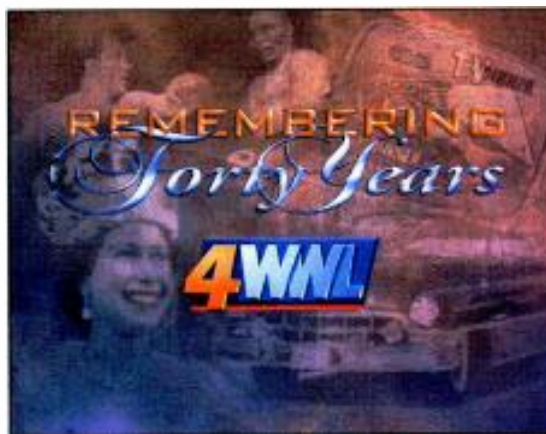
Vyvx parent **Williams Communications** has signed a five-year, \$300 million deal with Nortel for high-capacity transport and video equipment that it will use in the construction of a coast-to-coast fiber backbone. Vyvx has announced plans to build almost 8,000 miles of new fiber in the coming year to handle multimedia traffic. According to Vyvx spokeswoman Lynn Butterworth, a lot of the new Nortel gear will be used to handle broadcast video transmission. The 8,000-mile build will use Nortel's OC-48 and OC-192 systems, along with multi-wavelength optical repeater systems that deliver up to 160 gigabits per second on the OC-192. Other new gear includes Nortel's DV-45 digital video codecs and Service Access Mux to enable video transmission. The network will be managed with Nortel's Integrated Network Management broadband products.

Time Warner Cable of New York City has picked **US Electronics** to supply remote controls that will

operate its advanced analog set-tops in customers' homes. Under the exclusive five-year contract, US Electronics will provide multifunction remotes designed to control NextLevel's CFT-2200 set-tops with interactive program guides. The remotes will include US Electronics' proprietary Predictive Technology, which facilitates multifunction operation by eliminating multiple modes, and MemoryLock, which guarantees 40-year code protection even with batteries removed.

Comcast SportNet, the 24-hour cable sports network partially owned by Comcast and the Philadelphia Phillies, launched last week with JVC's Digital-S as its house tape format. The network, which will feature Phillies, 76ers and Flyers games, along with sports news, talk and local college basketball and football, has purchased 10 BR-D80 edit recorders, two BR-D85 edit recorders with pre-read, two BR-D40 dockable field recorders

and four RM-G820 edit controllers. Two of the BR-D80s are installed in the master control room in the CoreStates Center in Philadelphia, where they are being used in conjunction with a Tektronix Profile video server for commercial playback and feed recording. The rest of the BR-D80s are being used in four edit bays for daily editing and live recording. The BR-D85s will be used in two control rooms for high-end editing.



wwl-tv New Orleans is using a Quantel Editbox nonlinear editor in its post-production work.

wwl-TV New Orleans has purchased its second Quantel Editbox online nonlinear editing system in less than 18 months. The A.H. Belo station and CBS affiliate has been using its first Editbox to edit promos and news graphics; the second Quantel nonlinear system has been purchased by wwl-TV's pro-

duction arm, 4th Dimension, which posts commercials, infomercials and long-form work for out-of-house clients. The new fully configured Editbox 4010 has three mix/effects video channels over a background matte, a 3-D curvilinear DVE package on each channel, 16 tracks of digital audio, full paint capabilities and one hour of uncompressed storage.

The Advanced Television Systems Committee

took its HDTV roadshow to Sydney, Australia, last week, transmitting HDTV pictures from the TCN Channel 9 tower in Willoughby and receiving and displaying them at the Observatory Hotel in Sydney. The

ATSC demonstration, along with field tests scheduled for the next few weeks, were organized with the Federation of Australian Commercial Television Stations (FACTS). FACTS is evaluating the American ATSC and European DVB digital TV systems for implementation in Australia's 7 mhz broad-

cast environment. Companies participating in the demo included Zenith, the Advanced Television Technology Center, Harris, Dolby Laboratories, Mitsubishi, CBS, Sony, Snell & Wilcox, and JANDS Electronics.

WABC-TV New York, the ABC O&O, has purchased two TV-1000 audio consoles from Wheatstone. One TV-1000 is being used for the production of *Live with Regis and Kathie Lee*, while the other will be installed in a second control room for the local newscast, *Eyewitness News*.



WABC-TV also will use the new Wheatstone consoles for additional public affairs programming. The station is taking advantage of the TV-1000's internal event computer, which enables the operator to set up signal routing in the console. "We go back and forth from one show to another," says Bill Beam, WABC-TV chief engineer. "Every morning, while setting up and rehearsing *Live with Regis and Kathy Lee*, the same control room must also originate several news cut-ins. With the TV-1000, we can air these news breaks and easily return to preparation for *Live*."

Vela Research has introduced its Four-Channel MPEG-2 SCSI Decoder, a rack-mount unit designed for ad insertion and NVOD. The list price for the decoder is \$3,996, or \$999 per channel. The four-channel decoder features an SCSI-2 Fast/Wide (optional

Ultra-SCSI) interface with NTSC or PAL video outputs. Each video channel is independently configurable with separate genlock inputs to allow for the locking of video outputs to external video sources. Each video channel operates independently to allow playback of different stream types, video resolutions, compression types (MPEG-1 or MPEG-2) and start/stop times.

GT Group, New York, has completed a new opening for the relaunch of *American Journal* with brother-and-sister co-anchors Charles Perez and Michele Dabney-Perez. For the high-energy open, GT Group combined footage from *American Journal* with graphics created on the Discreet Logic Flame. The post house also modified and animated the AJ logo to give it light, shadows and a 3-D quality.

Digital compression and encryption supplier **NDS Americas** has opened a new operations facility in Lake Forest, Calif. The 28,000-square-foot facility is where the News Corp. subsidiary will entitle and serialize premanufactured smart cards for conditional access. NDS's smart cards are used by BSkyB, DIRECTV, Galaxy Latin America and Sky Latin America. "It's where we write the secret things," says NDS chief executive officer Abe Peled.



Panasonic Broadcast has introduced the AG-EZ20 DV-format minicam, an upgraded version of the AG-EZ1 handycam used by New York One and Video News International for lightweight single-handed news-gathering. The ultra-compact digital camcorder weighs less than 1.5 pounds and will record up to 90 minutes of component digital video and digital audio on 1/4-inch cassettes that can be played back in Panasonic DVCPRO VTRs (with an optional adapter). The tiny camcorder comes with a four-pin Firewire (IEEE 1394) digital interface, an adjustable 3.8-inch LCD monitor and a half-inch color viewfinder, along with a built-in EBU time code generator for studio editing. The unit employs a four-channel, 16-bit, 48 kHz digital sound system and has a built-in stereo microphone, with the ability to accept an external mike. The AG-EZ20 is also equipped with 10X optical and 25X digital zoom functions, as well as a 100X super digital zoom that moves from wide-angle to full-zoom in less than a second. List price is \$2,895.

BVI Communications, Miami, a division of Broadcast Video Inc. specializing in Spanish and Por-

tuguese dubbing and subtitling, is busy preparing shows for the Brazilian cable and satellite market. The company is dubbing 10 animated series in Portuguese for

The Locomotion Channel, including *Conan the Adventurer*, *Highlander*, *He Man*, and *GI Joe*. BVI Communications also is dubbing several other series into Spanish for the network. The company is performing Portuguese subtling services (for client Crawford Communications, Atlanta) for MGM's series, *The New Outer Limits*, which is airing on MGM Gold, MGM's new Latin American channel. In addition, BVI Communications has done promotional voice-overs in Portuguese and subtitled movies in Spanish and



BVI Communications, Miami is dubbing shows such as the animated 'Conan The Adventurer' in Portuguese for the Brazilian market.

Portuguese for the Hallmark Entertainment Network. "We've built a great Portuguese capability because of the number of talented Brazilians we've found here in Miami, many of whom have direct experience in the dubbing business in Brazil," says Jeff Johnson, BVI Communications director of sales and marketing.

Telemedia

THE CONVERGENCE OF TELEVISION, RADIO AND NEW MEDIA

Online Streaming

RealNetworks intros next generation of streaming

Company hopes to push PPV model with improved picture quality

By Richard Tedesco

RealNetworks this week releases RealSystem 5.0, the latest version of its streaming technology, which it hopes will provide a model for pay-per-view content online.

Because of codec improvements, enhanced image quality is part of the RealSystem picture, along with enhanced audio for voice transmission. The frame rate remains about the same—roughly 15 frames per second—but streaming animation is now synched with RealVideo, and RealSystem 5.0 incorporates a user authentication system to enable PPV marketing of premium content.

"It can support an events-based model," says Brett

Goodwin, RealNetworks group product manager for RealSystems. But the 10-frame-per-second rate RealSystem enables likely won't spark a hot market for live events, such as concerts, online. High-speed Internet access will still determine the future of that market. But RealNetworks sees a market in access to music and video archives, Goodwin says.

Sony Music will be among the first to employ the new technology and explore its PPV potential when it launches an online pay-per-play juke-



box service sometime this fall.

ABC News and Fox News will be switching from RealVideo to RealSystem on their respective sites, and CBS SportsLine also will be using it, according to a RealNetworks source.

The animation aspect of the new product could become a particularly compelling feature in the hands of

Disney, Warner Online and Fox Kids. Disney plans to produce a regular series of five-minute animation pieces, dubbed *Detective in a Jar*, using the Macromedia Flash technology being incorporated into RealSystem 5.0.

RealNetworks is claiming near-VHS quality video at 200 kb/s with RealSystem, which enables full-screen video through use of a Microsoft technology called DirectDraw. The

user will need an optimum technical setup to realize that promise: a Pentium PC with an MMX chip. But the prospect of video growing beyond a window takes it to a new level on the PC, even if the grainy quality of that video remains part of the picture.

RealNetworks is making a \$49 RealPublisher system

Trump Tower gets Freeling to VOD

Residents of New York's exclusive Trump Tower will soon be the first Manhattan apartment dwellers to be able to access free video on demand from an ad-supported start-up.

Prospective Trump users of the fledgling Freeling service will be able to select from a diverse menu of feature films on video. The catch? They will have to sit through two 30-second commercials up front, from advertisers Freeling is seeking to line up.

The idea is targeted advertising to a momentarily captive, very upscale audience. "It pushes individual ads to the right people in the right way," says Maury DiDomenico, president of Freeling, who estimates that 4,000 apartments in Manhattan high-rises will be able to see the service by year's end.

While Freeling scouts for advertisers, it claims it's finalizing content deals with major studios, including MGM and 20th Century Fox.

The service also expects to draw on content from the archives of the Museum of Modern Art.

Video servers are being supplied by nCube, with The Acorn Group providing the Freeling set-top boxes, which share a phone line to provide the video feeds at a rate of 1.5 Mb/s. Oracle Systems is providing database support, with Cabletron Systems kicking in networking equipment and Bell Atlantic providing the DS3 phone lines.

The cost of the setup is approximately \$1,000 per apartment, according to DiDomenico, who is confident that Freeling will fly where other, similar ventures have failed. "The problem people ran into before is they were building networks to make this happen," he says.

The one drawback to the Freeling configuration is a peak load capacity that accommodates only 20% of all users regardless of location, although DiDomenico argues that's plenty of activity to make this a business. Slowdowns and busy signals will confront users trying to engage the system when the peak is reached.—RT

available to PC users to enable creation of audio/video content that can be readily translated to HTML, the common language of the Web, and published with a single mouse click via streaming media servers or standard Web servers. "It makes it much easier to create audio and video—and compelling Web pages—and publish those from everywhere," says Goodwin.

In addition to enabling delivery of pay-per-view or other subscription content, RealSystem also makes it possible to seamlessly insert video and audio ad spots in multimedia streams. That's an application which RealNetworks will be working on with a number of ad server companies, including NetGravity, and Goodwin reports that Fox and CBS

SportsLine also will be using the feature.

Internet broadcasters can buy a professional version of RealSystem, which includes PPV authorization and ad insertion features, for online video publishing at the same \$5,000 price of its previous line of professional servers.

In the light of the relationship between RealNetworks and Microsoft, which grabbed

a 10% stake in the company when it was still Progressive Networks, the PPV and ad insertion features might just migrate to Microsoft's NetShow.

Meanwhile, as RealNetworks was announcing its name change, it also announced plans to file an initial public offering. That's a development that may benefit Microsoft too. TM

Web Browsers

Microsoft debuts Internet Explorer 4.0

Long-awaited browser offers host of features, players

By Richard Tedesco

Following a protracted gestation period that included several pre-release versions, Microsoft's Internet Explorer 4.0 debuted last week with an impressive array of content and a mission beyond mere computing.

While IE 4.0 for Windows 95 is really just a prelude to the Windows 98 release Microsoft has in the works, it is intended as a major campaign by the Redmond, Wash., giant in its browser war with Netscape Communications. "The Web the Way You Want It" is the operative catchphrase, but some observers suggest that this is simply the Internet the way Bill Gates wants the world to see it.

"This is imperial overreach," says John Robb, principal of Boston-based Gomez Advisors, of Microsoft's move to make its browser just one more component of an operating system, and an attempt to subsume the Internet in the process. "It's not going to work, and it's going to fundamentally hurt the company. It's sad to see it go one bridge too far."

But the view from Redmond is that IE 4.0 creates a bridge to what Gates calls "Web

lifestyles," helping online users to incorporate the Internet into all aspects of their lives. "The Internet offers unparalleled power to enhance people's lives, from providing new ways to communicate to offer-

ing vast amounts of information." Gates expounded at the launch event.

Its Active Channel technology certainly offers IE 4.0 users a



MediaOne, NECN stream news clips online

MediaOne and New England Cable News are streaming video news clips online with a Streamcast, proprietary technology developed by the two companies.

All news clips from New England Cable's 24-hour news service will be archived on the site, according to Charles Kravetz, general manager and vice president of news for NECN, who claims this is the first video-on-demand news product on the Internet. "Every significant piece of

video we do is on this site," he says.

MediaOne and New England Cable News have been testing the site (www.necnnews.com) for a few months and let the firewall down on it a few weeks ago. The idea is to publish NECN's largely original news content almost instantly on the Internet, effectively creating a new regional news model and enhancing NECN's profile.

"We think it's going to bring attention to us and who we are," says Kravetz, who also sees it as a busi-

ness opportunity. But NECN is tempering its expectations on that score: "We're not naive. We know people are not making money on the Internet."

Its partner in the technology, of course, hopes to make money on providing high-speed Internet access, and this service is one way of promoting MediaOne Express service in the Boston area. Streaming video looks much better on the kind of 10 Mb/s connection MediaOne is selling with its broadband Internet service.

MediaOne also figures to sell the patent-pending technology to TV stations to enable them to readily translate their news content to the Internet. "We intend the first large-scale use of MediaOne's Streamcast to enable localized news services similar to NECN to get onto the Web," says Paul Bosco, MediaOne vice president of Internet products and technology.

The technology is simple enough to use. A single operator at a Streamcast workstation inserts key words and time codes for a given story into a FC, which then digitizes it from a tape playback. Captured files are automatically translated in one of the standard commercial streaming codecs, including VDOnet's VDOLive, Real Networks' RealVideo or Microsoft's NetShow. A single click sends the clip to a Website, where a thumbnail image provides a hyper-link to the content.

NECN is processing more than 50 clips per day with the system, including some content from AEC News 1, the ABC News video news service to local affiliates.—RT



vast range of content sources, and the capacity to customize "push" options for data access. More than 100 U.S. companies are part of the Active Channel package, with prominent TV programmers among them. Examples of TV-related offerings for Active Channel include:

- NBC Daily, presenting a potpourri of NBC.com, including content from *The Tonight Show*, *TV Central*, *Access Hollywood* and other areas of the network's site;

- Warner Bros. Entertainment, including regions titled Playdom, Toondom, Screen and Rhythmdom that reconfigure Warner Website content covering games, cartoons, movies and music;

- MTVirus, which the music video programmer describes as a "continually mutating" version of its on-line content intended to deliver online users a technically heightened experience of MTV Online.

But with a lineup that includes Black Entertainment Television, CNN Interactive, Discovery Channel Online, ESPN SportsZone, Fox News Online, Sony Music, SonicNet, AudioNet, WavePhone, The Weather Channel, The New York Times, USA Today, National Geographic, Nickelodeon and, naturally, MSNBC, it was almost easier to count prominent media companies *not* included in the mix. BROADCASTING & CABLE, as part of Reed Elsevier Business Information, is also providing content for IE 4.0.

The crucial question in business terms is just how big IE 4.0's impact will be in the browser business. Microsoft says its 30% share will jump another 10%.

Netscape has offered a reply, code-named Aurora, that also integrates content from Websites and other sources in a single interface. Based on a standard framework called RDF (Resource Description Framework), Aurora can run on various platforms. Netscape

announced several hundred content providers for its NetCaster push program in Netscape Communicator this summer.

"There's not that much of a quality differential that people would care," says Peter Krasilovsky, vice president and media analyst of Arlen Com-

munications, comparing the Microsoft and Netscape products. But Krasilovsky thinks Netscape's message is being lost on PC users and that Microsoft is poised to take the lead in the field.

