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Originals Keep HBO Flying High

SPECIAL REPORT

TV groups prepare
NAB shopping lists

Off-net sitcom
market heats up

WNYW grabs
Seinfeld in NY

From the Earth to the
Moon is set for April 5
launch on HBO



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TOP OF THE WEEK / 8
BROADCASTING / 69
CABLE / 85

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PAGE 10

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Fast Track

Broadcasting & Cable

March 23, 1998

TOP OF THE WEEK / 8

NAB SHOPPING LIST

- Digital television products
- Acquisition formats for news
- Nonlinear editing systems
- Commercial playback servers

SPECIAL REPORT

TV Groups Prepare NAB Shopping Lists

The head engineers at several of the top station groups outline their shopping needs as they prepare for NAB '98 in Las Vegas. / 34

Off-net sitcom market heats up Every top Hollywood studio with an off-network sitcom has been waiting for Columbia TriStar executives to set the benchmark price for *Seinfeld* so they can get on with their own sales. / 8

WNYW grabs 'Seinfeld' in NY Columbia TriStar Television Distribution scored the largest deal in syndication history, selling off-network rights of *Seinfeld* to Fox owned-and-operated WNYW for nearly \$300,000 per week—a deal that could be worth \$100 million or more. / 10

'Pizza' delivers for ABC After chalking up ABC's best premiere since *Spin City*'s launch in 1996, *Two Guys, a Girl and a Pizza Place* returned strong last week, giving ABC a chance to build on *Dharma & Greg*'s momentum. / 14

Murdoch gets Dodgers Major League Baseball owners approved the sale of the Los Angeles Dodgers to Rupert Murdoch's Fox Group for an estimated \$311 million, despite strong opposition from Ted Turner. / 14

BROADCASTING / 69

NBC may be mad at, not about, Oscar *Mad About You* star Helen Hunt's success in films could mean a higher price tag to keep her at NBC. / 69



WTTW laid off 13 engineers last week. / 70.

Local news gets Olympics gold In the majority of top markets, CBS affiliates cashed in on the flow of viewers from the winter Olympics to their local newscasts. / 70



COVER STORY

Originals Keep HBO Flying High HBO Chairman Jeff Bewkes keeps subscriber rolls—and earnings—growing with high-quality original productions, like Tom Hanks's *From the Earth to the Moon*. / 28
Cover photo courtesy HBO

CABLE / 85

TCI to analysts: We're on a roll TCI has largely delivered on its promises in the past year, and that's gone a long way toward restoring the company's credibility with investors. / 85

Jones, Bell Canada face off Jones Intercable and partner Bell Canada are to meet in a Denver court today over Bell Canada subsidiary BCI Telecom Holding's efforts to prevent Jones Internet Channel from being the source of the MSO's high-speed data service. / 86



Seven-year-old Tyler Samuel Lee plotted the 50th episode of 'Dexter's Laboratory.' / 86

Telemedia / 96

@Home joins the game @Home introduces SoftwareNow—billed as the world's fastest software store—and looks to become a gaming software center as well. / 96

Changing Hands	80	Datebook	111	Fifth Estate	112
Classified	99	Editorials	118	For the Record	108
Closed Circuit	20	Fates & Fortunes ..	113	In Brief	116

THE FUTURE OF SYNDICATED COMEDY IS LOOKING UP.



KING OF THE HILL

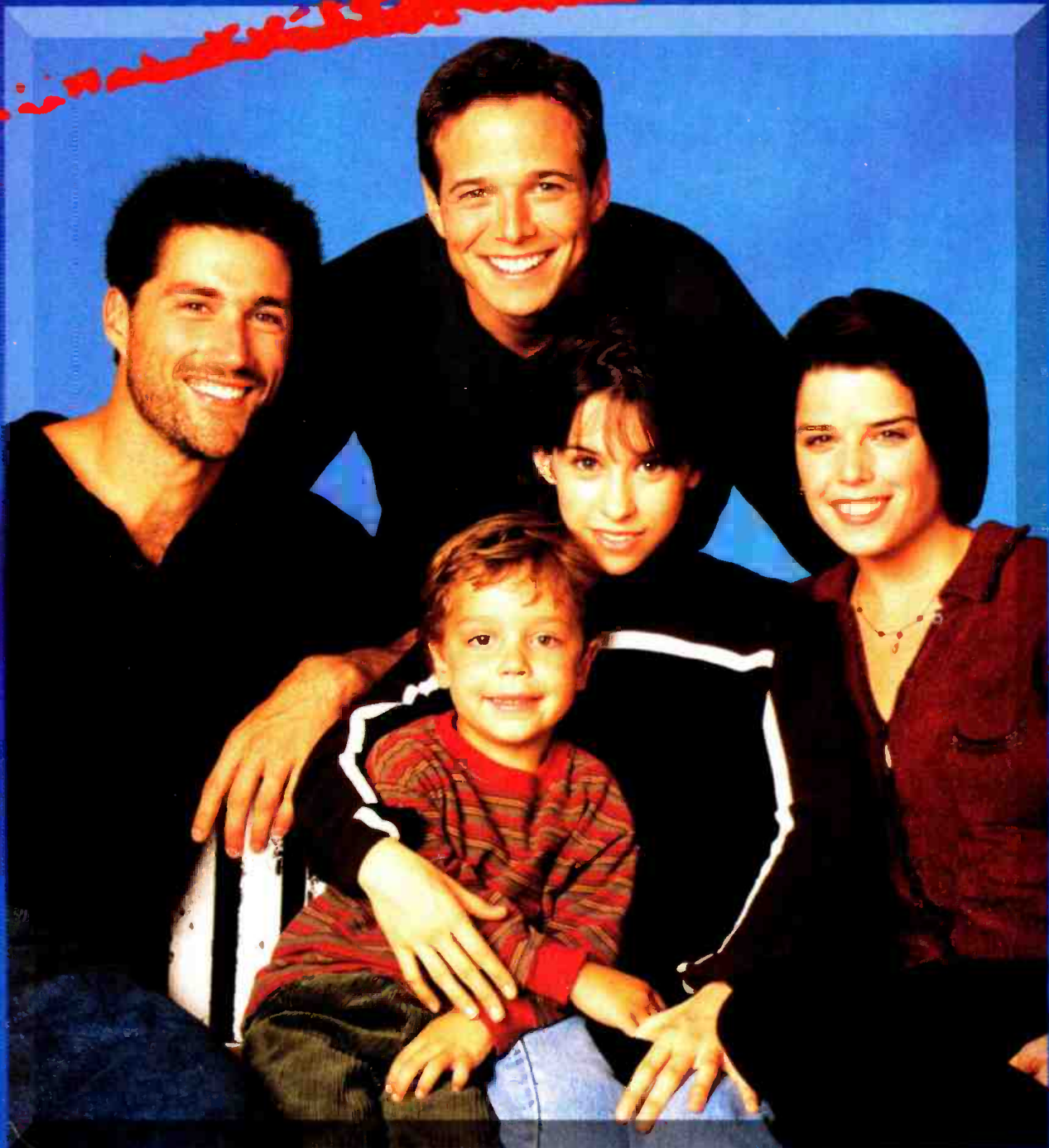


It's the #1 Wednesday Night Show!

Show	A 18-34 Rating
#1 Party of Five	9.6
Beverly Hills, 90210	9.1
Drew Carey Show	7.6
Dharma & Greg	6.1
Ellen	6.1
Law and Order	5.2
Spin City	5.0
Primetime Live	4.8
3rd Rock From The Sun	4.5

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Market

Station

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Top of the Week

'Seinfeld' raises bar for syndicators

Other distributors hope record price for sitcom will boost fees for their shows

By Joe Schlosser

Last Wednesday, DreamWorks Television sent TV stations across the country a glossy information packet that stressed ABC sitcom *Spin City*'s positive results in key demographics.

The mailer came only one day after Columbia TriStar Television Distribution had sold off-network rights to *Seinfeld* in New York for a record-breaking \$300,000 per week (see page 10).

The timing might have been a coincidence; regardless, it was the first strike in the post-*Seinfeld* syndication era.

Every top Hollywood studio with an off-network sitcom had been waiting for CTTD executives to set the benchmark price for *Seinfeld* so they could get on with their own sales. Shows like *Spin City*, *Suddenly Susan*, *King of the Hill*, *Caroline in the City*, *Cybill*, *Everybody Loves Raymond*, *NewsRadio*, *The Larry Sanders Show* and *Home Improvement* (for its second cycle in syndication) will now start entering the marketplace over the next few months.