But John Robb argues that the "center of gravity" in software development is shifting

from the PC to the Internet, which he says is "fundamentally frightening to Microsoft."

But neither Microsoft nor Netscape seems likely to blink as they continue a turf war that ultimately may determine the look and feel of the Internet. TM

Telemedia Briefs

Barney beams to life off PBS signal

Some parents' worst nightmare will be realized later this fall when the Barney dolls sitting in front of their TVs seemingly spring to life.

Actually, the Microsoft ActiMates Interactive Barney already has been doing its bit in living rooms as a stand-alone act, or responding to VCRs or CD-ROM programs. And at \$109.95 a pop suggested retail—with software titles costing \$34.95 and videotapes \$14.95—some consumers probably assume the worst is over.



The new talking Barney comes with his own dialog coach.

But the ubiquitous purple dinosaur gets new life on Nov. 3, when an encoded signal transmitted by some PBS stations during the kids show is emitted, activating the Barney dolls through their wireless receivers.

At least 20 PBS stations—including WGBH-TV Boston, WNET(TV) New York, KCET(TV) Los Angeles, KQED(TV) San Francisco, WHYY-TV Philadelphia, KUHT(TV) Houston and KERA-TV Dallas-Fort Worth—will start sending the signals in November. Nearly 70 *Barney* episodes are slated to air during the 1997-99 seasons.

VH1 launches site, plans streaming

VH1 created a cyberspace presence for itself last week (www.vh1.com) and plans eventually to stream some long-form video content.

VH1 is considering streaming segments from its *Storytellers* series, in addition to presenting clips from shows that are stored on the site. "In the future, we might do a more extensive piece," says Teresa Kennedy, executive producer of VH1 Online.

The Inside VH1 section of the site currently stores *Artist of the Month* content along with on-air clips from *Behind the Music* and *Storytellers*. *The Score*, its weekly online magazine, presents an original feature piece, a music news wrap, concert guide and photo features. There is also a link to Lycos for recommendations on music Websites and, of course, a commercial link in the VH1 Sound Shop, the product of a partnership with N2K's Music Boulevard, which points users to releases highlighted on VH1's *Top 10 Countdown* show.

As part of its new life online, VH1 has expanded its relationship with America Online, with plans to create new content in a VH1 area on AOL (keyword: VH1),

including weekly artist spotlights with audio and images and a music video available for free download each week.

MLB launches playoffs site

Major League Baseball, MSNBC and NBC Sports have put up a postseason baseball site, providing video highlights and on-site multimedia reporting.

Video clips from each postseason contest are being archived on mlbworldseries.com (www.worldseries.com) along with historical clips. Highlights include clips from the 1947 World Series, featuring then-rookie Jackie Robinson and the Brooklyn Dodgers, and the 1987 series, all available to be streamed using Microsoft's NetShow. A live cyber-chat with a prominent ballplayer to be announced is planned for each World Series game.

Postgame audio coverage of playoff games will be provided by AudioNet, also using NetShow. Daily chats with various players and personalities are also available on the site, as are scouting reports from players.

ESPN getting into more fantasy

ESPN is apparently making a tidy business out of fantasy sports online, with an NHL fantasy league its latest feature.

And ESPN SportsZone may introduce two non-mainstream fantasy sports games, according to Jim McGee, director of sports games at ESPN Internet Ventures. ESPN delayed the launch of hockey until this season because it wasn't sure there was a market for it.

But hockey has drawn a strong response, McGee says, although pro fantasy football remains the most popular of the \$29.95 premium options, with 50,000 players. ESPN claims that its fantasy leagues hit six figures in registrations this year.

Ticketmaster, Intel to show virtual stadiums

Ticketmaster Group and Intel Corp. intend to start taking sports fans to their seats in virtual stadiums next spring.

That's when they plan to launch a new service using Intel-based computing and "push" technology that will enable fans and concertgoers to see the perspective from their seats in virtual venues online that recreate the stadium or the arena. R/GA Interactive helped design the application that Ticketmaster will use online to let ticket buyers gain a panoramic view of the facility as they take a 3-D virtual reality tour.

Subscribers to the service will be able to get information on 30,000 Ticketmaster events online.—RT

Classifieds

See last page of classifieds for rates and other information

RADIO

HELP WANTED MANAGEMENT

Sales Manager opportunity in mid-Michigan. Must lead by example in the street. Group operator with over 30 years of successful track record in mid-Michigan. Reply to Box 01215 EOE.

HELP WANTED SALES

Radio Account Executive. Experienced leader needed for expanding radio sales department. Salary and commission. Benefits and 401k. Mail or fax resume to G. Stenback fax 330-448-5055. WICT/WWSY, 6874 Strimbu Drive, SE, Brookfield, OH 44403. EOE.

General Sales Manager. Responsibilities: The General Sales Manager is responsible for generating sales revenue, special promotions and special projects for a multi-radio station corporation. Provide sales direction for the station, including establishing goals and maintaining budgets. Requirements: At least 3 previous years of either General Sales, National Manager's experience, with a well established radio station in a mid size to large market. Must have a full working knowledge of the radio industry, with a record of established increasing market sales. Excellence in written and verbal communication skills, computer skills a plus. A Bachelor's Degree in marketing, business or a related field. Resumes should be submitted to Human Resources Dept., WROU/WRNB-FM, 211 S. Main Street, Suite 1200, Dayton, OH 45402-2411.

Account Executive. Seeking an experienced Account Executive who knows how to sell; who is not afraid to make cold calls on local direct business, and have the ability to become a top biller. Must be adept in developing promotional and marketing proposals and be knowledgeable in market and industry research. Want a professional with a degree in communications, marketing or related field. Must have good oral and written skills, with strong leadership abilities. Submit resume to WROU, General Sales Manager, 211 S. Main Street, Suite 1200, Dayton, OH 45402. EOE.

HELP WANTED MARKETING

Marketing/Public Relations Director needed for full-time Christian Radio station in Dayton, Ohio (also serves Cincinnati). Duties include preparing and delivering news during Morning drive-time, and handling marketing and public relations for 50,000 watt WFCJ. This includes overseeing outside advertising and promoting WFCJ within our communities. Some on-air, drive time and other shift fill-ins expected from time to time. WFCJ serves southwest Ohio, northern Kentucky, and eastern Indiana. Population: 2,604,818. Experience in the aforementioned areas helpful, plus computer experience. For more information and to request an application, please call (937)866-2471. You may visit our web site: www.wfcj.com. WFCJ is a non-profit ministry, and is an Equal Opportunity Employer.

SITUATIONS WANTED MANAGEMENT

Key player presently employed by major broadcast group seeks take charge GM position. Looking to do turn around or startup. 813-920-1556.

SITUATIONS WANTED ANNOUNCER

Experienced, honest, reliable. Radio announcer possessing these qualities looking to move to a warmer locale. Call Tom at 218-365-6129.

TELEVISION

HELP WANTED MANAGEMENT

Studio Chief. TV Studio needs experienced President/General Manager. 55K square feet facility. Growth potential for motivated individual who can build business. Salary, benefits & share of profits. Strictly confidential. Fax or mail resume to: 8033 Sunset Blvd., Suite 100, LA. CA 90046. 213-650-2493

Regional General Manager. The rapid growth of FrontierVision Operating Partners, L.P. provides unique growth opportunities for skilled and experienced individuals. This Regional operations position is located in Greenville, TN and encompasses activity in Tennessee, Virginia, North Carolina and other surrounding states. The Regional Manager has the responsibility for the Customer Service Center as well as Plant Operations and construction. A competent and qualified staff is in place looking for a person able and energetic leader. This position reports to the Division Manager located in Richmond, KY. We offer a competitive salary and excellent benefits. Please apply in writing to: Human Resources, FrontierVision Partners, L.P., P.O. Box 727, Richmond, KY 40475. EOE.

Nexstar Broadcasting Group is looking for a first class General Manager to run a first class station, WJET TV, in Erie. This dominant ABC affiliate is being acquired by our growing group and we are looking for someone with outstanding credentials and leadership qualities, the highest standards of integrity and a commitment to success. In exchange, we offer an excellent compensation package and an equity opportunity. Send your resume and references in confidence to Perry A. Sook, President/CEO, Nexstar Broadcasting Group, Inc., 415 Lackawanna Avenue, Scranton, PA 18503. Nexstar is an Equal Opportunity Employer. No calls please.

HELP WANTED SALES

General Sales Manager. WEAU-TV, the NBC affiliate in Eau Claire, WI is seeking an individual to lead, train and motivate a dynamic local sales staff and national sales manager. Qualified applicants should possess prior sales management experience and a desire to be part of a team. Send cover letter and resume by October 15, 1997 to Executive Secretary, WEAU-TV, PO Box 47, Eau Claire, WI 54702. EOE.

TV Account Executive. KSTU FOX 13 Television, a rapidly growing FOX O&O in Salt Lake City, has an opening for a full-time Account Executive. Full benefits package available. If you have a bachelors degree in business, media sales, communication, related field or equiv. and 2-5 years previous sales experience, preferably in media sales, television and/or radio, we want to hear from you. Don't miss this opportunity to join a successful station located in the home of the 2002 Winter Olympics. Please send resume to KSTU FOX 13 Television Personnel, 5020 West Amelia Earhart Drive, Salt Lake City, UT 84116 or Fax 801-536-1315. Equal Opportunity Employer.

Sales. WUPA-TV, Atlanta's Paramount Station, is seeking a Sales Manager to direct local AE's or national rep. Candidate must create sales strategies, manage rates & inventories, and achieve goals. Motivated, enthusiastic, committed applicants will send resumes to: WUPA-TV UPN 69, Personnel Office, Box 3M, 2700 NE Expressway, A-700, Atlanta, GA 30345. No Phone Calls Please. E.O.E.

Sales Assistant: Looking for a Sales Assistant to work for (3) Account Executives at WABC-TV Sales. Heavy phone contact with major advertisers/buyers. Processing of orders and makegoods. Heavy paperwork, typing and filing. Requires excellent organizational skills and computer skills. No phone calls please. Send resumes to Scott Simensky, WABC-TV, 7 Lincoln Square, New York, NY 10023. We are an Equal Opportunity Employer.

General Sales Manager. 150+ market has immediate opening for an aggressive GSM in a highly competitive two station market. Must be strong in inventory control, research, motivation and new business development. Send resume and references to Box 01250 EOE.

General Sales Manager needed for a CBS Affiliate for Southeast. Candidate must have a take charge attitude, previous television sales management experience with a proven track record in new business development, sales promotions and special events. College degree and rep. experience preferred. Must be organized, possess leadership and people skills and have the ability to train others. Please send your resume, references and salary requirements to: Human Resources, WBMG-TV, P.O. Box 59496, Birmingham, AL 35259. No phone calls please. EEO, M/F. Pre-employment drug testing required.

General Sales Manager - KMVT, the CBS affiliate and dominant station in Twin Falls, Idaho, is seeking an experienced professional in local and national sales. Strong leadership and motivational skills a must. This position oversees all sales while handling national and regional sales directly. Applicant must have a proven track record for creating television marketing plans, developing new advertising revenue, and inventory management. Please forward cover letter and resume to Lee Wagner, General Manager - KMVT Broadcasting Inc., 1100 Blue Lakes Blvd. North, Twin Falls, Idaho 83301. EOE.

General Sales Manager. NBC affiliate in desirable 100+ NW market. It's all here: programming, promotion, sales tools and staff. Put your knowledge of local sales development, inventory management/maximization and sales training/motivation to work. Resume, references, compensation history/desires and your "sales philosophy" to GM, KMTR, 3825 International Court, Springfield, OR 97477. EOE.

Account Executive: WROC-TV 8 CBS Affiliate in Rochester, New York seeks experienced account executives. Successful candidate must possess a minimum of two years television sales experience with proven ability to generate new business, develop advertising agency accounts, and be team oriented. Send cover letter and resume to WROC-TV, 201 Humboldt Street, Rochester, New York 14610, attention Dan Walding, General Sales Manager. EOE. M/F.

HELP WANTED TECHNICAL

Viacom O&O in sunny South Florida seeks a *Maintenance Engineer* who would like the opportunity to work with the latest technology including tapeless Master Control operating multiple TV stations! If you have experience repairing and maintaining a major TV broadcast/production facility, can trouble-shoot at component level, have working knowledge of BTS switchers, Phillips, media pool, Harris Transmitters, Avid Media Composers, Chyron Max, and Sony 1" and BetaCam formats, we're looking for you! RF experience and SBE certification a plus! Send resume and cover letter to Dept. #ME-202, WBFS-UPN 33, 16550 NW 52nd Avenue, Miami, FL 33014. EOE.

Television Operations Engineer: New Manhattan facility seeks highly motivated individual to manage broadcast technical operation. Strong background in all facets of broadcast including studio/control room operation. Position also requires familiarity with edit systems and field camera equipment. Studio supervisor experience desirable with proven ability to train and lead production crews as required. Candidates must have a minimum of three years experience to be considered. Excellent salary and benefits in a stable environment. Please send your letter of interest and resume to Box 01251. Equal Opportunity Employer. M/F/D/V.

TV Chief Engineer. KOED-TV, Tulsa, is seeking a hands on chief engineer with a strong transmitter and studio maintenance background. Supervisory and organizational skills will be essential. 3 years broadcast experience required. Send resume and salary history to Personnel, Oklahoma Educational Television Authority, PO Box 14190, Oklahoma City, OK 73113. AA/EOE.

Studio Engineer: WABC-TV is looking for a Chyron Inifinit Operator with news audio operator experience. Position requires experience as an Inifinit operator and audio operator in a live production environment, preferably in a large market news operation. Experience as a master control/production technical director, robotic and live camera operator, and/or lighting direction engineer highly desirable. A thorough knowledge of TV studio operations and standards required. Completion of accredited college or technical school desirable. No phone calls please. Send resumes to Bill Kirkpatrick, WABC-TV, 7 Lincoln Square, New York, NY 10023. We are an Equal Opportunity Employer.

S K Y L A T I N A M E R I C A

JOIN US ON THE DIGITAL FRONTIER

Join Sky Latin America/DTH TechCo Partners and become part of a growing team committed to providing entertainment like nothing on earth. Experience the ride on the digital frontier of direct broadcast satellite television, while working in a new state-of-the-art satellite operations facility in South Florida (Miami Lakes). We are aggressively seeking several candidates for the positions listed below to join our technical team in providing direct broadcast satellite television and radio to our customers in Latin America and the Caribbean basin. The successful candidates will possess some related experience and a demonstrated knowledge of the skills necessary for the position.

- **CHIEF ENGINEER** - Responsible for the maintenance of all broadcast and house plant within the center. Must be a team player with strong leadership, organizational and communication skills. Requires a thorough knowledge of television master control and audio and video post production, digital video and audio and satellite uplink systems; a minimum of 6 years' in an engineering role in a TV master control facility; and PC/computer literacy. SBE certification and FCC general class license a plus.
- **RF/TRANSMISSION ENGINEER** - Seeking an individual with a minimum of 3 years' experience working in master control/transmission for a satellite transmission provider, TV transmission facility or network control/operations center; PC literacy; and knowledge of video, audio and RF signal parameters and quality control standards. Knowledge of Philips/BTS master control/routing and Louth Automation systems a plus.
- **BROADCAST MAINTENANCE ENGINEER** - Successful candidates will have expertise in systems, RF, video or audio; the ability to diagnose component level; a minimum of 3 years' maintenance experience including significant experience in an ITU-R 601 digital environment; and familiarity with test signals and equipment, computer programming and analytical software. SBE certification and FCC general class license strongly preferred.
- **MASTER CONTROL SUPERVISOR** - Seeking an individual with master control experience; technical literacy to read scopes and monitor equipment; strong computer skills; a minimum of 3 years' operations experience with 1 year supervisory experience in a broadcast or post production facility; and familiarity with automations systems Saturn Master Control Switchers, Odetics TCS 90, Digital Betacom format and BTS Router (Louth preferred).
- **BROADCAST OPERATIONS MANAGER** - Responsible for managing all operations aspects of NDS' conditional access and broadcast control systems. Duties include managing, reviewing and hiring the necessary operations staff; planning and managing system upgrades; performing capacity analysis and growth planning; evaluating new technology, servers, network equipment and monitoring tools; and providing regular reports to SKY and NDS management regarding systems operations.
- **DIGITAL COMPRESSION SPECIALIST** - Provides both front line and preventative maintenance services for the Digital Compression System. Requires widespread technical skills and an understanding of satellite, digital compression and broadcast equipment; strong organizational and interpersonal skills; a minimum of 2 years' experience in maintenance, development or installation of digital compression systems in a cable, broadcast, manufacture or telecommunications environment; a minimum of 5 years' experience in a related industry; and knowledge of computers and/or applications software.
- **NOC OPERATIONS MANAGER** - Responsible for managing the 24-hour operations of the Conditional Access Management Center. Requires extensive knowledge of UNIX and UNIX shell scripting, networking, telecommunications, Informix or other database management systems; knowledge of C, PERL and SQL programming; experience in operations management of a facility; 7-10 years' UNIX operating system experience with 3-5 years' in-depth experience with relational databases; and effective communication and organizational skills. Must be self-motivated and able to direct and manage a diverse group of people.
- **TRAINING MANAGER** - The successful candidate will have industry experience and a teaching background.

We offer competitive salaries and a comprehensive benefits package which includes medical/dental insurance and a 401(k) plan. Qualified candidates should send/fax a resume and salary history to: **DTH TechCo Partners, 143 N. Flagler Avenue, Homestead, FL 33030, Attn: Ed Benitez, HR Manager; Fax (305) 242-7581.** An EOE M/F/H/V, DFWP.



We're Beaming!



You'd be smiling too, if you created the fastest selling product in the history of consumer electronics. Two years ago, we introduced America to DIRECTV®. Now with over 2.8 million subscribers, we're planning our next stop on the digital frontier. And television is just the beginning. With your ideas, there's no limit to how far we can go. We invite you to consider the following opportunity available at our California Broadcast Center (CBC) located in Long Beach.

SUPERVISOR, TECHNICAL MAINTENANCE-RF

In this challenging position, you will supervise technical maintenance personnel for the RF systems at the CBC. Designing, installing, and/or diagnosing satellite RF and ground station distribution equipment or systems will be primary responsibilities. In addition to shift supervision and individual training, you will also provide immediate remedial action.

The ideal candidate will possess 10 years of Engineering experience, 5 of which must be satellite ground system related with 2 years supervisory experience. A BS in EE or Physics is necessary. An MS is desired, as is formal training in radio systems, digital radio, satellite radio systems and satellite ground systems. Knowledge of radio frequency fundamentals, path calculations, satellite antennas, KPA's digital processing, TT&C, current satellite operations and system design is a must. Extensive computer skills and digital monitoring and control are a plus. You must also have a working knowledge of spectrum analyzers, frequency counters, signal generators, scalar analyzers, power meters and oscilloscopes.

If your skills match our needs, we'd like to hear from you! Please send your resume and salary history to:
DIRECTV, Inc., Human Resources, Attn: SVPTM/DM,
2230 East Imperial Hwy., El Segundo, CA 90245
 or E-mail: resume@directv.com

DIRECTV is proud to be an equal opportunity/affirmative action employer. We strongly support workforce diversity.



DIRECTV.
 SATELLITE TV AT ITS BEST

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

Chief Engineer. KOCO-TV, Oklahoma City. Looking for a talented, highly motivated individual to oversee the technical operations at one of the finest broadcast facilities in the nation. Must have experience in TV broadcast engineering management including capital project planning and implementation, supervising technical personnel, preparation and execution of technical operations budget, maintenance of studio and transmitter facility, knowledge of all building systems and compliance with all government and industry standards and regulations. In depth knowledge of digital video and audio technology is a must as we plan our conversion to ATV. Seeking a strong leader who works well with department personnel, other department managers and all station employees. Degree in technically related field or equivalent experience required. Send resume to Jeff Rosser, President/General Manager, KOCO-TV, 1300 East Britton Road, Oklahoma City, OK 73131. KOCO-TV is a Hearst-Argyle Television, Inc. station and an Equal Opportunity Employer.

Assistant Chief Engineer. WTVM-TV is seeking a highly motivated, multi-skilled, hands-on individual with management ability to become our Assistant Chief Engineer. Minimum of 5 years experience in Broadcast or related field. Must possess systems planning, maintenance, and installation experience. Strong computer skills and experience with networks is desired. FCC General Class license and/or SBE Certified is preferred. Pre-employment drug test required. Send resume to Martha Smith, WTVM-TV, PO Box 1848, Columbus, GA 31902. EOE.

HELP WANTED NEWS

WDEF-TV, Chattanooga, TN, needs Morning/Noon News Anchor. Will write news stories, assist with newscast production, edit videotape and perform news on-air. College degree and minimum of two yrs. experience anchoring required. Send tapes and resumes to Rick Russell, ND, WDEF-TV, 3300 Broad Street, Chattanooga, TN 37408. EOE, minority applicants encouraged to apply. Pre-employment drug test required.

**WANT TO RESPOND TO A
 BROADCASTING & CABLE
 BLIND BOX ?**
 Send resume/tape to:
 Box _____
 245 West 17th St.,
 New York, New York 10011

Satellite/SNG Truck Operator: 24-hour news channel seeks individual to be responsible for driving/maintaining truck, Ku satellite up-links and down-links, editing and site setup. Conus experience and current CDL a plus. Availability to work nights and weekends a must. Please send resume to: Chief Engineer, News 12 NJ, 450 Raritan Center Parkway, Edison, NJ 08837; fax (732)346-3364. No phone calls, please. We are an equal opportunity employer.

San Francisco UHF TV Chief Engineer. Mt. Sutro station seeks qualified hands on engineer who can do it all, and start immediately. Fax profile to agent 970-243-1770.

Master Control Operators. CBS TeleNoticias is accepting resumes for experienced master control operators with hands-on experience with non-linear virtual recorders and BTS Saturn switchers. Must be able to work nights and weekends. Able to speak read English, Spanish and/or Portuguese a must. Please submit your resumes to: CBS TeleNoticias, c/o Human Resources Manager, 2290 West Eighth Avenue, Hialeah, FL 33010. EOE - M/F/D/V.

**Fax your classified ad to
 Broadcasting & Cable
 (212) 206-8327**

Maintenance Technician. Requires self starter having experience with Beta, VPR-3, PC's, and other studio equipment maintenance. Experience with microwave, satellite, VHF and UHF transmitters and FCC General Class License preferred. Contact Marly Peshka, Asst. Chief Engineer, Maintenance, WTNH, 8 Elm Street, New Haven, CT 06510 or call 203-784-8841. EOE.

Maintenance Engineer. CBS Telenoticias, Miami, FL, is looking for maintenance engineers. These positions require a dynamic multi-talented take charge individual. Thorough knowledge of all facets of Television Broadcast facilities both digital and analog is required. Must be able to construct, maintain and troubleshoot the technical facility. Bilingual (English, Spanish) a plus. Send resume to: Margarita Sarmiento, Human Resources Department, CBS Telenoticias, 2470 W. 8th Ave., Hialeah, FL 33010. EOE.

Broadcast Engineer. Southeast ABC affiliate has an opening for a Broadcast Engineer. Minimum three years hands on experience with broadcast ENG EFP and studio equipment preferred. Knowledge of satellite, VHF transmitters and computer systems a plus. Send resume and references to Chief Engineer, WCIV-TV, PO Box 22165, Charleston, SC 29413-2165. No phone calls. EOE M/F.



KCPQ-TV/FOX station in Seattle just built an all-digital facility...now it plans a News Department. This is a chance to join a news team from day one! We're looking for energized people - immediate openings for all positions, some of which are I.B.E.W. Send resume and non-returnable tape (VHS, Beta or 3/4" okay) to: KCPQ-TV, ATTN: News-135, 1813 Westlake Avenue North, Seattle, WA 98109-2706. Please no calls! Any offer of employment is contingent upon passing a medical test for drug/alcohol use. Application closing date: Wed., 10/22/97. KCPQ-TV is an Equal Opportunity Employer. M/F/ADA.

Weekend Weathercaster/Reporter. Weekend Weathercaster/General Assignment Reporter needed at ABC affiliate in Charleston, SC. Must possess knowledge of and experience with state-of-the-art computer weather graphics system. Computer, tape editing experience and knowledge of the science of meteorology helpful. College degree and prior weather and field reporting experience required. Send non-returnable tape, resume and references to Deborah Tibbetts, News Director, WCIV-TV, PO Box 22165, Charleston, SC 29413-2165. Absolutely no phone calls. EOE M/F.

Weekend Sports Anchor/Reporter. ABC affiliate in Charleston, SC looking for Weekend Sports Anchor with the energy and sports knowledge to keep up with one of the Southeast's most active sports markets. Professional on-air presentation and good live reporting skills necessary. College degree and minimum 2 years anchoring experience preferred. Strong communication, writing, shooting and editing skills a must. Computer knowledge helpful. Ability to write and produce essential. Send non-returnable tape, resume and references to News Director, WCIV-TV, PO Box 22165, Charleston, SC 29413-2165. No phone calls. EOE, M/F.

Weather: Looking for a Weatherperson or Meteorologist to join the dominate weather team in the market. If you want to work where weather is King, this station is for you. This weather department has all the toys, brand new equipment and a great working environment. If your weather presentation includes vortex's, jet streams, or dew points, no need to apply. We want a weather forecaster who is easy to understand and does not wear a pocket protector. Send non-returnable tapes and resumes to Director of News and Operations, Jon-Michial Carter, WWTW (CBS), Cadillac, Michigan 49601. Please no calls.

News Photographer - WAVY-TV, a top 39 market TV station, is looking for a creative photo-journalist to shoot local TV news. Must be a fan of photo essays and packages with lots of natural sound. We are in the Hampton Roads, Virginia area, which includes Norfolk, Virginia Beach and Williamsburg...about 3 hours south of Washington, DC. If you think you can catch the viewers attention by consistently shooting creative, upbeat stories...send a non-returnable tape and resume to Jeff Myers, Chief News Photographer, WAVY-TV, 300 Wavy Street, Portsmouth, VA 23704. No phone calls. No beginners. WAVY Broadcasting Inc. is an Equal Opportunity Employer.

Producers: WJXX, Allbritton Communications' new ABC affiliate in Jacksonville, Florida, is building a state-of-the-art facility with all the tools you've ever dreamed of working with professionally. We'll provide the creative environment in a dynamic city that is on the move. You provide the energy, dedication, and ideas. We're currently seeking experienced line producers for newscasts and/or special interest talk programs as assigned or directed. You will: prepare all format components including completion and accuracy of script and taped materials; provide and/or assist control room supervision with regard to timing, content, and execution of live shots while program is telecast; lead and/or assist in the production of special projects outside of routinely scheduled assignments; contribute story ideas on a regular basis; maintain communications with assignment desk personnel; coordinate activities of other newsroom personnel (production assistants, tape editors, writers) to assure preparation of all newscast components. Preferred qualifications: college degree in Journalism, Communications, or related field and a minimum 1 year prior television newsroom experience, or a combination of education and experience. Strong organizational and writing skills. ENG editing skills a plus. Expect to work irregular hours, weekends, and holidays as needed. To apply, send VHS tape, cover letter and resume to Human Resources Manager, Allbritton Jacksonville, Inc., PO Box 551000, Jacksonville, FL 32255-1000. Fax 904-996-0959. AJI is an Equal Opportunity Employer.

Producer: Job #7934. WSYX-TV, the ABC affiliate in Columbus, Ohio has an *immediate opening* for a Producer position for our noon newscast. All candidates must have minimum two years news experience and one year producing experience. We are looking for a person who won't rerack the 11pm or 6am show. This job is perfect for an early morning producer looking to move up. You'll get the opportunity to make the show your own. Qualified applicants should send resume, tape of recent newscast and cover letter to WSYX-TV, PO Box 718, Columbus, Ohio 43216, Attn: Human Resources. Please state referral source and job number on resume. *No phone calls please.* Women and minorities are encouraged to apply. Pre-employment drug testing. EOE M/F/D.

NewsWriter/Producer Trainee: WTVD NewsChannel 11, the ABC-owned station in Raleigh-Durham-Fayetteville market, seeks qualified applicants for its Management Training Program. The purpose of the program is to seek out individuals who have demonstrated, through previous work experience, that they have the aptitude, the knowledge, and the ambition to be a television news producer. Candidate should have the potential and the interest in assuming a management position in a television news department. The trainee is supervised by news managers and will have various assignments within the news department including research, assignment desk work, story and event planning and newswriting. College degree in broadcast or print journalism and a minimum of 2 years experience in the broadcast industry required. This is a 12 to 18 month program. Send resume to Monica Barnes, Community Affairs Director, NewsChannel 11, ABC, PO Box 2009, Durham, North Carolina 27702. EOE. No phone calls.

News Director. Award winning ABC affiliate in Southern Minnesota seeks team leader to manage 21 member news staff. Send resume and news philosophy to Dave Tillery, VP/GM, KAAL-TV, 1701 10th Place NE, Austin, MN 55912. EOE.

Newscast Producer! WFLA-TV, the NBC affiliate in Tampa, is looking for a weekend newscast producer. The successful candidate will have sharp, people-oriented writing skills. You must be able to craft a well-rounded, informative newscast with high production values. We want someone who doesn't let all the bells and whistles interfere with content. We are looking for a producer who has a clear vision on what makes a newscast relevant to the community. Send tape, resume and references to WFLA-TV, Personnel Dept., 905 E. Jackson Street, Tampa, FL 33602. WFLA-TV is an Equal Opportunity Employer, M/F, drug free workplace with pre-employment drug screening required.

News Producer. (Regular Full Time). WJW FOX 8 Cleveland is looking for a news producer with strong writing skills, creativity and a knowledge of production techniques. Minimum 3 years experience producing newscasts. Send letter, resume, and a non-returnable tape of a recent newscast to Human Resources. Attn: Producer Opening, 5800 S. Marginal Road, Cleveland, OH 44103.

News Producer. WGNX, CBS in Atlanta seeks News Producer. Candidates should possess excellent writing skills, news judgement, creativity and ability to visualize top-notch graphic packaging. Three to five year's line producing experience as well as an undergraduate degree in journalism or communications is required. Send resume and non-returnable tape to Nicole Thibault, Executive Producer, WGNX, 1810 Briarcliff Road, NE, Atlanta, GA 30329. Phone: 404-327-3212. EOE. A Tribune Station.

News Photographer: WTVD-TV, an ABC-owned station, has an immediate opening for an experienced News Photographer. A commitment to hard news and the ability to handle a high story count is necessary. Successful candidate must be able to cover a story without a reporter. Attitude is as important as talent. Send resume and tape to Ted Holtzclaw, News Operations Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE.

News Director. KBCI-TV, CBS in beautiful Boise seeks a creative leader for its growing news operation. Must have excellent people and coaching skills, journalistic credentials, and the ability to work as a key player in a team-oriented station that's on the move. Send resume and tape to Jeff Anderson, General Manager, KBCI-TV, 140 North 16th Street, Boise, Idaho 83702.

Meteorologist: A meteorologist is needed in Tornado Alley. Looking to complete a four-member weather staff at KJRH in Tulsa. Three years on-air experience preferred. No phone calls please. Send resume to KJRH 2 NBC, Lori Doudican, 3701 S. Peoria, Tulsa, OK 74105. EOE.

KTUU-TV has a rare opening for a general assignment reporter. Join Alaska's #1 news team. NPPA award winning photographers, travel and one-of-a-kind stories. No fluff. We need storytellers, not cookie cutters. At least two years of reporting experience. Send non-returnable tape and resume to John Tracy, News Director, 701 E. Tudor Road, Suite 220, Anchorage, AK 99503. Phone 907-762-9202. EOE.

KGWN-TV, a CBS affiliate in Cheyenne, Wyoming, is looking for an Anchor/Producer. Responsibilities include anchoring our 6:00 PM and 10:00 PM newscasts, as well as producing our 6:00. Requirements: a degree in Broadcasting or Journalism, and Anchor/Producer experience. *No beginners!* Send non-returnable VHS tape and resume to CBS NewsChannel 5, Attn: Molly Graves, 2923 E. Lincolnway, Cheyenne, WY 82001. Equal Opportunity Employer.

Investigative Producer. WSOC-TV is looking for an experienced digger who knows how to translate facts into good television. Computer Assisted Reporting experience a plus. 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.

Increase your exposure with Mediacasting's audio/video classifieds. Your tape will be heard/seen by thousands of broadcast professionals via the Internet. Affordably priced! Call 920-926-9620 or www.mediacasting.com.

General Assignment Reporter. Northeast Tennessee CBS affiliate has immediate opening for an enterprising, hard-working journalist. Must have at least one year's experience. Please send VHS tape and resume to Bob Lewis, News Director, WJHL-TV, 338 E. Main Street, Johnson City, TN 37601. EOE.

General Assignment Reporter: KJRH 2 News NBC in Tulsa seeking energetic reporter with strong writing and presentation skills. Experience is a must. No phone calls please. Send resume to KJRH 2 NBC, Lori Doudican, 3701 S. Peoria, Tulsa, OK 74105. EOE.

Executive Producer. (Regular Full Time). WJW FOX 8 is looking for an executive news producer to handle day-to-day supervision and coordination of news staff. Executive producer should leave a personal mark on every newscast by overseeing all formats, line-ups, production elements and scripts. Minimum 3-5 years television news production experience in a mid to large market. Familiar with the latest production and packaging techniques. Able to teach those skills to others to produce compelling newscasts. News management experience helpful. Send letter, resume and non-returnable tape of a recent newscast to Human Resources, Attn: EP Opening, 5800 S. Marginal Road, Cleveland, OH 44103.

Evening Anchor for #1 news station in beautiful southwest medium market. Must have demonstrated success in news anchoring and is a great communicator and excellent journalist. \$60K minimum salary, great company, benefits and lifestyle. Send resume and non-returnable tapes to Box 01248 EOE.

Daily News Tease Writer/Producer. FOX O&O News Department in Memphis seeks multi-talented news tease writer for evening newscasts. Successful candidate must have 3 years of TV news producing experience or 3 years of TV promotions writing/producing experience. Must write compelling, active, creative teases. This is *not* an entry level position. Beta, AVID or A-B-roll editing experience is a plus. Send your written samples and VHS tape with teases (or topicals) to Human Resources, WHBQ-TV, 485 S. Highland, Memphis, TN 38111.