While Columbia TriStar executives finish up clearances on *Seinfeld* in the top markets, studios like Warner Bros., Twentieth Television and Buena Vista Television are scrambling to put together marketing plans for their sitcoms.

"Let the floodgates open," says Bill Carroll, vice president and director of programming at Katz Media. "Now that the *Seinfeld* deal has happened, there is a pent-up [group] of shows that now rush out into the marketplace searching for those top dollars too."

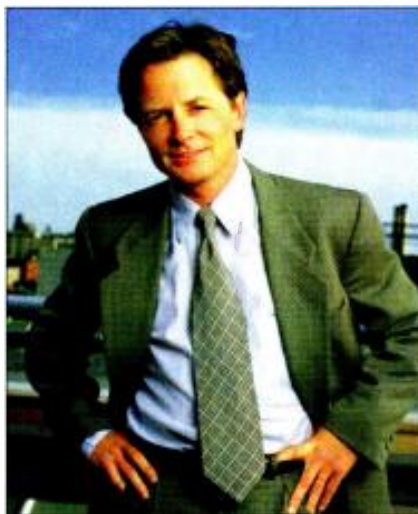
The syndicators, who normally try to diminish each other's results, are standing up and applauding the *Sein-*

feld deal at WNYW(TV). "God bless you, Barry" says one top syndicator, referring to CTTD President Barry Thurston. "Keep right on going."

"I'm amazed and delighted at the dollars," says the head of another syndication company. "It sends a message that the syndication business is alive

million per episode.

Sources say Buena Vista Television has just set the wheels in motion to bring *Home Improvement* back into syndication sales for a second time à la *Seinfeld*. The Tim Allen series, which first went into off-network play in 1995, is not renewable until 2002. With much less fanfare, *Home Improvement* has garnered barter numbers as good as or better than *Seinfeld* in many markets and has been getting better-than-average ratings in syndication. The next cycle of *Home Improvement* will be announced within a month and is expected to be a five-year deal like *Seinfeld*'s, sources say. Buena Vista executives had no comment.



Two contenders in the syndication sweepstakes are 'Spin City' (l) and 'King of the Hill.' 'Spin' is expected to sell for \$2 million-\$3 million an episode, while 'King' is predicted to bring \$3 million-\$4 million.

and well," adds another.

Not since the NATPE convention in January has a studio made noise about an off-network sitcom. Shows like *Friends*, *3rd Rock from the Sun* and *Drew Carey* already have been cleared for upcoming years, and the handful of other off-network sitcoms had been held back until terms of the *Seinfeld* deals were known.

"We have been sitting back with our show because we have been waiting to find out what happens with *Seinfeld*. And we are going to wait now to see what happens with *King of the Hill*," one syndication company president says. "Then we will make a decision."

Twentieth Television's sophomore animated series *King of the Hill* is regarded by many stations as the next top sitcom coming to market. Twentieth executives have yet to announce the show's arrival in the off-network marketplace, but sources at Twentieth say *King of the Hill* should be available within the next two months. The show is expected to sell for \$3 million-\$4

Home Improvement sold for more than \$4 million per episode in 1995, and a new run could generate around \$3 million per show (barter included). When Buena Vista is finished clearing *Home Improvement* for the second time, its total take could pass \$1 billion.

Buena Vista Television also is expected to be named the distributor for *Spin City* in the coming weeks. Sources say that as part owner of the Michael J. Fox series, it is natural for Buena Vista to handle the syndication sales. Neither DreamWorks nor Buena Vista would comment.

Industry analysts say that *Spin City* has "more than held its own" lately in the prime time sitcom wars. The show is expected to sell for \$2 million-\$3 million an episode, analysts say.

A slew of female-lead sitcoms are also set to enter the off-network scene, including Warner Bros.' *Suddenly Susan*, Eyemark's *Caroline in the City* and Carsey-Werner's *Cybill*.

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manager and senior vice president, says executives at the Burbank, Calif., studio have been watching the *Seinfeld* story unfold for its impact on *Suddenly Susan*'s syndication potential.

The Brooke Shields series most likely will be available in fall 2000. Greenblatt says Warner Bros. executives are preparing a marketing plan and should make it available in the coming weeks. Warner Bros. also will soon announce plans for sitcom *Jamie Foxx*, which probably will join *Suddenly Susan* in fall 2000.

Carsey-Werner's *Cybill*, which stars Cybill Shepherd, could be ready for

launch as early as fall 1999, sources say. Carsey-Werner executives will not say when the sitcom will hit the market, but sources say it probably will be sometime this spring.

Eyemark's *Caroline in the City* likely will be brought onto the off-net market in the coming weeks for a fall 1999 launch. Eyemark also has *Everybody Loves Raymond*, which probably will debut in fall 2000, but has not announced when it will go on sale.

One station executive says he would not be surprised if all three female-starring series ended up with the same sta-

tion group. "Fox has the majority of the 'A' sitcoms; Tribune has been kind of a boys' club, going for male shows like *Coach*; and then you have Chris Craft United, which could be the outlet for all of the female-lead shows," says the president of one of three studios with a female-driven sitcom in the wings.

Other series that are likely to come on the market soon include two Columbia TriStar shows, *NewsRadio* and *The Larry Sanders Show*. *Sanders*, the Gary Shandling/HBO series, could be ready by fall 1999; *NewsRadio* is likely for 2000 or 2001. ■

WNYW pays \$300,000 for 'nothing'

Fox O&O wrests second-run rights for 'Seinfeld' from WPIX

By Joe Schlosser

Columbia TriStar Television Distribution scored the single largest deal in syndication history last week when it sold the off-network rights of *Seinfeld* to Fox owned-and-operated WNYW(TV) New York for nearly \$300,000 per week.

The five-year deal likely will amount to \$100 million or more when barter and cash license fees are factored in. And industry analysts say Columbia TriStar is well on its way to breaking every off-network syndication record. There is no doubt that *Seinfeld*'s second cycle will be the highest-grossing ever by the time it's sold in the top 200 markets.

Fox's top station snagged the rights to *Seinfeld* away from Tribune's WPIX(TV) after its owners chose not to pay more than double its current price for the show. WPIX, which beats many of New York City's 11 p.m. newscasts with reruns of the popular series, will have *Seinfeld* on its air until 2001. WNYW will begin airing the second batch of *Seinfeld* episodes in spring 2001.

WPIX General Manager Paul Bissonette says his station could not justify paying such a high price for a show that will be out of first-run production for nearly three years when it returns to syndication in 2001. "First of all, we value the show very highly and are very happy that we will have the show for the next three years," Bissonette says. "But we felt we made a responsible business decision. We can look ourselves in the eye and our [Tribune] shareholders in the eye and know that we did the right



'Seinfeld' is stronger than ever the second time around in syndication.

thing to say 'no' at that level."

The fact that CTTD executives did not sell the show to WPIX has been cause for joy at stations hoping to get *Seinfeld* for the first time. But the costly sale worries some incumbent stations, unsure of whether they will be able to afford a possible doubling of their current license fees.

"It means everyone is now a player," says one New York GM. "Just because you have it now doesn't mean that much. Money talks for this show."

With the first and second cycles of *Seinfeld* combined, WNYW and other stations that sign on for the series will receive nearly 180 episodes. Sources say the WNYW deal is a single-run, seven-day-a-week pact, the terms to be offered to all stations.

Late last week, Michael Wach was named vice president/GM at WNYW. He took over for former GM Hilary Hender, who resigned three weeks ago. Wach comes to WNYW from BGI Broadcasting

Inc./Alpha Broadcasting Inc., where he was managing partner and president of stations. Fox station head Mitch Stern and other top Fox station group executives in Los Angeles handled the *Seinfeld* negotiations, sources say.

Next up for *Seinfeld* are Los Angeles and Chicago, where the Fox O&Os may wind up with the series as well. Sources say KTTV (TV) Los Angeles will be bidding against the incumbent, Tribune's KTLA(TV). In Chicago, WFLD(TV) is expected to retain its rights. Fox executives at WFLD and KTTV declined comment, and Stern was on vacation.

"This indicates that Fox is going to buy all the 'A' properties and that they are in the business to be number one in the marketplace," says one top syndicator. "Mitch Stern is a very aggressive guy who wants to have the best programs for his stations and the best lead-ins for his network. Tribune could have stepped up to the plate and didn't. Take a look at [Fox's] lineup for the next three and four years in the top three markets; they have every number-one program available other than *Friends*."

Columbia TriStar executives had no comment, but sources close to the deals say CTTD is going to take its time selling the series and that there has been no decision on which markets will be next. Chicago, Philadelphia and Los Angeles reportedly are candidates.