Director. WTOG UPN 44, Tampa, is seeking a talented director. Ability to direct Tampa Bay's fastest-paced newscast a must. Candidate must have 5 years TV directing experience, ability to lead under pressure, work with producers. Non-linear editing a must. Send resumes to Greg Blackburn, WTOG-UPN 44 Production Department, 365 105th Terrace NE, St. Petersburg, FL 33716. EOE M/F.

Co-Ancor/Reporter and General Assignment Reporter. ABC affiliate serving southern Minnesota and north Iowa is seeking two strong journalists with great storytelling skills. Send non-returnable VHS tape and resume to Human Resources Department, KAAL-TV, 1701 10th Place NE, Austin, MN 55912. EOE.

Co-Ancor/Reporter. Southeast ABC affiliate seeks energetic person to co-anchor one hour early morning weekday newscast. Must have excellent on-air presentation and be a high energy individual. Ability to cover hard news and issues in compelling manner. College degree and minimum 2 years anchoring plus field and live reporting experience preferred. Strong writing, tape editing, computer and communications skills a must. Send non-returnable tape, resume and references to News Director, WCIV-TV, PO Box 22165, Charleston, SC 29413-2165. No phone calls EOE M/F.

Co-Ancor/Reporter. A small market, CBS affiliate seeks a Co-Ancor/Reporter for its 10:00 p.m. weekday newscast. Degree and on-air experience required. Send resume and tape to Personnel Director, KLST-TV, 2800 Armstrong, San Angelo, TX 76903. EOE

Bureau Photographer: WTVD-TV, an ABC owned station has an immediate opening for an experienced News Photographer for our Wilson, NC bureau. Successful candidate must be able to cover a story without a reporter. No clock watchers. The ability to troubleshoot equipment a plus. Send resume and tape to Ted Holtzclaw, News Operations Manager, WTVD-TV, 411 Liberty Street, Durham, NC 27701. EOE.

Associate Producer. If you are a good writer and editor and have a strong desire to become a newscast producer, we want to hear from you. We need an associate producer to work on our FOX News at 10 newscast. Good opportunity for advancement. College degree, one year of experience as writer or editor...tape, resume and news philosophy to Personnel Administrator-85, WTOL-TV, PO Box 1111, Toledo, Ohio 43699-1111. No phone calls. WTOL is an Equal Opportunity Employer.

Associate Producer. (Regular Full Time). WJW FOX 8 Cleveland is looking for an associate producer who will primarily write news stories. Also assist producer in all aspects of news show production and will learn how to produce various newscasts. Requires college degree and television news writing experience. Will be tested for writing ability, grammar and basic knowledge of news gathering. Send letter, resume and television news writing samples to Human Resources, Attn: AP Opening, 5800 S. Marginal Road, Cleveland, OH 44103.

Assignment Editor: NBC affiliate looking for aggressive, hard-working, organized news assignment editor. Prior assignment desk experience preferred. Newsroom computer experience helpful. Must be a good leader and work well with others. Send resume to: Nancy Crouter, WEYI-TV, 2225 W. Willard Rd., Clio, MI 48420. No Phone Calls. M/F EOE

Assistant News Director: We are looking for a hard working, broadcast journalist to manage our day to day coverage operations. We are Tampa Bay's news leader and intend to build on our strong market position. If you have at least 10 years experience in television news with some management experience and are ready for an opportunity to lead a team of talented & creative professionals, we would like to hear from you. Please send a resume and letter that defines your news philosophy and management style to: Personnel, WFLA-TV, 905 E. Jackson St., Tampa, FL 33602 - EOE, M/F, Pre-Employment drug testing required.

Assignment Editor. Top 10 Market-WSB TV. Need an experienced, aggressive Assignment Editor who wants to beat the competition everyday. You will generate stories, track spot news, and maintain follow-up files in a very competitive market. Excellent organizational and communication skills required to deal with a large staff. Minimum 3-5 years major market experience required. Weekend shift. Send resumes to Lisa Krysiak, WSB TV Assignment Manager, 601 West Peachtree Street, NE, Atlanta, GA 30309.

Assignment Editor. Looking for exp., aggressive and creative candidate to spot breaking news stories, research and develop story ideas, coord. news and feature coverage for nat'l. broadcast business and financial news program. Strong know. of nat'l. and internat'l. business, finance and economic issues. Maintains contact w/news sources; sched. interviews, news camera crews, remote location and studio taping, b-roll shoots, editing sessions and other activities necessary for story coverage. 2 years reporting, prod. or assignment desk exp. Understanding of TV news prod. Ability and exp. to work w/reporters, photographers, editors and newscast producers in structure, prod. and copy editing of newscast stories. Broadcast exp. pref., but major newspaper or wire service exp. considered. Send resume to HR, WPBT2, PO Box 2, Miami, FL 33261-0002. EOE M/F/D/V.

Assignment Editor. WSOC-TV is looking for an aggressive and experienced Assignment Editor. We are Charlotte's news leader! We need a leader in the newsroom. You must be organized, be able to manage daily crews and spot news, and plan future assignments. Newsroom computer systems experience preferred. Minimum experience: 2 years. Send resume to Robin Whitmeyer, Dept. 95, WSOC-TV, PO Box 34665, Charlotte, NC 28234. 704-335-4871. EOE M/F.

Anchor: North Eastern Ohio station is seeking an experienced co-anchor to compliment our female anchor. The candidate must have excellent writing skills, an authoritative delivery, as well as ability to interact comfortably with co-anchor. Two year contract required. Send non-returnable tape and resume to Box 01247 EOE.

Anchor/Reporter. Rare on-air opening at Houston's top rated station. Ideal candidate must be proficient both on the set and in the field. Good storytelling and live remote skills essential. Send tapes to: Bill Bouyer, News Director, KTRK-TV, 3310 Bissonnet, Houston, TX 77005. No phone calls please. Equal Opportunity Employer. M/F/D/V.

HELP WANTED RESEARCH

Research Director: WCPX-TV (CBS). A Post-Newsweek Station, has an immediate opening for a Research Director. If you are detail oriented, able to work on tight deadlines, proficient in Scarborough, TV SCAN, Nielsen (Micronode 386, STAR and Advies), qualitative and quantitative analysis, computer literate (MS Office), creative and ready to join the best team in Orlando, then send your resume and cover letter to Jinell Carroll, Human Resources Director, WCPX-TV, 4466 John Young Parkway, Orlando, FL 32804. M/F EEO.

Research Assistant/Junior Research Analyst. Major television group seeks research assistant/junior analyst for fast-paced marketing and audience research department. College degree, 6 months experience. Win95/Office 97 essential; bilingual a plus. Exciting opportunity for advancement. Fax resume to (310) 348-3698 or mail to Research Opportunity, P.O. Box 45073, Los Angeles, CA 90045-5073. E.O.E.

Director of Sales Research: WESH-TV, a Pulitzer Broadcasting Station located in Orlando, FL -- 22nd market is seeking a Sales Research Director. Individual must be proficient in analyzing and interpreting statistical data. Must possess excellent presentation skills. Individual must have thorough working knowledge of PC's and graphics software. Must be proficient in the use of TapScan, Power Point, VALS, Scarborough, etc. Send resume to Joe Chaplinski, WESH-TV, PO Box 547697, Orlando, FL 32854. An Equal Opportunity Employer.

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HARPO PRODUCTIONS, INC.

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PROMOTION WRITER/PRODUCER - This creative-driven, bright, energetic team player will conceive, write & produce topical TV promotional spots. The degreed individual we select will be an exceptional writer and will have a proven track record of success in on-air, radio & print; 3-5 years experience, preferably in TV production or with an agency; outstanding ability to listen & develop ideas; familiarity with all technical aspects of the production process; & the flexibility to remain calm under pressure. Excellent salary/benefits package. Contact our search firm representative, Helene Fronteras, at 312-644-9170.

FREELANCE GRAPHIC DESIGNER - Creative, flexible, detail-driven - we want you on our design team. Develop, design & produce still/moving show graphics & enhance our creative using skills in electronic/organic design. You possess superior graphics skills, a 4-year degree or equivalent, 2-5 years experience, Photoshop proficiency/MAC environment (After FX a +) & knowledge of video production, FX work & on/off-line video editing. Experience in television, broadcast design or advertising is ideal. Contact our search firm representative, Karen Shorr, at 312-644-0945.

Join an innovative leader on the cutting-edge of the entertainment industry! Contact one of the representatives at the numbers above or mail/FAX resume to: The Shorr Group, 500 N. Michigan Ave., #820, Chicago, IL 60611. FAX: 312-644-5522 (attn: Helene or Karen). e-mail: shorrgrp@aol.com. EOE



Television

DESIGN DIRECTOR

NBC4 is seeking an experienced Design Director to join our team. The ideal candidate will be responsible for creating and managing all aspects of the station design, including on-air, print and scenic applications. You will also be responsible for creating, maintaining and freshening daily news franchises, bumpers, banners, chyron formats and animation elements, in addition to managing, scheduling, hiring and training our design staff.

To meet this challenge, you must have the ability to translate design guidelines to package opens, internal package graphics, over-the-shoulders, set elements and video effect transitions. You must also be able to apply consistent guidelines to all aspects of news and be able to develop new strategies for news graphics.

To qualify, you must have a minimum of three years' experience as a Design Director in a major market TV station. Extensive hands-on experience with Quantel Paintbox, Hal, Chyron Infinet, Grass Valley Switchers and video effects, modern post production techniques and 3D animation is also required. Must be an on-line manager with excellent leadership, communication, design and interpersonal skills. Experience with website design preferred. Must be able to work in a fast-paced, multi-cultural environment and interface with news and marketing departments.

NBC4 offers a competitive package and an exciting, culturally diverse work environment. Please mail resume to: NBC4, Attn: Workforce Diversity, Dept. DD/BC, 3000 W. Alameda Ave., #3250, Burbank, CA 91523.

Equal Opportunity Employer



Graphics Operator - Tampa. Graphic Artist/Operator position WTOG-TV. Ideal candidate has the ability to work under tight deadlines with producers. Experience on MAC Photoshop and Pinnacle Still-Store. Strong design skills and the ability to work within a set format a must. Please send resumes and a non-returnable sample of your work to Greg Blackburn, Production Department, WTOG UPN-44, 365 105th Terrace NE, St. Petersburg, FL 33716. EOE M/F.

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HELP WANTED MISCELLANEOUS



As one of the fastest growing, most progressive broadcast groups in the nation, **SINCLAIR COMMUNICATIONS, INC.** owns or provides programming services to 29 TV stations in 21 different markets and enjoys affiliations with ABC, CBS, FOX, WB and UPN. Our radio group operates in 8 separate markets and is also one of the largest in the country. As our phenomenal growth continues, we seek the one element which gives us the edge on the competition and the power to stay on top - the best people in the business. If you are a motivated team player with a successful track record, an opportunity may await you at Sinclair.

We currently have the following positions available:

- **Baltimore - WBFF-TV**
Photographer/Live Truck Operator
TV News photojournalist w/34 yrs. exp. NPPA standards, live truck experience a must; great attitude. #BC1
- **Baltimore - WBFF-TV**
Editor/Photographer
At least 2 yrs. exp. #BC2
- **Pittsburgh - WPGH-TV**
Retail Development/Research Director Asst.
Sales & Mktg. Depts. thru research TV Scan/Scarborough, NSI studies. Utilize Market Manager data. Must have knowledge of ratings analysis. #BC3
- **Pittsburgh - WPGH-TV**
Maintenance Engineer
Repair TV equipment including transmitters. SBE Certification and/or FCC General Class License required. 5 yrs. exp. #BC4
- **St. Louis - KDNL-TV**
Photographer/Editor
3 yrs. News Photog/Editing exp., able to use well-composed shots to tell compelling stories. #BC5
- **Lexington - WDKY-TV**
Jr. Account Executive
Energetic, ambitious Jr. AE for local sales. Previous sales experience preferred. Opportunity to excel w/fast-growing FOX affiliate. #BC6
- **Pensacola, FL/Charleston, WV/Plattsburg, NY**
Business Managers
Business Managers for newly acquired stations. Successful candidates will possess 4 year accounting degree, strong communication skills and previous financial media experience. #BC7

Mail your resume immediately to:
Broadcasting & Cable
245 W. 17th Street
NY, NY 10011
Attn: Job # _____



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Of course, this kind of empowerment isn't just something we offer our customers. It's a cornerstone of our corporate culture. It's a belief that extends to all our employees. We know it takes a wealth of perspectives to create a picture as impressive as ours. The simple fact of the matter is that by encouraging new voices and investing in new ideas, we'll stay ahead of the curve — and at the forefront of innovation — for years to come.

Opportunities exist for experienced professionals in the following areas:

- **Engineering**
- **Information Technology**
- **Broadcast Technicians**
- **Customer Service**
- **Accounting & Finance**
- **Sales & Marketing**

To us, diversity isn't an abstract concept. It's a competitive edge. And we can't put it much more clearly than that. But then, being direct is what our business is all about. Learn more about the professional opportunities we offer by sending your resume to: DIRECTV, Attn: Human Resources, Dept. BC/EKR, P.O. Box 915, El Segundo, CA 90245. Or e-mail us at: resume@directv.com. To learn more about DIRECTV, see us on the worldwide web at directv.com. DIRECTV is proud to be an equal opportunity/affirmative action employer. We strongly support workforce diversity.



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There are lots of writer-producer jobs... But few offer the chance to promote the best entertainment in the country... every day... or to work in a state of the art environment... And if you want to show your stuff on the biggest stage in the country... there's really only one place to send your tape and resume. So what are you waiting for?

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PROMOTION WRITER/PRODUCER

MSNBC, the 24 hour news network from NBC News and Microsoft, is seeking a talented producer to join our award winning promotion staff.



Responsibilities will include producing image campaigns, topical promos, and corporate presentations.

Excellent writing skills and knowledge of the Internet is required. Experience with film, non-linear editing, and state of the art graphics is preferred.

This is a once-in-a-career opportunity to be part of the future of news. Send your reel and resume to:

MSNBC
Employee Relations: T.T.
One MSNBC Plaza
Secaucus, NJ 07094

MSNBC is an equal opportunity employer M/F.

Promotion Writer/Producer: The ABC owned station in Flint, MI is seeking a highly motivated producer responsible for creating image advertising campaigns and high energy news topical promotion. Position requires a strong creative sense, superior writing skills, and the ability to work with a deadline. Non-linear editing experience a definite plus. Please send your creative, non-returnable demo reel and your resume to: Keith Stironeck, Promotion Manager, WJRT-TV, 2302 Lapeer Road, Flint, MI 48503. EEO

Promotion Manager. Promotion Manager needed to lead successful FOX station and UPN LMA in sunny Florida! Must be highly skilled in all facets of TV promotion from on-air to co-op. Must be energetic, creative, organized, detail-oriented, an excellent writer, and a team player. Minimum of 3 years experience in TV promotion required. Send resume, demo reel and salary requirements by October 10 to VP/General Manager, FOX30, 11700 Central Parkway, Jacksonville, FL 32224. No phone calls. EOE.

Promotion Assistant. WTVM-TV, a Raycom Media station, seeks a promotion assistant with strong writing skills. Emphasis on news topical promotion. Broadcast production background preferred. Must be creative, organized, and able to handle multiple projects. Responsibilities include writing/editing topicals, news series promotion and POPs: efficient scheduling of promos on daily log. BS in Broadcasting, Journalism, English or Communications. Resume and VHS or M2 tape to: Operations Manager, WTVM-TV, 1909 Wynnnton Road, Columbus, GA 31906.

HELP WANTED PRODUCTION

Production Manager for station in the southeast region. Market size 100+. Hands on manager will supervise and train news and commercial production staff. Must be knowledgeable in all areas of live and post production. Must have some supervisory experience. Great opportunity for upward mobility. Reply to Box 01245. EOE.

Morning Producer: Candidates must understand contemporary writing, storytelling, creativity, graphics, and animation. Must be aggressive and love live shots. No stackers and packers. At least three years experience is required. Send resumes to: Christina Medina, Human Resources Coordinator, 5233 Bridge St., Fort Worth, TX 76103. No Phone Calls Please. We are an Equal Opportunity Employer.

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance. employment would commence spring/summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel Needed. ENG Field Operations with Camera and Microwave experience. Videotape Editors, Studio Operators, and Maintenance. For the Midwest. Would commence Spring/Summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio producers and news broadcasts), Chyron Operators (Infinit), Still Store Operators, Tape Operators (Beta), Maintenance (plant systems experience - distribution and patching), Lighting Director Engineer. Employment would commence spring/summer 1997. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or fax 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

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Talented and hungry for the next challenge? A terrific opportunity awaits you at the #1 television station in Chicago. The Program Department of ABC7 Chicago is looking for a hot-shot production wiz to fill this new position in our growing team. You name it, we produce it. Whether it's live events, sports specials, parades, telethons or sales/marketing projects, you will find exciting work on our production team. The ideal candidate will have at least three years' successful related experience. Field and studio production experience and outstanding writing skills are a must. Non-linear editing skills a plus. A college degree is preferred.