Station sources say a simultaneous seven-day-a-week cable run also can be expected. TBS is said to be the front-runner in the cable battle, but Fox's FX may also be angling for a piece of "the show about nothing." The NBC series

is produced by Time Warner-owned Castle Rock Entertainment, which gives TBS the upper hand, sources say.

"It's a natural for TBS," says one Time Warner executive. "[Time Warner Vice Chairman Ted Turner] said a few years back that he'd produce new

episodes of the darn thing if Seinfeld ever wanted to leave NBC. So do you think Ted doesn't want it now?"

Other cable networks, including Lifetime and USA Network, have shown interest in the series as well, sources say.

All told, *Seinfeld* will likely make

good on the large numbers that industry analysts predicted a few months ago. Analysts say the show should garner \$4.5 million-\$5 million an episode; the first and second cycles of *Seinfeld* combined should ring up over \$1.5 billion for Columbia TriStar. ■

'Pizza' delivers for ABC

Sitcom appears headed for fall slot after two good weeks

By Michael Stroud

Suddenly, Jamie Tarses has something to smile about.

After chalking up ABC's best premiere (a 12.3/20) since *Spin City*'s launch in 1996, *Two Guys, a Girl and a Pizza Place*, in its second outing, came on strong against NBC's much-touted reunion of *Wonder Years* stars Fred Savage and Danica McKellar on NBC's *Working*, virtually assuring the freshman comedy a slot on ABC's fall slate.

"We really believe in *Pizza Place*," Tarses said in an interview last week. "This is a show that will garner an audience."

The numbers support her thesis. On Wednesday night, *Pizza Place* earned a 9.4 Nielsen Media Research rating/15 share, just below *Working*'s 9.5/15. In adults 18-49, the show had a 7.0/18, just below *Working*'s 7.1/19.

The victory gives ABC a credible replacement for *Ellen* or another show as the network seeks to build on the modest momentum of hits such as *Dharma and Greg* and *The Drew Carey Show*.

It doesn't hurt that freshman comedy *Something So Right* on Tuesday night earned a respectable 4.9/13 among adults 18-49 against NBC's fellow freshman *For Your Love*, despite NBC's strong lead-in from comedy hit *Mad About You*.

Of course, it's still early in the development game, and *Pizza Place*—which ABC paid as much as \$12 million to license from Fox—will have to prove over the remainder of its 13-episode run that it has legs. And *Something*'s future is by no means certain.

Still, *Pizza*'s early success is a welcome shot in the arm for Tarses' efforts to raise the third-ranked network's ratings. And with a slate of other promising comedies and dramas in the works, she is feeling a lot more comfortable with the prospects for fall: "We have the tent poles to go into the next season with a Tuesday and a Wednesday night

that are very strong. We still win four nights of the week. Our problems come to rest on Thursday and Saturday. While the ratings are not necessarily where we would like them to be, the difference [between ABC, NBC and CBS] is not nearly so dramatic as one could [imagine]."

To some analysts, these new shows indicate that ABC finally may be getting it right. Operating income in fiscal 1999 for the network (without its owned-and-operated stations) could rise as much as 30% from last year's \$150 million, according to analyst Laura Martin of Credit Suisse First Boston: "The tide has begun to turn at the network."

Tarses still has plenty of challenges. One is what to do about *Ellen*, which is widely expected to be canceled after this season. Tarses won't go that far: "Just because you see *Pizza Place* in [*Ellen*'s] time slot doesn't mean that's where it will show [in the fall]." *Ellen* "will be back for the May sweeps, and we'll see what happens."

The network's Tuesday night also was hurt by Carsey-Werner's recent decision to pull the plug on *Grace Under Fire* after it concluded it could no longer work with volatile star Brett Butler.

One thing Tarses has to be smiling about: Fox passed on *Pizza*, concluding



The early success of 'Pizza' is welcomed by third-ranked ABC.

that the show didn't match its "edgy" sensibilities. "Fox has such tremendous problems launching comedies," she says. "*Pizza Place* isn't outrageous the way shows might need to be to succeed in that time slot on Fox."

While nothing is certain in the development season, *Pizza* appears the closest thing to a sure thing. ABC "spent millions of dollars to get it and put it in their most cherished time slot," says executive producer Danny Jacobson, who created *Roseanne* and has produced *Mad About You*. "I have to believe ABC is very committed to the show." ■

Good debut for 'Lateline'

NBC's *Lateline*, a newsroom comedy with echoes of *The Mary Tyler Moore Show*, got off to a newsworthy start last Tuesday with a 6.2 Nielsen rating/17 share among adults 18-49, winning its time slot.

Some of that may be attributable to the 9:30 p.m. show's cushy lead-in from *Frasier*. But executive producers John Markus (*The Cosby Show*) and Al Franken (*Saturday Night Live*) have managed to generate a nice buzz for their show with stunts like placing an ad in the *New York Times* begging Kenneth Starr to subpoena them.

"We wanted it to have an air of authenticity, so we spent a lot of time at *Nightline*," Markus says. "We tried to create a very credible news show."

Another freshman NBC comedy, *For Your Love*, also got off to a credible start on Tuesday, winning its 8:30 p.m. time slot with a 5.9/16, benefiting from its position following *Mad About You*. —Michael Stroud

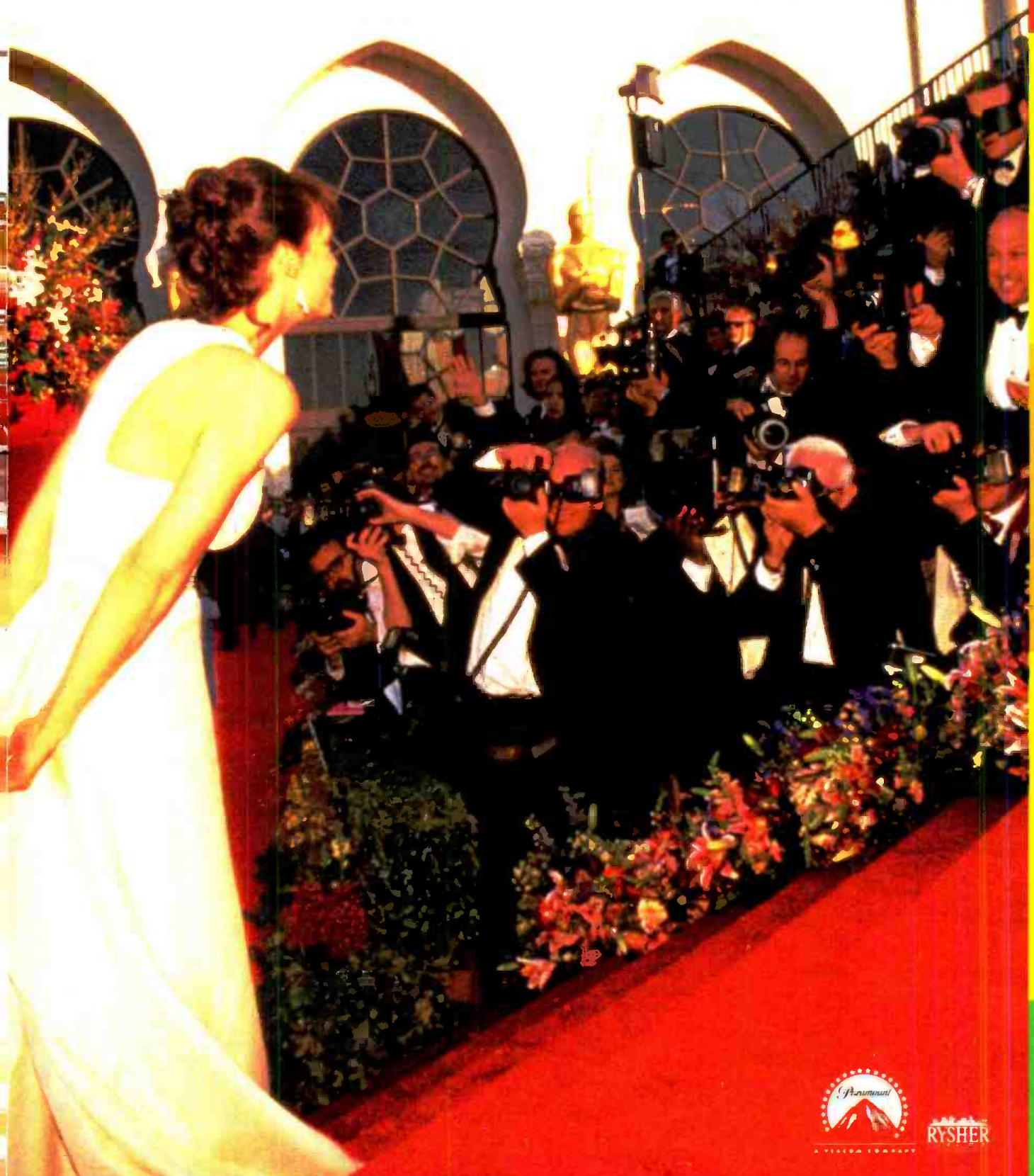
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Murdoch 27, Turner 2

Baseball OKs \$311 million sale of Dodgers to Fox over Turner's objections

By Michael Stroud

In the end, Rupert won by an overwhelming margin.

Major League Baseball owners, meeting in St. Petersburg, Fla., last Thursday, voted 27-2 to approve the sale of the Los Angeles Dodgers to Rupert Murdoch's Fox Group for an estimated \$311 million.

The vote came despite the strong opposition of Time Warner Inc. Vice Chairman and Atlanta Braves owner Ted Turner. Turner and Chicago White Sox owner Jerry Reinsdorf were the only dissenters to the deal. The New York Mets abstained.

The purchase gives Murdoch valuable ammunition in his battle with Walt Disney Co.'s ESPN for cable sports dominance. His buy could help him to grow his international satellite television empire if he seeks to develop a foreign audience for America's pastime.

"This purchase was a natural for Murdoch," says analyst Arthur Rockwell, of Rockwell Capital Management. "If you're based in Los Angeles and you want to crown a sports empire, what better purchase than to buy the hometown team?"



Former Dodgers owner Peter O'Malley (r) looks on as Peter Chernin, president of News Corp., speaks to a reception after the team's sale was approved.

The purchase gives Murdoch a Southern California team to counter Disney, whose sports interests there include the Anaheim Angels baseball team and the Mighty Ducks hockey franchise. If Murdoch had lost rights to the Dodgers, his California TV sports plans would have suffered a major setback.

The Dodgers' value to Murdoch was Turner's major argument against the sale. The cable entrepreneur argued that Murdoch would have too much control over professional baseball if he were permitted to buy the team.

To win, Turner needed to persuade four of the 15 National League team owners or more than half of the 14 owners of American League teams to

side with him against the sale. In the end, he lost because, as baseball commissioner Bud Selig put it, Murdoch has "an excellent history of supporting and promoting the game."

Murdoch's Fox Sports Net already carries 22 of 30 MLB teams on its cable network. Murdoch's Fox broadcast network and FX cable network also carry baseball games.

Murdoch is up against Disney's ABC and ESPN and the soon-to-be-launched ESPN West, designed to eat into his West Coast sports television empire.

Baseball owners evidently didn't buy arguments that Murdoch might bid up the cost of Major League Baseball talent—as he did in Australia in 1994, when he failed to win exclusive broadcast rights to rugby games. His response then was to offer star players huge salaries to join a league he planned to start.

At a press conference announcing the vote, executives of Fox parent News Corp. pledged to move slowly: "Our goal is to make any transitions as gradual as possible," said News Corp. President Peter Chernin. Former Dodgers owner Peter O'Malley will stay as chairman of the franchise. ■

Control at center of Cablevision's Yankees talks

New York Yankees controlling shareholder George Steinbrenner wants to retain a large measure of control over the team if Cablevision Systems Corp. buys all or part of it, sources say.

Steinbrenner confirmed that Cablevision has discussed adding the Major League Baseball team to its portfolio of professional sports franchises but declared "the Steinbrenners will be here for many years to come."

Sources say that Cablevision Chairman Charles Dolan wants to buy the team partly to avoid huge payments for local TV rights to Yankees games. Those games currently appear on Madison Square Garden Network, which Dolan acquired last year. At the same time, he wants to keep the rights away from ESPN, which has used parent Walt Disney Corp.'s ownership of the California Angels to start a regional network. ESPN has expressed interest in starting a similar operation in New York.

"Chuck learned his lesson in Philadelphia," says one media executive, referring to the shutdown of SportsChannel Philadelphia and Prism after Comcast Corp. bought control of professional basketball and hockey teams to

launch a competing regional sports network last year.

In a statement, Steinbrenner confirmed a report in *Newsday* that Dolan is interested in buying the team. Steinbrenner said the conversations emerged from discussions to renew the Yankees TV rights deal with MSG Network. "No deal was made," Steinbrenner said.

However, he did not specifically say the team is not for sale. Analysts estimate that the network is worth \$500 million-\$700 million, far more than what Rupert Murdoch's News Corp. is paying for the Los Angeles Dodgers.

That would be nothing for Dolan; the last rights deal cut in 1989 called for \$500 million over 12 years, and the price for the rights alone is likely to jump far higher—particularly if ESPN makes a bid.

An outright sale is not the only way to play, however. Comcast last year drew the owners of the Philadelphia 76ers basketball and Flyers hockey teams into a venture that gave the team owners a stake in a regional cable network. Cablevision says it is "open to any ideas Mr. Steinbrenner may have."
—John M. Higgins

AP Photo/Ron Frehm

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Senators give Kennard grief over plans for free airtime

By Paige Albinak

Senators used a face-to-face opportunity with FCC Chairman William Kennard last Thursday to bash his free-airtime proposal.

As soon as Kennard finished his statement on FCC plans for its nearly \$213 million budget for fiscal year 1999—a \$26.46 million increase over last year's budget—Sen. Ernest Hollings (D-S.C.) started in on Kennard's proposal to make rules that would require broadcasters to give free airtime to politicians.

"We set down the policy and you administer it," Hollings told Kennard. "You have a big enough headache with the transition to digital television, and a big enough headache implementing the Telecommunications Act, without wandering afar into free time.... You need to restrict yourself to doing the job we give you."

Senate Appropriations Committee Chairman Ted Stevens (R-Alaska) was angry enough to suggest that the FCC should be abolished. "I think that if the FCC can't learn the power of the law and the construction of the law, then we ought to get a new mechanism," he said. "The two of us [Stevens and Hollings] have wanted to reduce the FCC from five to three [in the past], and if you continue in this direction we could reduce it to zero as far as this senator is concerned."

And Subcommittee Chairman Judd Gregg (R-N.H.) told Kennard it would be "extremely arrogant" to proceed with the free-airtime proposal.

At the request of Sen. John McCain (R-Ariz.), Stevens last week pulled a provision from a spending bill that would have prohibited FCC involvement in the issue. McCain, who still plans to push for such an amendment, feared a White House veto of the bill.

"We still plan to go ahead [with the inquiry] sometime this spring," says Kennard spokeswoman Liz Rose. The commission hopes to bring the issue up at its April 2 meeting. ■

Closed Circuit

WASHINGTON

Oxendine reinvests

After selling his interest in Blackstar's four television stations earlier this month, John Oxendine is turning his attention to helping fellow minorities buy into broadcasting. Starting with \$1 million of his own money, Oxendine hopes to raise \$50 million–\$100 million for a for-profit venture-capital fund for minorities. Oxendine is getting in touch with those who "are philosophically in tune to minority interests." Letters are in transit soliciting \$5 million commitments from friends, former business partners and corporations. Oxendine hopes the for-profit aspect—along with the FCC's suggestion that companies demonstrate an earnest effort to promote minority ownership—will open checkbooks.

What's the deal?

FCC officials late Friday were planning to send letters to top cable operators asking for explanation of the continuing rise of cable rates. The action follows an FCC study late last year that found cable rates jumped 8%–10% during 1996.

NEW YORK

Pulitzer prized

Sources say Hearst-Argyle is still the front runner to buy the Pulitzer stations. But assets other than just the stations may be factoring into negotiations. Gannett, Hearst-Argyle's rival bidder, is particularly interested in Pulitzer's Tucson newspaper and may up the stakes and offer to buy all of Pulitzer. The only obstacle for Gannett is Pulitzer's flagship paper in St. Louis, where Gannett already owns a station.

There is also the possibility that publisher and Hearst-Argyle parent Hearst Corp. may bid for the entire company. Some think the best bet for Pulitzer is to break up the properties, selling broadcasting to Hearst-Argyle; the Tucson paper to Gannett, and the rest of the publications plus its 10% interest in the St. Louis Cardinals to a third buyer, possibly Cox.

The entire company is valued at \$2.5 billion–\$2.7 billion; the broadcast properties alone, \$1.7 billion–\$2 billion.

WASHINGTON

Checking up

Internet-savvy network affiliates can now quickly find out whether any given DBS subscriber is within reach of their off-air signals and, thus, prohibited from receiving affiliate signals from other markets via satellite. All the affiliates have to do is go to www.shva.com/geneva and enter the address of the suspected white-area scofflaw. Geneva, as the site calls itself, soon produces a list of all the stations in the market, indicating those the subscriber should be able to receive off air and those it shouldn't.