If you are a creative, self-motivated producer with great people skills, send (no phone calls please) your non-returnable reel and resume to: Fran Preston, Program Director, ABC7 Chicago, 190 N. State St., Dept. BC Chicago, IL 60601. EOE. Women and minorities are encouraged to apply.



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CABLE

HELP WANTED PROMOTION

on air PROMOTION Writer-PRODUCER

The COURT TV network, based in NYC, is seeking an aggressive **SENIOR WRITER-PRODUCER** with amazing copy-writing skills, and incredible dexterity in the edit room. Non-linear experience a plus.

We are looking for a unique visualist unafraid of running ahead of the pack.

Experience in news promos a must. Managerial aptitude a must.

For immediate consideration, please send resume, demo tape and salary requirements to
COURT TV,
Human Resources-RG,
600 3rd Avenue,
NYC 10016.

COURT TV

(No phone calls, please)

THE WEATHER CHANNEL

We're looking for talented, energetic producers to join our team. Great group of people. Excellent salary.

Writer / Producers - produce topical for daily weather stories, P.O.P.s etc. Must be strong copywriter, able to motivate viewers to stay tuned. Ability to keep it fresh day-to-day, as well as to crank into overdrive during major weather events. Minimum 1 year experience in daily news promotion.

Send tape and resume to:

**Creative Services Manager
The Weather Channel
300 Interstate North Parkway
Atlanta, GA 30339
Fax: (770) 226-2922
EOE/M/V/D**

HELP WANTED PRODUCTION

Talent/Production Coordinator. The Nations largest cable programming company is looking for an experienced Talent/Production Coordinator for our corporate based office in Colorful Colorado. We need you to coordinate all celebrity talent for our premium movie channels including travel, hotel arrangements, production shoots & appearances. You will also establish & maintain strong working relationships with studios & agencies to secure celebrity talent. If you are a results oriented individual with 1-2 years experiences booking high profile talent for television programming, we may be just the company for you. Outstanding interpersonal, verbal, written & presentation skills are a must. We prefer candidates with experience writing & producing TV host segments & interstitial elements. A Bachelor's degree would help too. Please send resume and salary history to: #332 Talent/Production Coordinator, P.O. Box 4917, Englewood, CO 80155. Drug test required for successful candidate. EOE.

Producers Wanted: Encore Media Group is looking for entertainment oriented promotion producers at the top of their game! We are the largest provider of cable & satellite delivered television channels and still growing. We need creative types with at least 3 years experience producing top notch promos & short form interstitial segments. Our ideal candidates will possess outstanding experience writing & producing on air promotions, proven studio & field production skills, a keen eye for graphics, with superior skills in both a non-linear & linear digital edit suite. If you have a thorough knowledge of on-air promotion at a national television network, program provider or broadcast station. Please send resume and salary history to: #261-268 - Producers, 4100 E. Dry Creek Road, Littleton, CO 80122. Drug test required for successful candidate. EOE.

Segment Producer/Reporter: Cable TV Network in NY Area Seeking media professional with a creative edge to produce and report entertainment, arts, and events news and features. Requirements include exemplary field producing, writing and on-air presentation skills with ability to tell stories with personality and creativity. EOE. Reply with tape and resume to Box 01253.

HELP WANTED MISCELLANEOUS



AccuStaff Incorporated, the fourth largest staffing agency in the nation is partnering with Discovery Channel Latin America to hire the following contract positions for Discovery's Latin American Television Center in Miami, Florida. Contracted through AccuStaff, employees selected for the listed positions will be working on-site at the Television Center:

Senior Engineer: Thorough knowledge of satellite uplink systems, digital video and audio, television master control and audio and video post production required. Minimum of 6 years in an engineering role in a TV master control facility. AA degree in electronics or computer systems required. Military or other significant experience/training can be substituted for degree requirements. SBE certification desirable. FCC general class license desirable. PC/computer literacy (CADD) required. Spanish and/or Portuguese a plus.

Transmission Engineer: Minimum of 3 years in master control/transmission for a satellite transmission provider, tv transmission facility, or network control/operations center. Knowledge of video, audio and RF signal parameters and quality control standards required. PC literacy required. Knowledge of Philips/BTS master control/routing and Louth Automation systems a plus. Spanish and/or Portuguese a plus.

Maintenance Engineer: Successful candidates will have a primary expertise in either systems, RF, video or audio. Minimum of 3 years maintenance experience including significant experience in a ITU-R 601 digital environment. Ability to diagnose to component level, familiarity with test signals and equipment, analytical software, and computer programming. AA degree in electronics or computer systems required. Military or other significant experience/training can be substituted for degree requirements. SBE certification and FCC general class license strongly preferred. Spanish and/or Portuguese a plus.

Broadcast Operations Supervisor: Minimum three years operations experience and one year supervisory experience in a broadcast or post production facilities. Must be technically literate, able to read scopes and monitoring equipment and have strong computer skills. Master control experience required. Must be familiar with automations systems, Louth preferred, Saturn Master Control Switchers, Odetics TCS 90, Digital Betacam format and BTS Router. Spanish or Portuguese a plus.

Broadcast Operator: Minimum two years experience in a broadcast or post production facility. Must be technically literate, be able to read scopes and monitoring equipment. Experience with master control, automation systems, control switchers and routers preferred. Spanish or Portuguese required.

Audio Layback Engineer: Minimum 2 years mixing/layback experience in broadcast or audio/video post production facility. Fluency in Spanish and Portuguese a must.

Librarian: Knowledge of tape formats and computers required. Spanish or Portuguese a plus.

Senior Editor: Minimum four to five years of on line edit experience in a network or high-end digital post production environment. Must be familiar with ACCOM edit controller, Sony Switcher/DVE and Digital Betacam. Experienced editing promos as well as long form programming. Spanish or Portuguese a must.

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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; FL—transmitter location; TOC—transfer of control; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Dismissed

Fort Pierce, Fla. (BTCED-970918GI)—Black Media Works Inc. for WJFP-FM: voluntary TOC from old board members to new board members. *Sept. 23*

Jupiter, Fla. (BAPH-970703GM)—Jupiter Radio Partners for WTPX-FM: voluntary AOL, CP from Jupiter Radio Partners to American Radio Systems License Corp. *Sept. 24*

Filed

Brewton, Ala. (BTC-970919GI)—Eugene P. Cashman for WEBJ(AM): involuntary TOC from Eugene Paul Cashman, deceased, to Candy C. Smith, executrix. *Sept. 29*

Murray, Utah (BAL-970919GK)—Venture Broadcasting for KWUN(AM): involuntary TOC from Venture Broadcasting to Venture Broadcasting Inc., debtor-in-possession. *Sept. 30*

NEW STATIONS

Dismissed

Starbuck, Minn. (BPH-930707MC)—Starbuck Communications Inc. for FM at 106.7 mhz, 50 kw, ant. 150 m. *Sept. 22*

Returned

Rolla, Mo. (BPED-970609MH)—Lake Area Educational Broadcasting Foundation for noncommercial FM at 90.9 mhz. *Sept. 25*

Filed

Phoenix, Ariz. (BPED-970915MF)—Christian Fellowship Ministries (Ronald C. Dubrul, president, P.O. Box 11070, Phoenix 85061) for noncommercial FM at 90.7 mhz, .25 kw, ant. 250 m., atop Shaw Butte. *Sept. 15*

Greenwood, Ark. (BPH-970910MM)—George S. Flinn, Jr. (188 South Sellevue, Suite 222, Memphis, Tenn. 38104) for FM at 101.5 mhz, 6 kw, ant. 100m., atop Little White Oak Ridge, NE of Greenwood. owns WOWW(AM)-WJOI(FM) Germantown, WHBO(AM) and WFBI(TV) Memphis; KXHT-FM Marion, KDRE(FM) North Little Rock, Ark., and WCCL(TV) New Orleans. *Sept. 25*

Mendota, Calif. (BPH-970904MI)—Roy E. Henderson (P.O. Box 590209, Houston 77259-0209) for FM at 100.5 mhz, 6 kw, ant. 100 m., 2 mi. NW of Mendota. *Sept. 24*

Redwood Valley, Calif. (BPED-970917MD)—Educational Media Foundation (Richard Jenkins, president, 1425 North Market Boulevard, Suite 9, Sacramento, Calif. 95834) for noncommercial FM at 88.1 mhz., 1.358 kw, ant. 552 m.. Laughlin Ridge Lookout, 6 mi. S of Willits, Calif., owns KLVA(FM) Casa Grande, Ariz.; KLVB(AM) Medford, KLVN(FM) Tigard and KLVU(FM) Sweet Home, Ore.; KLVG(FM) Magalia, KLVJ(FM) Julian, KLVK(FM) Kingsburg, KLVN(FM) Chowchilla and KLVV(FM) Santa Rosa, Calif., is building KLVG(FM) Garberville, KLVV(FM) Grass Valley, KLVV(FM) Fairmead, Calif., and KLVV-FM Cherryville, Ore. *Sept. 17*

Dolores, Colo. (BPH-970922MB)—EB Needles LLC (Charles B. Moss Jr., managing member/51% owner, 225 N. Mill St., Aspen, Colo. 81611) for FM at 93.3 mhz, 19 kw, ant. 246 m., Goodman Point communication site, 16.5 km WNW of Cortez. owns KSPN-FM Aspen, KNFO(FM) Basalt, KTUN(FM) Eagle, KFMU(FM) Oak Creek. *Sept. 22*

Durango, Colo. (BPH-970922MD)—EB Needles LLC (Charles B. Moss Jr., managing member/51% owner, 225 N. Mill St.,

Aspen, Colo. 81611) for FM at 105.3 mhz, 5.5 kw, ant. 103 m., 2.3 km WSW on Smelter Mountain. owns KSPN-FM Aspen, KNFO(FM) Basalt, KTUN(FM) Eagle, KFMU(FM) Oak Creek. *Sept. 22*

Durango, Colo. (BPH-970925MC)—Educational Communications of Colorado Springs Inc. (Ronald A. Johnson, chairman/33.3% owner, 1665 Briargate Blvd., Colorado Springs, Colo. 80920) for FM at 105.3 mhz, 5 kw, ant. 100 m., Smelter Mountain electronic site, 2 km SSW of Durango, owns KTLF(FM) Colorado Springs, is building three new FMs. all in Colorado. *Sept. 25*

Marathon, Fla. (BPED-970924MA)—Marathon Radio Group Inc. (Lucille A. Lacy, president, 6910 NW 2nd Terrace, Boca Raton, Fla. 33487) for noncommercial FM at 89.3 mhz, 6 kw, ant. 81.5 m., 1 Boot Key. *Sept. 24*

Dawson, Ga. (BPED-970924MC)—Augusta Radio Fellowship Institute Inc. (Clarence T. Barinowski, president, 3212 Huxley Drive, Augusta, Ga. 30909) for noncommercial FM at 98.1 mhz, 6 kw, ant. 100 m., on Highway 55, 4 km S of Herod, Ga. *Sept. 24*

Dawson, Ga. (BPH-970922MC)—Gulf South Media (Ronald H. Livengood and Olvie E. Sisk, partners, 121 Camille Street, Scottsboro, Ala. 35769) for FM at 98.1 mhz, 6 kw, ant. 100 m., S of US Highway 82 on Georgia Highway 45 at CR 15. Livengood and Sisk have interest in WKEA-FM Scottsboro, WMXN(AM) Fort Payne and WMXN-FM Stevenson, Ala.; WEPA(AM)-WLZA(FM) Eupora and WFTO(AM)-WFTA(AM) Fulton, Miss. *Sept. 22*

Parma, Idaho (BPED-970919ME)—Southern Idaho Corp. of Seventh-day Adventists/Gem State Academy (Stephen L. McPherson, president, 16115 S. Montana Avenue, Caldwell, Idaho 83605) for non-commercial FM at 90.9 mhz, 6.5 kw, ant. 791 m., Deer Point Community Antenna site, 16.1 km NNE of Boise. owns KTSY-FM Caldwell. *Sept. 19*

Weston, Idaho (BPH-970904ML)—Weston Broadcasting Inc. (Bear River Trust 50% owner, John Allen, trustee; Randall Trust 50% owner, Lavon Randall, trustee, president, P.O. Box 1450, 210 North 1000 East, St. George, Utah 84771-1450) for FM at 95.9 mhz, 6 kw, ant. 100 m., 1 km NW of Franklin, Idaho. owns KFMD-FM Delta, KNUC-FM Smithfield, KNFL-FM Tremonton, KZEZ-FM St. George, KSGI-TV Cedar City and 75% of KSGI-AM St. George, all Utah. *Sept. 4*

Earlville, Ill. (BPH-970911MH)—Roy E. Henderson (P.O. Box 948, Houston, Tex. 77001-0948) for FM at 102.9 mhz, 6 kw, ant. 100 m., 8 mi. NW of Earlville. *Sept. 24*

Earlville, Ill. (BPH-970910MV)—Pamela A. Nelson (3707 Laurie Lane, Plano, Ill. 60545) for FM at 102.9 mhz, 6 kw, ant. 100 m., 5.5 mi NNE of Mendota, CR 4th, .5 mi. N of 47th Road, LaSalle County, owns WSPY-FM Plano, WSOB(AM) Sycamore, WCSJ(AM) Morris and WAIZ-FM Seneca, all Ill. *Sept. 10*

Lexington, Ill. (BPH-970910MU)—L Topaz Enterprises Inc. (Dale A. Ganske, presi-

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,812
Commercial FM	5,488
Educational FM	1,899
Total Radio	12,199
VHF LPTV	558
UHF LPTV	1,456
Total LPTV	2,014
FM translators & boosters	2,815
VHF translators	2,273
UHF translators	2,725
Total Translators	7,813

Service	Total
Commercial VHF TV	558
Commercial UHF TV	638
Educational VHF TV	124
Educational UHF TV	241
Total TV	1,561

CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	68.1%

*Based on TV household universe of 98 million
Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

dent/owner, 5546-3 Century Ave., Middleton, Wis. 53562) for FM at 99.5 mhz, 6 kw, ant. 39 m., existing tower, 4.7 km WSW of Lexington. *Sept. 10*

Riley, Kan. (BPH-970923MB)—John K. Vanier (13100 W. Old Highway 40, Brookville, Kan. 67425) for FM at 96.3 mhz, 25 kw, ant. 100 m., 2 km W of Highway K-113 at entrance to Marlatt Park. *Sept. 23*

Perryville, Mo. (BPED-970925ME)—New Life Evangelistic Center Inc. (Lawrence W. Rice, president, 1411 Locust Street, St. Louis, Mo. 63103) for noncommercial FM at 89.1 mhz, 1.5 kw, ant. 144 m., 1.95 km S of intersection of Hwy K and Greenville Rd. in Cinque Hommes Township, 9.4 km S of Perryville, owns KNLC(TV) St. Louis, KNLJ(TV) Jefferson City, KTCN(FM) Eureka Springs, KNLG(FM) New Bloomfield and KNLH(FM) Cedar Hill, all Mo. *Sept. 25*

Great Falls, Mont. (BPED-970918ME)—Pensacola Christian College Inc. (Arlin R. Horton, president, P.O. Box 18000, Pensacola, Fla. 32503) for noncommercial FM at 90.7 mhz, 50 kw, ant. 617.6 m., 1.7 km ESE of intersection of Evans Riceville Road and Lick Creek Road, Tiger Butte. *Sept. 18*

Superior, Mont. (BPH-970911ND)—Michael Radio Group (Victor and Van Michael, partners, 7901 Stoneridge Drive, Cheyenne, Wyo. 82009) for FM at 107.5 mhz, 2 kw, ant. -440 m. *Sept. 11*

Bismarck, N.D. (BPED-970915MA)—American Family Assoc. (P.O. Drawer 2440, Tupelo, Miss. 38803) for noncommercial FM at 91.5 mhz, 2 kw, ant. 196 m., 7 mi. E of Hwy. 6 and 136th St. *Sept. 19*

Hope, N.D. (BPH-970923MC)—R & J Broadcasting (Jimmy D. Birkemeyer and Richard A. Haraldson, partners, 312 W Main Street, ADA, Minn. 56510) for FM at 104.7 mhz, 6 kw, ant. 100 m., .6 km N of Blabon. *Sept. 23*

Canton, Ohio (BPED-970919MF)—Malone College (Ronald G. Johnson, president, 515 25th Street NW, Canton, Ohio 44709) for noncommercial FM at 90.1 mhz, .5 kw, ant. 57 m., .34 km S of Riverdale St., 1.44 km W of Sherman Church Ave., 1.6 km N of Bolivar, Ohio. *Sept. 19*

Portsmouth, Ohio (970911MY)—Burbach Broadcasting Co. for FM at 107.5 mhz. *Sept. 23*

Portsmouth, Ohio (BPH-970910MT)—In Phase Broadcasting Inc. (Jean A. Cea, vice president/25.5% owner, 707 Green Cook Road, Sunbury, Ohio 43074) for FM at 107.5 mhz, 6 kw, ant. 100 m., 230 m E of intersection of High Street and 20th Street. *Sept. 10*

Portsmouth, Ohio (970911MX)—Lancer Media for FM at 107.5 mhz. *Sept. 23*

Portsmouth, Ohio (970910MH)—Maillet Media Inc. for FM at 107.5 mhz. *Sept. 23*

Portsmouth, Ohio (970911MZ)—Port Wine Broadcasting for FM at 107.5 mhz. *Sept. 23*

Kingfisher, Okla. (BPH-970910ML)—Kingfisher Country Broadcasting Inc. (Thomas McCoy, president/33% owner, 8225 NW 29, Bethany, Okla. 73008) for FM at 105.3 mhz, 6 kw, ant. 100 m., 9.49 km from Okarche, Okla. off Waterloo Road. *Sept. 10*

Kingfisher, Okla. (BPH-970911M5)—Ken D.