DENVER

It's time to talk

Charter Communications and MediaOne Group are close to an agreement that would cool down their contentious dispute over ownership of Minnesota cable systems by sending it to binding arbitration. Charter late Thursday withdrew the lawsuit aimed at forcing MediaOne to go through with the \$600 million sale. "We have an honest disagreement," says Charter President Jerry Kent. Arbitration would cut resolution to months instead of the years it would likely take in court, he says.

"We haven't seen any official request for arbitration," says MediaOne Group spokesman Steve Lang. "But if it's true, arbitration is what the contract calls for and what we've been advocating." Both sides would have to agree on an arbitrator and the decision would be final, no appeal permitted. MediaOne Group parent US West, which was required to sell the systems with about 290,000 subscribers as a condition of acquiring Continental Cablevision, cut a deal with Charter last May. But when US West decided last fall to split cable and phone companies into two separate publicly traded firms, MediaOne reversed course and decided to keep the systems.

Republicans punt on free-airtime block

President's veto threat works; McCain, Burns say they'll be back

By Paige Albiniak

The Clinton administration last Tuesday won the latest round in the fight over free airtime for politicians, when Republicans decided at the last minute not to include a blocking measure in a catchall spending bill.

The measure would have forbidden the FCC to use funds to create and enforce a rule requiring broadcasters to provide free airtime for politicians.

Senate Appropriations Committee Chairman Ted Stevens (R-Alaska) had planned to insert such a provision, but Sen. John McCain (R-Ariz.) asked him not to include it. Sen. McCain didn't want the White House to veto the bill and blame funding delays on Congress, says Pia Pialorsi, a McCain spokeswoman. The \$3 billion bill includes funding for disaster relief and for troops in the Middle East and Bosnia.

President Clinton had implied in the previous Saturday's weekly radio address that he would veto the bill if it included such a provision. (The President has line-item veto power only for bills related to the federal budget.)

"Last year when Congress tried to attach partisan measures to similar disaster legislation, I said no. Congress would be unwise to head down that same road again," Clinton said.

Senate Commerce Committee Chairman McCain—along with Sen. Conrad Burns (R-Mont.)—"remains vehemently opposed to an unelected agency mandating free TV time," says McCain's personal spokeswoman, Nancy Ives. The two plan to attach legislation forbidding FCC involvement with free airtime to another bill, but they couldn't predict when.

Senate Democrats cheered the dropping of the free-airtime block in a press conference Tuesday afternoon.

"The Senate has failed to adopt cam-



Sen. John McCain (R-Ariz.) backed down on adding a free-airtime blocking provision to a catchall spending bill after the White House threatened a veto.

aign finance reform," Sen. Joseph Lieberman (D-Conn.) said at the press conference. "Will we now try to stop other agencies of government from doing so?"

"The airwaves, it is too easily forgotten, are a national resource that belong to the public. The broadcasters are licensed to use the airwaves, and in exchange, the law requires them to serve 'the public interest, convenience and necessity.' Is it too much to ask those who reap great profits from a

public resource to give something back to help limit the influence of money in our politics?"

Michigan Democratic Representative John Dingell—agreeing with Republicans—elaborated last week on his declaration earlier this month that the FCC has no authority to mandate free airtime.

"An FCC rule commanding broadcasters to provide free time to candidates," Dingell said, "may fly in the face of the comprehensive statutory scheme Congress has already set in place with regard to broadcasters' obligations to political candidates."

FCC Chairman William Kennard announced that the FCC would look into requiring broadcasters to provide free airtime to candidates the day after President Clinton mentioned free airtime in his State of the Union speech in January. Since then, Republicans in the House and the Senate have been leading a fight against the administration's request. ■

Satellites win delay in fee boost

Must carry for local-into-local still on the table

By Paige Albiniak

In a small victory for satellite broadcasters, a House subcommittee agreed to stay for one year proposed increases to satellite providers' copyright rates.

The Satellite Broadcasting and Communications Association (SBCA) has been complaining bitterly about Rep. Howard Coble's (R-N.C.) failure to include a rollback or stay of the copyright increases since Coble, chairman of the House Courts and Intellectual Property Subcommittee, introduced the legislation earlier this year.

The SBCA has been in battle mode ever since the U.S. Copyright Office ruled last fall to increase the royalty rates that direct broadcast satellite (DBS) companies pay for programming.

The rates DBS companies pay to retransmit distant network signals and superstations went up Jan. 1 to 27 cents per subscriber per month. DBS companies had been paying 6 cents for distant network signals and 14 to 17.5 cents

for superstations. Those rates are based on market values determined by a panel of copyright arbiters. Cable operators pay a statutory rate of 3 cents for distant network signals and 10 cents for superstations.

The subcommittee sent the bill and the amendment, proposed by Rep. Rick Boucher (D-Va.), on to the full Judiciary Committee for approval.

Coble said he had planned to introduce an amendment that would have taken 7 cents off the 27-cent rate, but that the satellite industry wanted even more subtracted from the copyright fees.

Boucher also tried to introduce legislation that would codify a settlement between broadcasters and satellite carriers over "white areas"—places outside of the Grade B contour where viewers do not receive clear signals over the air.

And Boucher wanted to eliminate sections of Coble's bill that would reform the process by which the Copyright Office determines royalty fees. Boucher agrees that the process needs to be changed but does not think Coble's bill offers the correct solution.

Coble defended his plan, saying it would create an arbitration panel that is "cheaper, benefits everyone, is more efficient and more reliable."

Boucher withdrew the proposals when Republicans complained that they had not seen them before the meeting and did not have enough information to vote on them. Boucher plans to bring both amendments back up when the bill reaches full committee.

The subcommittee left the rest of Coble's bill intact, including a provi-

sion that would require DBS companies to carry all of a market's local stations if they retransmitted the local signals to that market.

DBS company EchoStar is fighting that provision, saying full must carry will prevent it from offering its planned local-into-local service across the country. EchoStar plans to carry just the top four networks and expand as it adds satellite capacity and subscribers.

"We're pleased that the bill approved today maintains the principle

of 'competitive parity' by requiring DBS companies that retransmit local broadcast signals to comply with must carry and retransmission consent," said the National Cable Television Association in a statement.

House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) plans to introduce legislation on DBS must carry, which likely will give DBS companies a window before they have to carry all local stations in all the markets they serve. ■

Kennard looks to restart minority push

FCC chairman, Jesse Jackson attack media 'resegregation'

By Chris McConnell

FCC Chairman William Kennard wants to revive a long-stalled FCC effort to promote minority and female broadcast ownership.

Speaking at a Rainbow/PUSH Coalition meeting in Chicago last week, Kennard joined the Rev. Jesse Jackson in assailing what Jackson termed "the resegregation" of American media.

"That's why, this year I plan to complete a proceeding to explore new incentives to promote minority media ownership," Kennard said.

The proceeding cited by Kennard was launched by the FCC in 1994 and proposed a series of measures such as an expanded tax certificate program and relief from ownership rules to boost minority and female ownership. Congress has since killed the FCC's tax certificate program, which allowed a broadcaster or cable company to defer capital gains taxes if it sold a property to a minority.

Kennard, however, said he wants to explore ways to restore a tax certificate program "that is narrowly tailored and provides benefits only to bona fide minority ventures."

Last week he also restated interest in proposals to establish a low-power radio service "so that small businesses and churches and community groups can use the airwaves to broadcast to their communities." Broadcast industry leaders have said they oppose that idea.

Other proposals in the FCC's 1994 rulemaking included "incubator" pro-



FCC Chairman Kennard restated his interest in low-power radio.

grams, in which existing broadcasters share financial resources with minorities and small business in exchange for regulatory relief. The FCC's proposal also suggested allowing companies to invest in minority-controlled companies without having the investment count toward FCC ownership caps.

The FCC accepted comments on the proposals but has taken no further action since launching the effort more than

three years ago.

"In a world in which most Americans get most of their news about their communities from broadcasting, how can we have a strong democracy when most stations are concentrated in the hands of only a few?" Kennard said last week.

Joining him at the conference was Commissioner Michael Powell. Powell

also voiced support for exploring a tax certificate program but repeated earlier suggestions that the FCC pursue race- and gender-neutral policies in seeking to remove barriers to entry.

Jackson, meanwhile, called on Congress and the FCC to clamp down on media mergers. He said the FCC should hold a public hearing on media consolidation in general and also hold hearings on all media and telecommunications mergers in excess of \$500 million.

"Until now, the FCC has done little except rubber stamp merger applications without serious public debate," Jackson said.

A 12-point plan prepared by Rainbow/PUSH also calls on the commission to ask Congress to restore the tax certificate policy.

During a teleconference with reporters, Jackson said he was encouraged by the comments of both Kennard and Powell. "He has an acute sensitivity to the need to democratize the airwaves," Jackson said of Kennard. ■

FCC to spot-check kids TV commercials

By Paige Albinak

The FCC plans random audits of television stations to ensure that they limit the amount of commercial time aired during children's programming, FCC Chairman William Kennard says.

In response to a letter from Rep. Ed Markey (D-Mass.), author of the 1990 Children's Television Act, Kennard said he found "the current rate of non-

compliance unacceptable." An FCC report released earlier this month found that 28% of 465 television stations fail to comply with FCC rules.

The rules limit the amount of commercial time shown during children's programming to 10.5 minutes per hour on weekends and 12 minutes per hour on weekdays. Since enactment of the law, KTTU-TV Tucson, Ariz., has received the FCC's highest penalty—\$125,000—but most fines are in the

“As competition increases, promotion must meet the challenge.”

A close-up portrait of Kevin O'Brien, a middle-aged man with thinning hair, wearing a dark suit, white shirt, and patterned tie. He is resting his chin on his hand, looking directly at the camera with a serious expression. The background is a warm, textured orange-brown color.

Kevin O'Brien
Vice President
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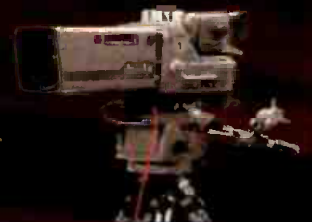


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The FCC also will issue a public notice for television broadcasters on how better to comply with the rules, and Kennard will discuss the regulations during the National Association of Broadcasters annual conference in April.

"The FCC's prompt response to my inquiry and Chairman Kennard's interest in pursuing this problem vigorously with the broadcast community are most welcome," Markey said last week in a statement. "Children are a uniquely vulnerable target audience for advertisers."

Broadcasters say they don't mind random audits because they put so much effort into complying with the rules. "I don't believe anybody's stupid enough to attempt to skirt the rules," says Herman Ramsey, vice president/GM of WGNX(TV) Atlanta. "I believe some errors occur when people are trying to do their jobs. People do make mistakes from time to time."

"I think our records are such that we haven't any concerns about it," says Harvey Cohen, vice president/GM of WDZL(TV) Miami. "But with the size of

the FCC's current staff, there are a lot of other things they could be doing with their time."

At the same time, some broadcasters say, they don't necessarily see what effect the rules are having on their local communities. "I haven't got people calling me up and saying 'that's great, we have less commercials than we had before,'" Cohen says. "We are very careful about what kind of commercials we put on the air. I think if the quality of commercials is good, kids learn from commercials as well." ■

Throwing the flag

The Association of Local Television Stations (ALTV) wants the FCC to look into the NFL's plan to prohibit airing NFL highlights between noon Sunday and the end of ABC's *Monday Night Football*. "The proposed embargo discriminates against free, local, over-the-air television stations," ALTV President James Hedlund wrote in a letter last week to FCC commissioners. Hedlund insisted that the "highlight embargo" would force local viewers to switch to cable or wait for the evening news to see highlights of their favorite teams on pre- or postgame shows. (The proposal would still allow stations to air six minutes of game highlights on Sundays and two minutes on Mondays for news programs.) Hedlund also said the plan would deprive local coaches' shows of highlights.

While acknowledging that the issue is a private, contractual one, Hedlund said contracts warrant FCC review if they are preclusive. "We believe the discriminatory embargo on the broadcast of highlights for pre- and postgame shows falls within the FCC's purview," Hedlund wrote. "Preclusive, discriminatory contracts should be found to be inconsistent with the public interest."

Tauzin's cable plans

Look for several cable-related bills to come from House Telecommunications Subcommittee Chairman Billy Tauzin (R-La.) in the next few weeks. Tauzin plans to introduce a cable bill, that spokesman Ken Johnson calls Tauzin's "ace up his sleeve." Johnson wouldn't mention any details of the legislation, except to say "it's a short-term solution to rising cable rates that will buy us some time for free-market forces to take hold." That doesn't rule out extending cable regulation, Johnson said. Tauzin also plans to introduce a program access bill, but will wait until he holds more hearings on the issue starting in April. He also will introduce legislation dealing with retransmission consent and must carry requirements for satellite broadcasters who retransmit local signals into local markets.

Economics lesson

Financial analysts told a sparsely-attended Senate panel last week that competition needs to be increased for cable

prices to fall. Specifically, satellite broadcasters should not be saddled with full must-carry requirements and higher copyright fees if Congress wants to introduce competition to the cable market, George Reed-Dellinger, senior vice president of HSBC Securities, told the Senate Communications Subcommittee. "The cable lobby is shrewdly saying that local-into-local only should be allowed if full must carry is required," says Scott Cleland of investment firm

Sanford Bernstein & Co. Alternative video providers, such as satellite companies, also need more aggressive access to programming from vertically-integrated cable companies, and higher penalties from the FCC for violations of the program access rules.

"I don't think the Republican-led Congress will renege on a promise to eliminate cable rate regulations as of March, 1999," Reed-Dellinger said.

Fashion police

A feisty Decker Anstrom took aim at EchoStar chief Charlie Ergen's

David vs. Goliath image this month during a Washington telecom conference. "Is that a different suit than the one in the *Wall Street Journal* last week?" the NCTA president asked Ergen, citing a recent article that described Ergen wearing his one and only suit to lobby lawmakers. The quip drew a retort from panel moderator, FCC Commissioner Harold Furchtgott-Roth. Like Ergen, Furchtgott-Roth is a Tennessee native; he says he was 12 before he learned that orange blazers were not in style. Anstrom, meanwhile, drew a parallel between his industry and President Clinton: "We've both been accused of improper vertical and horizontal relationships."

Good Will Hunting

Reed Hundt has a publisher for his book on telecommunications. The former FCC chairman says he has inked a deal with Broadway Books to publish the planned *You Say You Want a Revolution: How Telecommunications Can Change the World*. A new division of Bantam Doubleday Dell, Broadway has published such works as Ed Rollins's *Bare Knuckles and Back Rooms* and Cindy Crawford's *Basic Face*.



Washington Watch

Edited by Chris McConnell and Paige Albinak

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HBO's Jeff Bewkes and Tom Hanks at last month's White House screening of 'From the Earth to the Moon.'

HBO: Reaching for the stars

With high-quality originals, Bewkes keeps the subscriber rolls and earnings growing

By Donna Petrozello and John M. Higgins

After years at HBO, Chairman Jeff Bewkes was accustomed to sizing up the pet projects of big-name talent, but Tom Hanks's was particularly grandiose. How about a miniseries, 12 hours long, chronicling the Apollo missions—not just the heroic astronauts, but some of the hundreds of white-collar bureaucrats and engineers. The proposed cost? Up to \$40 million, a budget not only ridiculously high by cable standards, but one that Bewkes instantly knew was unrealistically low.

Bewkes's reaction is mirrored in the first episode of what became *From the Earth to the Moon*, which debuts April 5 on the premier premium network. As President Kennedy vows to put a man on the moon within a decade, an anxious NASA official turns to another and asks, "Can we do this?"

"That is what I [was] thinking," Bewkes recalls. "We had never done anything like this before. It was a bit daunting."

Given the green light by Bewkes, *Earth*

to the Moon went into production and its cost went into orbit, eventually surging to \$68 million. That's more than the cost of making the theatrical hit "Apollo 13" that inspired Hanks and partner Imagine Entertainment—and more than 10 times the budget of a typical HBO original production.

But if the miniseries is as good as the buzz, it will have been money well spent. Top-notch original programming—movies like *Gotti* and *Miss Evers' Boys* and sitcoms like *The Larry Sanders Show*—has been the key to sustaining the growth of subscriber rolls and collecting \$5.50-\$6 each month from each of the 33.6 million names on the list.

HBO has been a bright spot for parent Time Warner Inc. Earnings last year jumped 18%, to \$413 million, on a revenue increase of just 9%, to \$1.9 billion; network executives expect to maintain a similar pace for the next couple of years.

HBO's original programming fetches so many awards that broadcasters want it out of the Emmy contests, and other cable networks are starting to concede that the industry's CableACE Awards are a bit of a joke. HBO is considering withdrawing from the cable contest, and the whole event may be scrapped.

COVER STORY

Even the two other major pay networks—Showtime and Starz!—acknowledge that until cable operators expand channel capacity by going digital, their marketing strategy is to position themselves as pay customers' second choice.