Shubat (12100 Stockdale Place, Yukon, Okla. 73099) for FM at 105.3 mhz, 6 kw, ant. 100 m., .4 km E of intersection of county line and Radio Road, Kingfisher County. *Sept. 11*

Pocola, Okla. (BPED-970919MD)—Educational Media Foundation (Richard Jenkins, president, 1425 North Market Boulevard, Suite 9, Sacramento, Calif. 95834) for noncommercial FM at 88.1 mhz, 6 kw, ant. 89 m., George Mountain, 1.4 km S of hwy. 271, .2 km W of the Okla./Ark. boundry, owns KLVA(FM) Casa Grande, Ariz.; KLVB(AM) Medford, KLVN(FM) Tigard and KLVU(FM) Sweet Home, Ore.; KLVC(FM) Magalia, KLVJ(FM) Julian, KLVK(FM) Kingsburg, KLVN(FM) Chowchilla and KLVV(FM) Santa Rosa, Calif., is building KLVG(FM) Garberville, KLVV(FM) Grass Valley, KLVY(FM) Fairmead, Calif., and KLVF-FM Cherryville, Ore. *Sept. 19*

Bend, Ore. (970923MD)—Combined Communications Inc. (Kathryn and Charles Chackel, 65% owners, 59 Constantine Place, Eugene, Ore. 97405) for FM at 99.7 mhz, 1.73 kw, ant. 184 m., at KTVS(TV) site, the Awbrey Butte communications site, 2.8 km NW of Bend, owns KBND(AM)-KTWS(FM) Bend and KLRR(FM) Redmond, Ore. *Sept. 23*

Sisters, Ore. (BPED-970925MF)—Educational Media Foundation (Richard Jenkins, president, 1425 North Market Boulevard, Suite 9, Sacramento, Calif. 95834) for noncommercial FM at 89.3 mhz, 1.334 kw, ant. 183 m., Awbrey Butte, owns 12 FMs and one AM. *Sept. 25*

Cooperstown, Pa. (970911M6)—Ashtabula Broadcasting Corp. Inc. (Richard D. Rowley, president/50% owner, P.O. Box 738, Ashtabula, Ohio 44004) for FM at 107.7 mhz, 6 kw, ant. 100 m., E side of SR 417, 5 km E of Cooperstown, owns WFUN(AM)-WREO-FM Ashtabula, Ohio. *Sept. 25*

Cooperstown, Pa. (BPH-970910MN)—MacBeth Communications Inc. (Thomas J. Sauber, president/owner, 908 Diamond Square, Meadville, Pa. 16335) for FM at 107.7 mhz, 2.2 kw, ant. 166 m., off Buttermilk Hill Road, NW of Franklin, Pa. in Canal Township, owns WAZM(FM) Cambridge Springs, Pa. *Sept. 10*

Ohio, Pa. (BPED-970924MB)—Farmington Free Methodist Church/Lighthouse Christian Academy (Dale Rexrode, pastor, Dinner Bell Road, Farmington, Pa. 15437) for noncommercial FM at 89.1 mhz, .16 kw, ant. 90 m., Dinner Bell-Five Forks Road, 275 m SW of National Pide, 3.8 km SE of Farmington. *Sept. 24*

Brownfield, Tex. (BPED-970915MH)—Paulino Bernal Evangelism (Paulino Bernal, president/25% owner, P.O. Box 252, McAllen, Tex. 78505) for noncommercial FM at 88.5 mhz, 4.5 kw, ant. 115 m, E of 137, 3 km S of Brownfield. *Sept. 19*

Brownwood, Tex. (970915MG)—Paulino Bernal Evangelism (Paulino Bernal, president/25% owner, P.O. Box 252, McAllen, Tex. 78505) for noncommercial FM at 89.3 mhz, 6 kw, ant. 100 m., .74 km NE of intersection of CRs 332 and 333. *Sept. 19*

Bryan/College Station, Tex. (970912MA)—Educational Media Foundation (Billy Powell, president, P.O. Box 187, Humble,

Tex. 77347) for noncommercial FM at 89.9 mhz, .125 kw, ant. 155 m., 1240 Villa Maria Drive, Bryan. *Sept. 19*

Freer, Tex. (BPED-970918MD)—Maranatha Church of Laredo Inc./Goodnews Broadcasting of Texas (Israel Tellez, president/33% owner, 2702 Pine St., Laredo, Tex 78043) for noncommercial FM at 90.7 mhz, 20 kw, ant. 100 m, commo1 site, owns KTNR(FM) Kenedy, Tex. *Sept. 19*

Levelland, Tex. (BPED-970919MA)—Denison Educational Foundation (Rene Burchare, president, 4601 San Simeon, Austin, Tex. 78749) for noncommercial FM at 91.9 mhz, 20 kw, ant. 119 m., 5.2 mi. ENE of Levelland. *Sept. 24*

Levelland, Tex. (BPH-970911ND)—Michael Radio Group (Victor and Van Michael, partners, 7901 Stoneridge Drive, Cheyenne, Wyo. 82009) for FM at 91.9 mhz, 12 kw, ant. 64 m., 2.4 km N of US 385 on Hwy. 114, Levelland. *Sept. 11*

Thorndale, Tex. (BPH-970911ME)—Charles E. Crawford (1702 Cypress Drive, Irving, Tex. 75061) for FM at 99.3 mhz, 6 kw, ant. 100 m., W side of Farm Road 481 at Shiloh. *Sept. 11*

Thorndale, Tex. (BPH-970911MI)—Roy E. Henderson (P.O. Box 948, Houston, Tex. 77001-0948) for FM at 99.3 mhz, 6 kw, ant. 100 m., 8 mi SE of Thorndale. *Sept. 24*

Thorndale, Tex. (BPH-970903MM)—Centex Broadcasting Co. Ltd. (Charles W> McGregor, controlling partner/33% owner, P.O. Drawer 1560, Rockdale, Tex. 76567) for FM at 99.3 mhz, 6 kw, ant. 100 m., owns KRXT-FM Rockdale, Tex. *Sept. 22*

Thorndale, Tex. (970911ME)—Charles E. Crawford for FM at 99.3 mhz. *Sept. 23*

Thorndale, Tex. (970911MT)—Double K Broadcasting for FM 99.3 mhz. *Sept. 23*

Thorndale, Tex. (970911MU)—Elgin FM LP for FM at 99.3 mhz. *Sept. 23*

Thorndale, Tex. (BPH-970911MA)—Houston Christian Broadcasters Inc. (Bruce Munsterman, president, 2424 S. Boulevard, Houston, Tex. 77098) for FM at 99.3 mhz, 6 kw, ant. 100 m., .22 km S of Route 112, 4 km ESE of Shiloh, owns KHCB-AM-FM Galveston/Houston, is buying KVLK(AM) Huntsville and is has applied to build five noncommercial FMs, all Tex. *Sept. 22*

Victoria, Tex. (BPED-970918MC)—Maranatha Church of Laredo Inc./Goodnews Broadcasting of Texas (Israel Tellez, president/33% owner, 2702 Pine St., Laredo, Tex 78043) for noncommercial FM at 91.5 mhz, 4.1 kw, ant. 122 m., site of K43DV, owns KTNR(FM) Kenedy, Tex. *Sept. 24*

Randolph, Utah (BPH-970904MD)—General Randolph Broadcasting (Todd P. Robinson, 2307 Princess Anne St., Greensboro, N.C 27408) for FM at 102.3 mhz, .48 kw, ant. 343.9 m., 12.5 km NE of intersection of Rtes 16 and 39, SE of Randolph. *Sept. 19*

Chincoteague, Va. (BPH-970911NE)—Sebago Broadcasting (A. Wray and Elizabeth B. Fitch, principals, 6139 Franklin Park Road, McLean, Va. 22101) for FM at 96.5 mhz, 2.8 kw, ant. 145 m., .8 m N of Black Point Landing, Chincoteague Island, owns

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wvvh-FM North Windham, Maine. *Sept. 11*

Clarkston, Wash. (BPED-970910MC)—Upper Columbia Media Assoc. (Max C. Torkelsen, P.O. Box 19039, Spokane, Wash. 99219) for noncommercial FM at .45 kw, ant. 62 m., 11 km S of Clarkston, owns KEEH-FM Spokane. *Sept. 10*

Buffalo, Wyo. (BPED-970925MD)—University of Wyoming (Peter M. Jorgensen, president/trustee, P.O. Box 3984, Laramie, Wyo. 82071) for noncommercial FM at 90.5 mhz, .425 kw, ant. -60 m., 2.02 km W of Buffalo.

Sept. 25

Gillette, Wyo. (970909MF)—Ron Franscell (1001 Clarion Drive, Gillette, Wyo. 82718) for FM at 97.7 mhz, 6 kw, ant. 53 m., 4116 Wikaka, Gillette. *Sept. 19*

Gillette, Wyo. (970910MG)—Redwood Broadcasting Inc. for FM at 97.7 mhz. *Sept. 23*

Gillette, Wyo. (BPH-970911M7)—Kevin Clements (33 East Cedar, Chicago, Ill. 60611) for FM at 97.7 mhz, 6 kw, ant. 100 m., site of KAML-FM, Garner Lake Road, 1.5

mi. W of Ditto Lake. *Sept. 25*

Midwest, Wyo. (BPH-970911NF)—Michael Radio Group (Victor and Van Michael, owners, 7901 Stoneridge Drive, Cheyenne, Wyo. 82009) for FM at 107.9 mhz, 2 kw, ant. -5 m., 1.5 km ENE of Midwest, Michaels own KIGN(FM), KOLZ(FM) and KLEN(AM) Cheyenne and KGAB(AM) Orchard Valley, Wyo. *Sept. 11*

Sheridan, Wyo. (BMPED-970915IA)—University of Wyoming for KSUW-FM: change class, ant. *Sept. 22*

—Compiled by Sara Brown

Changing Hands

Continued from page 55

WEMR-AM-FM Tunkhannock, Pa.

Price: \$815,000

Buyer: Citadel Communications Corp., Bigfork, Mont. (Lawrence R. Wilson, president/19.1% owner; ABRY Broadcast Partners II LP, 37.2% owner); owns/is buying 65 FMs and 27 AMs

Seller: Endless Mountains Broadcasting Inc., Tunkhannock (Jeff Laird, principal); no other broadcast properties

Facilities: AM: 1460 khz, 5 kw day, 1.25 kw night; FM: 107.7 mhz, 235 w, ant. 1,161 ft.

Formats: AM: country; FM: classic rock

WILY(AM)-WRXX(FM) Centralia, Ill.

Price: \$527,500

Buyer: W. Russell Withers Jr., Mount Vernon, Ill.; owns KNAL(AM) and KAVU-TV Victoria, Tex.; WDTV(TV) Weston, W.Va.; WMIX-AM-FM Mount Vernon; KOKX-AM-FM Keokuk, Iowa; KAPE(AM)-KGMO(FM) Cape Girardeau and KRHW(AM)-KBXB(FM) Sikeston, Mo.; KVSF(AM) and KTRC(AM) Santa Fe and KBOM(FM) Los Alamos, N.M.; WDHS(TV) Iron Mountain, Mich., and KREX-TV Grand Junction, Colo.

Seller: Centralia Radio Communications Inc., Centralia (James Warner, president); no other broadcast interests

Facilities: AM: 1210 khz, 1 kw; FM: 95.3 mhz, 3 kw, ant. 217 ft.

Formats: Both AC

Broker: Fugatt Media Services

WZGO-AM-FM Portage, Pa.

Price: \$425,000

Buyer: Forever Broadcasting LLC, Altoona, Pa. (Donald J. Alt, Kerby E. Confer, each 40% owner); owns/is buying 14 FMs and nine AM

Seller: H & B Broadcasting Inc., New Orleans (George H. Buck, principal); no other broadcast interests

Facilities: AM: 1470 khz, 466 w day,

88 w night; FM: 105.7 mhz, 3 kw, ant. 321 ft.

Formats: Both oldies

Broker: Bergner & Co.

RADIO: FM

KEZN-FM Palm Desert, Calif.

Price: \$5.1 million

Buyer: American Radio Systems Corp., Boston (Steven B. Dodge, chairman/29.7% owner); ARS owns/is acquiring 82 FMs and 26 AMs

Seller: Classic Broadcasting Inc., Palm Desert (Paul Posen, president); no other broadcast interests

Facilities: 103.1 mhz, 1.9 kw, ant. 590 ft.

Format: AC

Broker: Star Media Group Inc.

WSGL-FM Naples, Fla.

Price: \$3.65 million

Buyer: Renda Broadcasting Corp., Pittsburgh (Anthony F. Renda, president); owns/is buying 11 FMs, 3 AMs)

Seller: Timm Enterprises, Tallahassee, Fla. (Bruce Timm, president); owns WANM(AM)-WGLF(FM) Tallahassee

Facilities:

103.1 mhz, 14 kw, ant. 450 ft.

Format: Hot adult contemporary

Broker: Media Services Group.

WSWR-FM Shelby, Ohio

Price: \$1.125 million

Buyer: Faircom Inc., Old Brookville, N.Y. (Joel Fairman, president); owns WMAN(AM)-WYHT-FM Mansfield, Ohio; and WFNT(AM)-WCRZ-FM Flint and WWBN-FM Tuscola, Mich.

Seller: The Petroleum V. Nasby Corp., Shelby, Ohio (Tim Moore, president)

Facilities: 100.1 mhz, 3 kw, ant. 300 ft.

Format: Classic rock

Broker: The Crisler Co.

55% of WTUS(FM) Mannington, W.Va.

Price: \$300,000

Buyer: Summit Media Broadcasting LLC, Washington (Nunzio Aldo

Sergi, owner); no other broadcast interests

Seller: Richland Radio Inc., Vineland, N.J. (John and Jean Petrini, principals); no other broadcast interests

Facilities: 102.7 mhz, 3.2 kw, ant. 453 ft.

Format: Country

RADIO: AM

KFNS(AM) Wood River, Ill.

Price: \$3.75 million

Buyer: Missouri Sports Radio LLC, St. Louis (Greg Maracek, managing member); no other broadcast interests

Seller: American Radio Systems Corp., Boston (Steven B. Dodge, chairman/29.7% owner); ARS owns/is acquiring 82 FMs and 26 AMs

Facilities: 590 khz, 1 kw

Format: Sports

Broker: Sunbelt Media Inc.

KRMX(AM) Pueblo, Colo.

Price: \$171,500

Buyer: Metropolitan Radio Group Inc., Flower Mound, Tex. (Gary Lewis Acker, president/99.98% owner); owns KCTE(AM) Independence and WEW(AM) St. Louis; WBRD

(AM) Palmetto and WTMV(AM) Sarasota, Fla.; KGHT(AM) Sheridan, Ark.; KTNZ(AM) Amarillo, Tex.; KFSB(AM)-KTKC-FM Springhill and KICU(AM)

Shreveport, La., and KFEL(AM)-KNKN (FM) Pueblo

Seller: Ventana Enterprises Inc., Pueblo (Jerry De La Cruz and Diane Young, principals)

Facilities: 690 khz, 250 w day, 24 w night

Format: Spanish, bilingual

WJKI(AM) Woodruff, S.C.