Projects like *Earth to the Moon* have helped allay the industry's biggest worries about Bewkes as a successor to the high-profile Michael Fuchs. The former HBO chairman was shaken out of Time Warner in 1995 after losing a messy turf war with Warner Bros. co-chiefs Robert Daley and Terry Semel. Fuchs, a former William Morris talent agent, had a gift for star schmooze. Some cable executives feared that Bewkes, who was Fuchs's inside guy as president since 1991 and CFO before that, wasn't ready.

"The secret is that I wasn't a very good CFO," Bewkes jokes. Bewkes hasn't tried to become Fuchs: he has filled the job, but not his high-profile role in Hollywood. "I love Michael Fuchs," Bewkes says. "We're doing all right."

But despite HBO's success in delivering on the immense programming hype the network artfully generates, the company faces challenges. Subscriber growth slowed dramatically last year as DBS started to slow, and cable operators perennially struggle with pay-TV sales.

HBO's next avenue for growth is digital cable. Sources say the programmer plans to launch a raft of themed channels like HBO Comedy and HBO Action, similar to rival Encore's four-year-old approach. But that depends on operators' ability to deploy and, more important, to market digital cable successfully.

For HBO, subscribers remain notoriously fickle. After years of struggling against churn, the network has made little



Cary Elwes battles waste in 'The Pentagon Wars,' above, while 'Gia' (Angelina Jolie) tries to fight her way to the top of the fashion world.

HBO ORIGINAL MOVIES



subscriber will find *something* worth watching at any given hour. But multiplexing on more channel-constrained cable systems has found limited success. It's better at acquiring new subscribers than retaining them.

Rob Stengel, a cable programming consultant, says that selling pay networks remains a challenge for operators, who count on them for 12%-15% of their revenue. "Multiplexing has restored some of the perceived price/value relationship that has been suffering for a while," Stengel says. "But there is a question of how effective the MSOs have been in marketing this stuff."

HBO President John Billock calls its ability to recapture so many churned-out subscribers "the pay-TV miracle. ... All these people keep leaving, but we keep growing. It's just bloody hard work. A disconnect doesn't mean that person doesn't want to see you any more."

Chris Albrecht, HBO's president of original programming and independent productions, contends that the HBO brand resonates with consumers, particularly as the marketplace becomes muddied with DBS providers and the onset of digital cable.

"To have a brand name that stands for something is crucial, and the best way to do that is by making things specifically for our subscribers," Albrecht says. "We need to continue to spend more, to continue to invest in bringing the best projects here."

The dramatic hike in HBO's original program budget—nearly double what was spent in 1995—is a function of the network's need to deliver programming that subscribers can't find elsewhere and its desire to attach top Hollywood talent to that fare.

In an increasingly competitive battle for theatrical rights and exclusive rights to concert and sports events, HBO's ratio of theatricals to originals now stands at 70:30.

In 1998, HBO will air 12-15 original movies, debuting one every three to four weeks. Less than two years ago, HBO dropped an original movie into the schedule once every three months.

"For 10 years we have been trying to become a home for talent, where big actors and directors want to work for HBO," Bewkes says. "The real point of winning programming awards is to have the recognition from those awards flow to the talent and for talent to know that if they come to work at HBO, their work will be recognized."

In 1998, HBO will air exclusive concerts by Janet Jack-

HBO ORIGINAL SPORTS



HBO's sports efforts have included boxing cards with Arturo Gatti (l) and 'Real Sports with Bryant Gumbel.'

progress. HBO turns over 60% of its cable subscribers every year. Half of those simply move to a new house or apartment and resubscribe. The other half, however, find the network disposable, catching its favorite films at the local Blockbuster and finding little of interest among the original shows.

Chasing the first half and replacing the second half cost HBO about \$200 million in marketing each year, 10% of its annual revenue. About half of that goes to funding promotions at the system level; the other half is spent on national advertising.

HBO has also tried to settle the churn by multiplexing—shuffling the same programming around to create time-shifted networks HBO2 and HBO3. DBS services have found great success, offering the multiplexes plus East and West Coast feeds and sharply increasing the chance that an HBO

son, Billy Joel and Elton John and a stand-up comedy special featuring Jerry Seinfeld.

In original movies this year, HBO's slate includes *The Pentagon Wars*, a story about the U.S. military's bungled \$14 billion spending fiasco, starring Kelsey Grammer and Cary Elwes. In May, Bill Paxton stars in *Bright Shining Lie*, HBO's Vietnam-era saga adapted from the Pulitzer Prize winner by Neil Sheehan. Later this year, Susan Sarandon stars in *Earthly Possessions* and Stanley Tucci stars in *Winchell*, both HBO original movies.

"If we're going to deliver something people want to pay for, we have to maintain a quality that is cutting-edge in a number of genres," Bewkes says.

To stay "cutting-edge," HBO increasingly has taken on original projects about subjects most broadcast networks consider too risky or daunting to tackle. Last year, HBO won an Emmy and a CableACE Award for *Miss Evers' Boys*, an original movie about the U.S. government's

Tuskegee experiment, which studied the effects of syphilis on African-American men.

This year, HBO has renewed *OZ*, a dramatic series that tells the story of prison life through the words of guards and inmates. Executive producers Tom Fontana and Barry Levinson won three CableACEs last year. *OZ*, short for Oswald Maximum Security Penitentiary, is the network's first original dramatic series.

Fontana approached HBO with the concept several years ago after being shunned by broadcast networks, he says. Working with HBO has been "liberating, because there isn't that compulsion to tidy up the story and comfort people," he says.

"At the broadcast networks, I was told audiences wanted to be comforted before they went to bed," Fontana says. "HBO airs *OZ* at 11 p.m., and people who watch it tell me they can't sleep afterward. To me, that's a great compliment. Just knowing HBO is there is an incredible incentive for me

HBO sets its sights high with 'From the Earth to the Moon'



HBO will air *Earth to Moon* on six consecutive Sunday nights, April 5-May 10, with two segments shown each night at 8-10 p.m. ET.

The 12-part series had 10 directors, including Hanks, David Frankel, Sally Field and Lili Fini Zanuck.

The series was shot over 271 days at more than 100 locations, including the Kennedy Space Center in Cape Canaveral, Fla. HBO also used soundstages and office space at Disney-MGM Studios in Orlando, Fla., making HBO Productions that studio's largest client to date.

Hanks, who won an Academy Award for his role in the feature film "Apollo 13," says he went with HBO because of what the network offered him: "It would have been very, very difficult to put this on a network in which we'd have to take a break every 20 minutes," Hanks says. "We didn't know how long these stories would take to

From liftoff to landing, HBO's original 12-part miniseries *From the Earth to the Moon* is determined to make an impact.

Executive-produced by actor Tom Hanks, the series chronicles America's 12 manned Apollo space missions from the perspective of the astronauts, their families and NASA engineers. The stories are told against the backdrop of volatile political and cultural sentiment in the 1960s and early '70s.

With a production budget of \$65 million and an additional \$10 million for promotion, the series is HBO's most expensive original programming project to date.

"It was a huge undertaking," says HBO Chairman Jeff Bewkes. "It has special effects that we haven't done before—and frankly no one in cable has—at a cost that was a bit daunting to contemplate.

"I guess you could call it a very big risk," Bewkes says. "Because when you jump off a cliff, you're not sure where you're going to land."

tell. HBO said, 'do whatever you want to.' And that kind of creative leeway we simply would not get from a commercial enterprise."

Hanks adds that he feared that if a broadcast network put up \$68 million for a series that was watched by 12 million people but came in third in the overnight ratings, "it would be black Tuesday at the network, and people would be losing their jobs in droves."

Chris Albrecht, HBO president of original programming and independent productions, hopes positive response to *Earth to Moon* will encourage Hollywood's top directors and actors to consider bringing their projects to the network.

"I think we deliver to talent the promise that we'll work our hardest to support your best creative vision and execute it," Albrecht says. "Once they see [*Earth to Moon*], all kinds of artists will see what is [possible], what kind of work they'll have an opportunity to do here, and I think the result will be our best calling card for future relationships." —Donna Petrazzello

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to stay in the TV business."

Last year, HBO made a commitment to producing grittier, urban-based original programming when it spun its HBO Showcase division into HBO NYC Productions. HBO NYC produced the series *Subway Stories* last year; this summer it will debut *Sex in the City*, a new series starring Sarah Jessica Parker. HBO Pictures produced the movies *Miss Evers' Boys*, *Gotti* and *The Second Civil War* last year and won seven Emmys.

HBO NYC Productions and HBO Pictures President John Matoian says HBO NYC evolved as an umbrella under which HBO could nurture programming aimed at younger audiences.