Price: \$71,200

Buyer: Cadence Inc., Woodruff (James M. and James V. Gilbert, owners); no other broadcast interests

Seller: Jackie B. Cooper, Woodruff

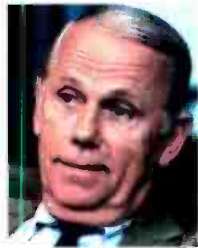
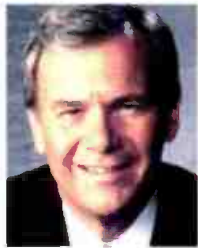
Facilities: 1510 khz, 1 kw day, 250 w night

Format: Religion

—Compiled by Sara A. Brown

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Datebook

THIS WEEK

- Oct. 5-9**—*Electronic Industries Association* 73rd annual fall conference. The Fairmont Hotel, San Francisco. Contact: (703) 907-7674.
- Oct. 8**—*International Radio & Television Society Foundation* breakfast seminar featuring FCC Chief of Staff Blair Levin. New York Marriott East Side, New York City. Contact: John Kienker, (212) 867-6650.
- Oct. 8**—*The Caucus for Producers, Writers & Directors* general membership meeting. Jimmy's Restaurant, Beverly Hills, Calif. Contact: David Levy, (818) 843-7572.
- Oct. 8-10**—15th Annual Private & Wireless Show, private and wireless cable conference presented by *National Satellite Publishing Inc.* Wyndham Anatole Hotel, Dallas. Contact: (713) 975-0030.
- Oct. 9**—"Rethinking the Future: Voices on the Forefront of Change," *International Radio & Television Society Foundation* newsmaker luncheon. Waldort-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

OCTOBER

- Oct. 14-16**—*Mid-America Cable Telecommunications Association* 40th anniversary annual meeting and show. Overland Park International Trade Show, Overland Park, Kan. Contact: Patty O'Connor, (913) 841-9241.
- Oct. 15**—*Federal Communications Bar Association* luncheon featuring SBCA President Charles Hewitt. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.
- Oct. 15**—"Press Room with a View: The Television Landscape," *NATPE Educational Foundation* INSIGHTER Series workshop. Waldort-Astoria Hotel, New York. Contact: (310) 453-4440.
- Oct. 15-18**—*National Broadcast Association for Community Affairs* 1997 annual convention. Disney Coronado Springs Resort, Orlando, Fla. Contact: (202) 857-1155.
- Oct. 16-18**—*National Religious Broadcasters* southeastern regional convention. Stone Mountain Inn, Stone Mountain, Ga. Contact: Dianne Williams, (423) 892-6814.
- Oct. 16-20**—ITBS '97, 10th annual Italian and European audio, video, broadcasting, motion picture and telecommunications show, presented by *Assoexpo*. Milan Trade Fair, Milan, Italy. Contact: +39 2 4980330.
- Oct. 17-18**—*National Religious Broadcasters* Hispanic-Caribbean regional convention. San Juan. Puerto Rico. Contact: William Lebron, (787) 276-1630.
- Oct. 17-21**—*Association of National Advertisers* 88th annual meeting and business conference. Ritz Carlton Laguna Niguel, Laguna Niguel, Calif. Contact: (212) 697-5950.
- Oct. 18**—*New York Press Club* conference on journalism in the '90s. Columbia School of Journalism, New York City. Contact: (212) 247-6900.
- Oct. 19**—1997 Radio Hall of Fame Awards, presented by *The Museum of Broadcast Communications*. Chicago Cultural Center, Chicago. Contact: (312) 629-6005.
- Oct. 19-21**—71st annual *Canadian Association of Broadcasters* convention and National Broadcasting and Media Expo. Metro Toronto Convention Centre, Toronto. Contact: (613) 233-4035.
- Oct. 20-22**—"LMDS: Business Strategies and Financial Models for Success in High-Bandwidth Wireless Communications," presented by *Shorecliff Communications International*. ANA Hotel, San Francisco. Contact: (714) 443-3735.
- Oct. 21**—"Howard Beale—Mad r Than Hell," *Hollywood Radio & Television Society* newsmaker luncheon and panel discussion. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.
- Oct. 23**—*Federal Communications Bar Association* Midwest chapter luncheon featuring Roy Stewart. Hotel Intercontinental, Chicago. Contact: Paula Friedman, (202) 736-8640.

- Oct. 23**—7th annual International Press Freedom Awards Dinner, a benefit for the *Committee to Protect Journalists*. Waldort-Astoria, New York. Contact: (212) 465-9344.
- Oct. 23-25**—22nd annual *Friends of Old-time Radio Convention*. Holiday Inn—North, Newark, N.J. Contact: (203) 248-2887.
- Oct. 24-26**—"The Oceans and Life on Earth," conference for professional journalists presented by the *Foundation for American Communications*. Scripps Institute of Oceanography, La Jolla, Calif. Contact: Chris Gardner, (213) 851-7372.
- Oct. 27**—*Women in Cable & Telecommunications* 13th annual gala, honoring John Hendricks. Sheraton Washington, Washington. Contact: (703) 821-2030.
- Oct. 27-Nov. 7**—*The Museum of Television & Radio* Third Annual Radio Festival. MT&R, New York City. Contact: Chris Catanese, (212) 621-6735.
- Oct. 29**—12th annual John Bayliss Media Roast honoring Scott Ginsburg, presented by *The John Bayliss Broadcast Foundation*. Waldort-Astoria Hotel, New York City. Contact: Kit Hunter Franke, (408) 624-1536.
- Oct. 29**—11th annual Achievement in Media Awards recognizing excellence in Washington-area radio, presented by *The March of Dimes*. Renaissance Mayflower Hotel, Washington. Contact: Cynthia Byers, (703) 824-0111.
- Oct. 29-31**—*Texas Association of Broadcasters/Society of Broadcast Engineers* 44th annual convention and trade show. Camino Real Hotel, El Paso. Contact: (512) 322-9944.
- Oct. 30-Nov. 2**—First annual *International Teleproduction Society* financial institute for executives and operational managers. Sheraton Crescent Hotel, Phoenix. Contact: (703) 641-8776.

NOVEMBER

- Nov. 2-4**—*North Carolina Association of Broadcasters* 50th anniversary annual convention. North Raleigh Hilton, Raleigh, N.C. Contact: (919) 821-7300.
- Nov. 2-5**—*National Educational Telecommunications Association* '97 conference. Austin Marriott at the Capitol, Austin, Tex. Contact: Norma Gay, (803) 799-5517.
- Nov. 4-7**—*Asia CommuniTech '97*, telecommunications, mobile communications and wireless technology show and conference. Hong Kong Convention & Exhibition Center, Hong Kong. Contact: Virginia Jensen, (210) 652-7070.
- Nov. 5-7**—*Strategic Research Institute* third annual forum on competition in local cable and telco markets. Georgetown University Conference Center and Guest House, Washington. Contact: (800) 599-4950.
- Nov. 9-11**—*Community Broadcasters Association* annual convention and LPTV trade show. Excalibur Hotel, Las Vegas. Contact: Mike Sullivan, (320) 656-5962.
- Nov. 10**—*BROADCASTING & CABLE* 1997 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Circle Special Events, (212) 213-5266.
- Nov. 12**—*International Radio & Television Society Foundation* newsmaker luncheon. Waldort-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.
- Nov. 12-16**—*National Association of Farm Broadcasters* 53rd annual convention. Westin Hotel, Kansas City, Mo. Contact: Deanne Gearhart, (612) 224-0508.
- Nov. 14**—Non-televiseed CableACE Awards, presented by the *National Cable Television Association*. Wilshire Ebell Theatre, Los Angeles. Contact: (202) 775-3611.
- Nov. 14**—19th annual CableACE Awards telecast and gala, presented by the *National Cable Television Association*. Wiltern Theatre, Los Angeles. Contact: (202) 775-3611.
- Nov. 19**—*Federal Communications Bar Association* luncheon featuring America Online Chairman/CEO Steve Case. Capital Hilton Hotel, Washing-

- ton. Contact: Paula Friedman, (202) 736-8640.
- Nov. 19-20**—"Consumer Demand: The Battle for the Entertainment Dollar," presented by *The Yankee Group*. Radisson Miyako Hotel, San Francisco. Contact: (617) 956-5000.
- Nov. 20**—*Federal Communications Bar Association* 8th Annual Charity Auction to benefit the D.C. Children's Advocacy Center. Grand Hyatt Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.
- Nov. 21-24**—*Society of Motion Picture and Television Engineers* 139th technical conference. Marriott Marquis Hotel, New York City. Contact: (914) 761-1100.
- Nov. 24**—3rd Worldwide Television Summit Conference, presented by the *International Council of the National Academy of Television Arts and Sciences* and *Variety*. New York Hilton, New York City. Contact: Linda Alexander, (212) 489-6969.
- Nov. 24**—25th annual International Emmy Awards Gala, presented by the *International Council of the National Academy of Television Arts and Sciences*. New York Hilton, New York City. Contact: Linda Alexander, (212) 489-6969.

DECEMBER

- Dec. 3-5**—*NIMA International* Asian Conference. Four Seasons Hotel, Tokyo. Contact: Jennifer Harding, (202) 289-6462.
- Dec. 4-6**—MIP Asia '97, international film and program market for TV, video, cable and satellite, presented by the *Reed Midem Organization*. Hong Kong Convention and Exhibition Center, Hong Kong. Contact: Steve Orlick, (203) 840-5402.
- Dec. 5-7**—*Association for Education in Journalism & Mass Communication/Association of Schools of Journalism & Mass Communication* winter meeting. Hyatt Regency, New Orleans. Contact: (803) 777-2005.
- Dec. 9-12**—The Western Show, presented by *California Cable Television Association*. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 428-2225.
- Dec. 11**—*Federal Communications Bar Association* 11th annual FCC Chairman's Dinner. Grand Hyatt Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.
- Dec. 11-12**—15th annual Telecommunications Policy and Regulation Conference, sponsored by the *Federal Communications Bar Association* and the *Practising Law Institute*. Grand Hyatt Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

JANUARY 1998

- Jan. 8-11**—International CES: The Source for Consumer Technologies, consumer electronics exposition presented by the *Consumer Electronics Manufacturing Association*. LVCC, Sands, Hilton and Alexis Park, Las Vegas. Contact: (703) 907-7674.
- Jan. 16**—40th *New York Festivals* International TV Programming & Promotion Awards and International Non-Broadcast Awards gala. Marriott Marquis, New York City. Contact: (914) 238-4481.
- Jan. 19-22**—*National Association of Television Programming Executives* 34th annual program conference and exhibition. Ernest Morial Convention Center, New Orleans. Contact: (310) 453-4440.

APRIL 1998

- April 6-9**—*National Association of Broadcasters* annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

MAY 1998

- May 17-20**—38th annual *Broadcast Cable Financial Management Association* conference. Hyatt Regency Hotel, New Orleans. Contact: Mary Teister, (847) 296-0200.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

Charting HBO's digital future

While Bob Zitter has spent his 16 years at HBO on the cutting edge of television technology, he originally wanted to be a doctor.

"I never knew I was going to wind up in the technology end of things at all," says Zitter, HBO's senior vice president of technology operations.

The man who led HBO's move to conditional access in the mid-1980s and compressed digital distribution in the early '90s has no formal engineering training. Instead, Zitter went to Colgate University in 1964 as a pre-med student. He became involved with campus radio station WRUC-FM and also received a Ford Foundation grant to produce a film on co-education. "That's what got me interested in TV," he says.

After graduating in 1968 with a biology degree, Zitter decided to forgo medicine and pursue television. He started in network operations at ABC in New York, preparing the network log. To cover his bets, he also took night classes at New York Law School.

Zitter was drafted in 1969 and served his military duty at Fort Gordon in Augusta, Ga., working for Army Television as a producer and director. He also worked at WATU-TV, the NBC affiliate in Augusta, as the director of the local news and the *Bozo the Clown* show, and served as a weekend night DJ at WBIA(AM) there.

In February 1971, Zitter returned to ABC and was soon promoted to supervisor of network operations, responsible for the prime time log. "It was a very high-pressure job, very quick decision-making, which really polished my skills," he says.

After marrying in 1972, Zitter and his wife, then finishing law school, decided their future lay in radio station ownership. To gain small-business experience, he took a job as general manager of 7,000-subscriber Antietam Cable in Hagerstown, Md. Antietam was owned by Schurz Communications of South Bend, Ind., which also owned TV stations, newspapers and radio stations.

Zitter spent four years managing Antietam, during which time he finished his MBA at nearby Frostburg State University, became president of the Maryland-Delaware Cable Association and served on NCTA's government affairs committee. Ironically, he also started a low-cost mini-movie service to compete with HBO,



"We can create a business that will really move television."

Robert Michael Zitter

Senior VP, technology operations, Home Box Office, New York; b. Jan. 18, 1947, Los Angeles; BA, biology, Colgate University, Hamilton, N.Y., 1968; MBA, Frostburg State College, Frostburg, Md., 1974; network operations log coordinator, ABC Television Network, New York, 1968-69; television producer and director, U.S. Army, Augusta, Ga., 1969-71; supervisor, network log operations, ABC Television Network, New York, 1971-72; GM, Antietam Cable, Hagerstown, Md., 1972-76; VP, electronic media, Schurz Communications, South Bend, Ind., 1976-81; Home Box Office, New York: director of network operations, 1981-83; VP, network planning, 1983-84; VP, network operations, 1984-91; current position since 1991; m. Hillary Esbit, May 13, 1972; children: Sarah 22, Adam 1.

which he eventually switched to when he found out that subscribers would pay for it.

In 1976, Schurz asked Zitter to move to South Bend as VP of Schurz's electronic media group, managing TV stations in Augusta, South Bend and Roanoke, Va.

But New York still beckoned, and in October 1981 Zitter returned there to work for HBO as director of network operations. HBO was using RCA for satellite delivery and uplinking, and Zitter's job was to manage the business relationships with HBO's transmission suppliers. HBO was also getting ready to scramble its signals, and wanted Zitter to negotiate deals with selected suppliers and coordinate the rollout of satellite scrambling with the cable industry.

After finding a supplier that could make scrambling equipment, selling the idea to affiliates, and convincing Congress of its legality, HBO was ready to send out scrambled signals to cable operators by July 1985. But it waited until January 1986 for the backyard-dish market to be ready.

By the late '80s, HBO wanted to reinvigorate the pay-television business, and more programming choices seemed to be the answer. Zitter worked with manufacturers and researchers at MIT to come up with an affordable digital compression product.

The development of MPEG-2 compression then made it feasible to convert all of HBO's channels to digital in spring 1996; HBO now has a multiplex of 16 MPEG-2 channels after a \$10 million conversion to MPEG-2, along with the eight analog feeds it maintains for the C-band backyard market.

"I think I have the best job in this company and certainly one of the best jobs in the industry," he says. "While we are not a technology company, so many of HBC's achievements over the years have come because our senior management has recognized that by jumping on a technology innovation, we can create a business that will really move television."

The next technology innovation for HBO is HDTV, which it plans to launch by late-summer 1998. Some broadcasters view HBO's high-def move as a political ploy, but Zitter says it is simply a way for HBO to keep offering more choices: "HDTV is a medium of people with large-screen TVs, and I know for a fact that everyone who bought a large-screen TV over the last five years [is an] HBO subscriber. So, aside from any politics in this, it makes good business sense." —GD

Fates & Fortunes

BROADCAST TV

Teansie Garfield, general sales manager, and **Brian Hocker**, director, programming and administration, KXAS-TV Dallas/Fort Worth, named VPs.

Bob Althage, medicine and science reporter and co-anchor, WUSA(TV) Washington, joins Maryland Public Television, Baltimore, as co-anchor, *Newsnight Maryland* (news series set to debut on Nov. 17).



Cobb

Appointments at KYW-TV Philadelphia: **Garry Cobb**, talk show host, WIP(AM) Philadelphia, joins as weekend sports anchor; **Lynell Antonelli**, account executive, named sales marketing manager.

Appointments at WTLV(TV) Jacksonville, Fla.: **Jessica Jallings** joins as reporter; **Curtis Tremper** joins as photojournalist; **Jennifer Cook** joins as producer.

Paul Greeley, director, marketing and promotion, Wink Television and Radio, Fort Myers, Fla., joins WESH(TV) Daytona Beach, Fla., in same capacity.



Lea

Brett Lea, anchor, WKRN-TV Nashville, joins KPRC-TV Houston as 10 p.m. anchor.

Gail Smith, editor, *Viewfinder*, (WVPT's member magazine), and coordinator, station outreach projects, WVPT(TV) Staunton, Va., named promotion manager.

James Farrell, events coordinator/producer, creative services, WDZL(TV) Miami, named marketing specialist.

Ray Williams, sports photographer, KRIV(TV) Houston, named chief photographer.

Philip Maddern, local sales manager, TargetVision, joins KLRT(TV) Little Rock and KASN(TV) Pine Bluff, both Arkansas, in same capacity.

Phil Hayes, investigative reporter,

WCMH-TV Columbus, Ohio, joins WKYC-TV Cleveland in same capacity.



Davis

Karl Davis, director, marketing, KPWB-TV Sacramento, Calif., joins Gocom Communications, based at KSPR(TV) Springfield, Mo., as executive VP, Gocom TV stations.

Karen Vigurs, creative services director, KDFW-TV Dallas, joins WBZ-TV Boston as director, marketing and creative services.

Stephanie Coyle, director, finance, KSAZ-TV Phoenix, named VP.

PROGRAMMING

Elections to the board of the Corporation for Public Broadcasting, Washington: **Heidi Schulman**, television producer, and **Katherine Milner Anderson**, CFO, Team Washington Inc.

Bob Huber, director, casting, Fox Broadcasting Co., Los Angeles, named VP.

Thomas Mazza, executive VP, current programming and strategic planning, network television division, Paramount Television Group, Hollywood, named executive VP, creative affairs.

Diane Medina, director, diversity programs and community relations, KABC-TV Los Angeles, joins The Walt Disney Co., Burbank, Calif., as director, diversity programs.

Jennifer Chrein, VP, international sales, All American Fremantle International, joins Telescene Film Group, Montreal, as senior VP, sales and marketing.

RADIO

Traugott Keller, Eastern sales manager, ABC Radio Networks, Dallas, named senior VP, advertising sales and marketing.

Mark Gunn, morning drive host, WIZF(FM) Cincinnati, named assistant program director.

Jack Silver, consultant, Morning Shows Inc., joins KLSX(FM) Los Angeles as program director.

Bob Clark and **John Danenbarger**, investment brokers, A.G. Edwards, Peabody,

will broadcast daily business reports on WESX(AM) Salem, Mass.

Craig Volpe, account executive, WTMX(FM) Skokie, Ill., named local sales manager.

Rick Stacy, co-host, morning show, KQKS(FM) Longmont/Denver, Colo., named program director.



Smith

Kevin Patrick Smith, VP, sales and marketing, Arbitron NewMedia, New York, named VP/GM, Arbitron Cable Services.

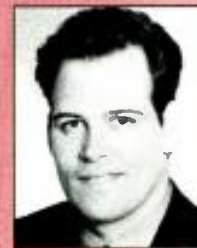
Peter Maer, NBC Radio and Mutual News correspondent, Westwood

One, elected by the White House Correspondents Assn. to serve on the White House press corps executive board.

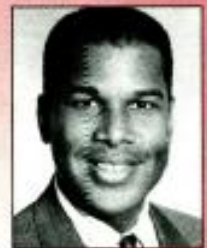
Jeff Firestone, account manager, WGST-FM Canton/Atlanta, Ga. (part of the Georgia News Network), joins NetStar Entertainment Group, New York, as manager, national sales.

Tom Rodman, marketing manager.

Warner Bros. appointments



Montoya



Brown



Cacciola

Paul McIntoya, VP, media sales, named VP/East Coast sales manager; **Cliff Brown**, director, media sales, named director, sales planning and business development; **Roseann Cacciola**, account executive, named director, media sales.

Broadcast Electronics' AudioVAULT digital audio system, joins Radio Computing Services, Quincy, Ill., as Midwest sales manager.

CABLE



Brown

James Brown Jr., director, affiliate sales and marketing, Western region, ESPN, Bristol, Conn., named VP, Eastern division.

Michelle Edelman, director, affiliate relations, Western region, Request

Television, joins Classic Sports Network, Los Angeles, in same capacity.

John Giannone, reporter, *Daily News*, New York, joins CNN/SI, Chicago, in same capacity.

Appointments at the Food Network, advertising sales department, New York: **Colleen Griffin**, Western region sales manager, named VP, Western region advertising sales; **Karen Grinthal**, director, Eastern regional sales, named VP, Eastern region advertising sales; **Peter Corl**, director, new market distribution, named VP, new market distribution and international; **Christine Barry**, director, direct response, named VP, direct response and paid programming; **Bill Jarrett**, director, engineering, named VP.



Jones

Brian Jones, VP, news affiliates, Fox News, joins Fox News Channel, New York, as VP, newsgathering.

David Proctor, regional director, advertising sales, Century Communications, joins

Electronic Retail Network, San Clemente, Calif., as VP, Western region.

Appointments at Discovery Networks Latin America/Iberia, Miami: **Javier Velarde**, marketing manager, ad sales, named director, ad sales marketing;

Fernando Barbosa, advertising sales account manager, named director, advertising sales; **Ivan Bagueiras** joins as account manager, advertising sales.



Sarnoff

Ann Sarnoff, senior VP, strategy, research and finance, Nickelodeon/Nick at Nite, New York, named senior VP, consumer products and business development.

Appointments at INSP—The Inspirational Network, Charlotte, N.C.:

J. Rob Bridges joins as VP, digital programming; **Sheila Stephens**, development manager, Chosen People Ministries, joins as development specialist.

ADVERTISING/MARKETING PUBLIC RELATIONS

Appointments at Bates USA, New York: **Ronald Wachino**, VP/associate creative director, Griffin Bacal, joins as VP/associate creative director; **John Caferra**, VP/executive producer, named senior VP/director, broadcast production; **Tony Taylor** joins Bates USA West, Irvine, Calif., as senior VP/director, client services.



Leathers



McNulty

Appointments at Another Large Production, Hollywood: **Mike Leathers** named VP, special projects; **Todd McNulty**, writer/producer, named senior producer.

John Schwartz, president, Wunderfilm Design, and CFO, Tvar, Hollywood, joins Pittard Sullivan, Culver City, Calif., as head of finance and administration.

SATELLITE/WIRELESS

Michael Schwimmer, associate general counsel, EchoStar, Englewood, Colo., named VP, programming, DISH Network there.

Bob Kikes, VP/treasurer and corporate controller, MediaOne, Boston, named senior VP/CFO.

Appointments at Group W Network

Services, New York: **Edward Olson**, senior director, transmission facilities, named senior director, technology and project development; **Donald May**, engineering manager, Asia Broadcast Centre (joint venture of GWNS and The Yellow River Network), Singapore, named senior project manager, technology and project development; **John Berry**, manager, satellite transmission and special projects, ESPN, Bristol, Conn., joins as senior technologist, technology and project development.

TECHNOLOGY

Virginia Stretcher, manager, educational relations, broadband services, Cox Communications, Atlanta, named director, Cox's Multimedia Academy.

Dwayne Hamilton, region manager, iCS, joins Trilogy Communications, Jackson, Miss., as regional sales manager, CATV products, Southeast.

Mark Cromwell, VP, transmission product engineering, DSC Communications, Plano, Tex., joins Celerity Systems Inc., Knoxville, Tenn., as VP, engineering.

DEATH

Dale L. Taylor, 89, pioneer broadcaster, died Sept. 17. As a grammar school student Taylor custom-built radio receivers. He later became sales-service manager of a radio equipment company and constructed one of the first automobile radios. Taylor managed WESG(AM) Cornell College's station in Ithaca, N.Y., which was a joint venture of Elmira Star-Gazette and Gannett Co. The station went from broadcasting part-time to full daylight operation and better frequency. When WENY(AM) Elmira, N.Y., went live in 1939 Taylor became general manager of both stations. In 1956 Gannett transferred him to WINR(AM) Binghamton, N.Y., also to construct and manage WINR-TV. Taylor retired from station management in 1966. He served on boards of several industry associations and was a patent holder.



Taylor

—Compiled by Denise Smith
e-mail: d.smith@b&c.cahners.com

Filling the role left vacant by the soon-to-depart Mike Sullivan, **UPN named Tom Nunan executive VP of network programming.**

Nunan joins UPN from NBC Studios, where he was senior VP of prime time series. He will be the network's top programming executive (although with a different title than his predecessor), reporting to CEO Dean Valentine. Last week, Sullivan, UPN's entertainment president, announced he would not renew his contract, which expires at the end of the month. Sullivan says he is leaving to start his own independent film company. Sources say Nunan's contract with NBC also was up at the end of the month. NBC officials had no comment. Nunan has been in his current position since October 1995. During his tenure with NBC, Nunan was responsible for developing the network's three new comedy series, *Working*, *Union Square* and *The Tony Danza Show*. He also supervised the creative and production elements of

Homicide: Life on the Street, *Profiler*, *The Pretender* and the comedy series *In the House*, which airs on UPN. Before joining NBC, Nunan was executive VP of prime time development at Fox, where he was responsible for the development of shows including *Martin* and *Living Single*.

Complaints about program access and climbing cable rates move to the Senate Wednesday, when the antitrust subcommittee holds part two of its look into cable competition. Tentative witnesses are TCI President Leo Hindery, Ameritech New Media President Deborah Lenart, DIRECTV President Eddy Hartenstein, NCTA President Decker Anstrom and Consumers Union Co-Director Gene Kimmelman. With the notable exception of Hindery, the rest of the witnesses have been appearing regularly on the Hill over the past few months. Ameritech again has location on its side: the regional phone company serves the constituents of Subcommittee Chairman

Mike DeWine (R-Ohio) and ranking member Herbert Kohl (D-Wis.). Ameritech New Media is overbuilding in the Chicago market to compete directly with TCI, which, if it completes pending deals with Time Warner and MediaOne, will control 73% of the Chicago cable market.

Following a threatened boycott by a major Catholic organization, last week **advertisers continued to drop out of ABC's controversial new *Nothing Sacred***. Add AT&T and Sears to a growing list of advertisers, among them American Isuzu Motors and Weight Watchers, which have pulled their dollars from the show. *Nothing Sacred* portrays a Roman Catholic priest who questions church doctrine. The 350,000-member Catholic League for Religious and Civil Rights has called for a boycott of the show. ABC officials say that the show remains "fully sponsored" and that they "absolutely stand behind the show 100 percent."

A former reporter for KOLN(tv) Lincoln/KGIN(tv) Grand Island, both Nebraska, is suing the stations in federal court,

claiming they violated his civil rights by engaging in sex discrimination. Jason Fredregill claims that the stations routinely assigned photographers to work with female reporters, while male reporters were expected to shoot their own interviews, putting them at a disadvantage. Fredregill, who claims he was forced to resign because of the alleged discrimination, says he and three other male reporters continued to be discriminated against even though management privately acknowledged the problem. Fredregill earlier filed a complaint with the Equal Employment Opportunity Commission, which granted him a right to sue the stations. Fredregill is seeking reinstatement with full back pay and unspecified compensatory and punitive damages. The stations, in a response filed in U.S. District Court in Nebraska, deny the claims and seek dismissal of the suit. Fredregill has asked for a jury trial.

Buena Vista Television's ***The Keenen Ivory Wayans Show* is being moved** back a half hour by six Fox O&Os. Starting today, times will change for *Wayans* on WFXT Boston, WJBK-TV Detroit, KRIV Houston, WJW-TV Cleveland, KSAZ-TV Phoenix and WITI-TV Milwaukee. In most of the markets the show will move from 11 to 11:30 p.m.

NCTA President Decker Anstrom last week called NBC President Bob Wright a mudslinger, in so many words, in response to a letter Wright wrote to Senate

Cable equipment makers find Harmony

Competing cable equipment giants NextLevel and Scientific-Atlanta have agreed on some common technical standards that will allow their digital cable equipment to co-exist in the same operator's plant. The "Harmony" platform they have settled on includes MPEG-2 video, Dolby Digital Audio, MPEG-2 transport, ATSC system information and 64 and 256 QAM modulation.

More important, the companies have agreed to cross-license some conditional-access technology. Both companies will use NextLevel's implementation of the federally published core data encryption standard, which means that a cable operator could support both NextLevel and S-A digital set-tops with the same video stream, provided he installs separate NextLevel and S-A control systems at the headend.

The Harmony agreement is an important first step in making set-tops a retail product, says David Robinson, vice president/GM of NextLevel's Digital Network System business unit. "Without this type of agreement, there would be no chance of driving a standard between individual local markets," says Robinson. Time Warner Cable CTO Jim Chiddix says the Harmony agreement isn't earth-shattering news, since most of the technical specs were agreed on a year ago under CableLabs' direction and have merely been formalized by NextLevel and S-A attorneys. But without it, he says, "it would be essentially impossible for us to get to an OpenCable architecture." Chiddix adds that the Pegasus digital set-tops to be made by S-A, Toshiba and Pioneer all will use the Harmony specs.

—GD

'Eye' opener

Despite a disappointing first outing Wednesday for *Public Eye* with Bryant Gumbel, CBS managed a solid second-place finish for the night, averaging a 9 Nielsen rating/15 share, behind ABC's 12.2/20 and NBC's 7.9/13. The Gumbel magazine averaged 7/11, third in its time period behind *Drew Carey* and *Ellen* on ABC and baseball playoff coverage on NBC. Season-to-date, through Oct. 1, NBC is first with an average 11.1/18, and CBS is second with a 10.1/18. ABC is third with a 9.9/16, while Fox is averaging a 6.7/11. Season-to-date a year ago the standings were NBC, 11.4/19; CBS, 11.0/18; ABC, 10.4/17, and Fox, 6.1/11. Network executives caution that year-ago comparers should note that this season started one week later.

—SM

Commerce Committee Chairman John McCain (R-Ariz.) about the new TV ratings system. Wright told McCain that NBC's ratings guidelines "are more rigorous than those on many cable networks," which Anstrom called a "particularly gratuitous" comment.

Motorola Corp. declined to comment on reports late last week that it wants

to sell its cable modem business.

Motorola has reportedly retained Goldman, Sachs to sell the business, which currently holds 5%-10% of the market. A spokesman for Goldman, Sachs was unavailable to comment.

The WB programming department promoted four executives last Thursday. **Kathleen Letterie**, head of

casting for The WB's two new comedies, *Alright Already* and *The Tom Show*, becomes senior VP of talent and casting. **Tim McNeal**, from the comedy development and current programming department, becomes VP of drama development. **Rusty Mintz**, research department, was named VP of scheduling and director of current programming. **Tracey Pakosta**, an assistant to the head of development and current programming, becomes manager of comedy development and current programming.

Robert Coonrod, 52, last week was named **president of the Corporation for Public Broadcasting**. Coonrod, acting CPB president since April, had been executive VP and chief operating officer for the previous five years.

The first part of the Primestar transaction—transferring TCI Satellite Entertainment's 11 channels at 119 degrees to cable-owned DBS company Primestar—should pass Justice Department scrutiny, says Primestar attorney Philip Verveer. Justice did not request additional information after Primestar's first Hart-Scott-Rodino antitrust filing. This means that as far as Justice is concerned, Primestar's rollup can proceed as planned, Verveer says.



Drawn for BROADCASTING & CABLE by Jack Schmidt

"Designed it myself—it picks up every DSS satellite."

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Peggy Conlon, Publisher

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Incorporating The Fifth Estate TELEVISION Broadcasting

Signs of the four

We wish we could tell you precisely where the FCC will be going once it is outfitted with four new commissioners later this fall (only Susan Ness remains of the old guard). The quartet—chairman-designate Bill Kennard, Gloria Tristani, Michael Powell and Harold Furchtgott-Roth—appeared before the Senate Commerce Committee last week. But instead of pressing for definitive answers from the nominees, the senators used the occasion primarily to again register their general displeasure with the state of television and to complain that the 1996 Telecommunications Act had failed to generate cost-cutting competition in the telephone and cable businesses. (When we hear the latter complaint, we wonder who's to blame. Who was it who wrote, debated and delivered the legislation to the desk of President Clinton?)

But even though the senators lacked the inquisitiveness of a green reporter on a neighborhood shopper, a close reading of the nominees' comments and written replies yields important clues about how they may proceed once ensconced on M Street.

Kennard's been around Washington long enough to know that the trick in these confirmation hearings is to say as little as possible, as earnestly as possible. And he also knows how to play to his audience. "I sometimes cringe," he said, reflecting the lawmakers' anti-TV sentiments. Sounding more like Reed Hundt than a First Amendment lawyer, he blessed TV ratings and the V-chip and expressed his readiness to launch inquiries into alcohol advertising and into NBC's refusal to air content-based program ratings. To his credit, he chose not to join those wishing to tie station license renewals to the government line on ratings. We'll be better able to judge, when he replies in writing to some of the questions this week, just how much he differs from Chairman Hundt, who

charmed few on Capitol Hill. Powell, who displayed the same poise and charisma that has many Republicans prepared to draft his father (General Colin) for President, is credited here for raising First Amendment concerns about regulating alcohol advertising on TV.

However, we also have to debit his account for an oblique endorsement of the V-chip. Furchtgott-Roth, who reportedly doesn't own a TV set, seemed unduly upset by the sex and violence on TV and less certain about the futility of cable rate regulations than he did in his book. Living up to her pro-consumer reputation, Tristani worried that radio consolidation may be driving locally owned stations out of the market and seemed eager to see "what can be done to stop further rate increases." She also seemed keen on a minimum HDTV requirement for broadcasting.

The advent of four new commissioners at one time represents the biggest single overhaul of the FCC in its history. Given what we know so far, we can only hope it won't also be the biggest overhaul of broadcast freedoms.

A David and a Goliath

His clipped southern cadences and trademark sign-off became fodder for countless impersonators, but his journalistic skill and integrity, combined with a wonderfully dry wit, were unduplicated.

When David Brinkley signed off last week, the medium said good-bye to one of its giants. Whether holding forth on *This Week*, co-anchoring NBC's nightly news with the late Chet Huntley or presiding over quadrennial presidential campaign coverage, Brinkley told it straight and true as a pioneering broadcast journalist and commentator. "We more or less set the form for broadcasting news on television that is still used today," he told this magazine in 1986. "No one has been able to think of a better way to do it." They still haven't.

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Media Report Card



Grade television on the degree it fulfills its role:

- ☐ to entertain
- ☐ to help shape American culture
- ☐ to teach character and values to children and teenagers
- ☐ to help consumers make purchase decisions
- ☐ to provide the country's leaders access to the American public
- ☐ to educate
- ☐ to provide information and news

ny number of hot-button, high-impact issues are confronting the industry — the ratings system, the FCC children's programming mandate and the V-chip, to name only a few. In light of such sweeping changes redefining the medium, we commissioned a Roper Study to survey viewers across the country: Is TV just making the grade, passing with flying colors — or falling behind? The surprising answers will be revealed in our October 20 *Media Report Card*.

roadcasting & Cable will simultaneously announce the results of our exclusive Roper Study at the prestigious International Radio & Television Society Foundation's ninth annual dinner and program. The October 20 gala, to be held at the Marriott Marquis, New York, will feature a panel and audience discussion hosted by Jeff Greenfield. Our *Report Card* supplement will also serve as the official event program. For IRTS Dinner Reservations, call Maggie Davis at (212) 867-6650, ext. 302. Tickets start at \$500.

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