Formerly president of Fox Entertainment Group, Matoian moved to HBO for the opportunity to work with talent that generally eschews mainstream TV, he says. He was also attracted by HBO's freedom from answering to "constituencies," namely advertisers. Matoian says that they can "get in the way of doing good work."

"I don't have advertisers to worry about or ratings to meet or a standards-and-practices censorship department at HBO," says Matoian. "Those are all things that guided every decision I had to make at a network, and they were, in many instances, crippling."

The big question at HBO is how to keep the business growing. For the past three years, all three pay networks have enjoyed growth from DBS, which offers more channels than cable and primarily draws heavy video users—the best pay customers. But Bewkes acknowledges that he expects DBS growth to slow—and he's not likely to make it up in cable.

Morgan Stanley & Co. media analyst Richard Bilotti has found that pay networks' penetration of basic cable households has slipped since 1996 at every cable operator he tracks except for US West Media Group Inc.

Operators—notoriously erratic at marketing—are partly to blame for the problem. Tele-Communications Inc., for example, simply stopped marketing pay services at one point last year to save money. That alone cost HBO 750,000 units.

Also, the great unspoken frustration of executives at all pay networks is that they get crunched when operators jack up basic rates. Consumers often try to reduce their total cable bill by dropping a pay channel or two. "Cable's pay household growth was the greatest the year basic rates got rolled back," says one industry executive.

Between basic regulation and the birth of DBS, HBO and Cinemax doubled their traditional growth rates to 9%-10%

annually from 1994 through 1996. Last year, unit growth dropped back to 4%. Even without the damage from TCI, 1997 growth would have slowed to less than 6%.

Some operators' pay TV slowdown is purposeful. Cox Communications Inc., for example, has sharply curtailed discounting. Traditionally, systems have used cheap HBO or Showtime to lure basic subscribers or have sharply discounted prices for customers who take two pay channels.

As everyone in the industry knows, subscribers who sign up for a special offer tend to "churn out" once the price goes up to normal.

"Over the years we've cheapened the product," says Cox's Richard Yellan. He is switching to a much more careful discounting strategy, focused on existing pay customers, not new basic connects. While Cox's pay revenue dropped 1% last year, cash flow from the product rose slightly.

At Marcus Cable Corp., David Intrator, vice president, programming and marketing, says the company is switching from discounting to offering a 30-day money-back guarantee to encourage trials.

"We're trying like crazy, and HBO is being very, very cooperative and aggressive in trying to come up with strategies to reinvigorate the pay category," Intrator says.

All the pay networks are betting that the big kick will come

HBO ORIGINAL
COMEDY

Garry Shandling (l) in 'The Larry Sanders Show'; Tracey Ullman's 'Tracey Takes On...'

from the introduction of digital, when operators can expand channel capacity and make room for multiplexed theme channels. Encore Media Chairman John Sie says that digital will allow him to get distribution for a couple of feeds of Starz! plus 12 differentiated channels of older-movie channel Encore, shifting money now spent on home-video rentals.

DBS, with its fat multiplexed pay packages, has 25%-30% churn, half that of cable. However, churn rates may be pulled down artificially by the near absence of basic churn from DBS customers who buy their equipment.

"We're feeling pretty bullish that if digital becomes a reality, that could be a pretty good boom for us," says Mark Greenberg, Showtime executive vice president of marketing. "In DBS the packaging, the pricing, the positioning is so much better."

Bewkes says HBO can get by just fine on grabbing its share of basic cable and DBS growth until the dawning of digital. "Whoever has the strongest programming, the strongest marketing, the strongest brand, will grow," Bewkes says. "You have a secular growth in multichannel high-capacity homes. As that happens, it's good for HBO." ■

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NAB '98 Seller's Guide: Major Station Groups

This special report is the second of two seller's guides focusing on new technologies that will be shown at the NAB '98 convention in Las Vegas next month. The first queried engineering decision-makers at major broadcast and cable networks about their buying plans for 1998; this report talks with engineering heads at major station ownership groups about their shopping lists for this year's show. While most groups are set on DTV transmitters, towers and antennas, they are now looking for other bare essentials to get digital broadcasts on air, such as encoders, upconverters and—in some cases—HDTV playback devices. Like last year, servers, digital acquisition gear and editing devices to support revenue-generating NTSC service also are high on their lists.

Bob Turner

Manager of engineering
A.H. Belo Corp.

A.H. Belo will be "looking for everything in high-definition" at this year's NAB show, says Bob Turner, Belo's manager of engineering. Its Dallas station, WFAA-TV, already has begun broadcasting in HDTV, and Belo is committed to rolling out 1080 I gear at all of its 17 stations—including its Fox affiliates in Albuquerque/Santa Fe, N.M., and Tucson, Ariz.

According to Turner, even if the Fox network transmits 480 P programming, Belo will still equip KASA-TV Santa Fe and KMSB-TV Tucson, Ariz., for 1080 I operation and transmission. "We'll try to get as much programming as we can in 1080 I from the syndicators for the non-network programming," Turner says. "And we'll have to convert the network programming to 1080 I."

Since ABC is talking about using 720 P as its HDTV format, Turner also is looking for a converter that will switch 720 P to 1080 I. "That's one of the pieces of equipment we can't find," he says.

The station group doesn't have any immediate interest in multichannel programming, Turner says. "Belo won't do multichannel until it can do multichannel in 1080 I."

Belo already has signed deals with Harris and Dielectric for DTV transmitters and antennas, respectively, and has purchased Harris/Lucent HDTV encoders for WFAA-TV and KHOU-TV Houston. Turner says Belo is "pretty much" committed to using the Harris/Lucent encoder for all of its stations; the station group also likes the Panasonic D-5 deck as an initial HDTV playback device and has bought five for WFAA-TV.

"We're waiting for viable servers with a data rate around 50 Mb/s," Turner says. "Hopefully, that will work for hi-def."

Routing is a tough issue, Turner says, as Belo hasn't decided whether to pursue a "mezzanine compressed" routing infrastructure at 270 or 360 Mb/s or a full-bandwidth 1.5 Gb/s scenario for HDTV. Since Turner thinks HDTV routing needs will be minimal for the first five to 10 years of DTV service, he's looking for a small full-bandwidth router,



A.H. BELO
CORPORATION

NAB SHOPPING LIST

- Full-bandwidth HDTV routers
- Digital tape formats
- Servers
- Upconverters
- Graphics systems

either a 32x32 or a 64x64. "But we'll probably populate it 16x16," he says.

As HDTV routing needs evolve, Turner wants to go to a 1.5 Gb/s infrastructure to avoid the delays that might occur when signals are compressed and decompressed in a mezzanine plant. "It's a good practice to get rid of as much compression as you can," he says.

In master control, Belo has decided to go with Grass Valley for its HDTV and serial 601 switching needs. "They have an integrated system in the 2100 [switcher], with one control surface to do both formats," Turner says.

While Turner isn't looking to buy HDTV playback servers this year, he is looking for smaller servers that can be used to cache material from cart machines at several Belo stations. "The cart machines still function quite well," Turner says. "We want to offload some work to extend their life."

Belo, which wants to go to widescreen production gear as soon as it can, will be looking seriously at digital tape formats in Las Vegas, Turner says. The station group has Betacam SP

now, and Turner thinks Sony's 4:2:2 Betacam SX format will "probably be the right answer for Belo" for local news. Stations then could use upconverters to convert the 480 I material to 1080 I.

WFAA-TV already has three Snell & Wilcox upconverters; Turner says he will buy more to convert 601 signals to HDTV. Every Belo station should have at least one upconverter, if not two, he says.

Belo is upgrading graphics in all its markets as it can afford it, Turner says. "We're well-equipped in six stations, but we're mostly on Macs in the stations we acquired from Providence-Journal," he says. "They're a lot slower than Quantel. We're moving toward Quantel workstations for news as money allows."

Turner estimates that Belo's 1998 equipment budget has nearly doubled compared with its 1997 budget, because "we have HDTV on top of everything." —Glen Dickson

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John Swanson

Vice president of engineering
Cox Broadcasting

Cox Broadcasting has been one of the more active station groups in ramping up for DTV. After committing \$13 million in 1996 for Sony to build a new all-digital plant for WSB-TV Atlanta, Cox began experimental DTV broadcasts there in October 1997. So far, WSB-HD has just been broadcasting pseudo-random number patterns, but that should change soon with the delivery of a Harris/Lucent DTV encoder this month. Swanson expects WSB-HD's official sign-on with program content to occur shortly after NAB '98.

According to John Swanson, Cox's vice president of engineering, the station group also is close to beginning DTV

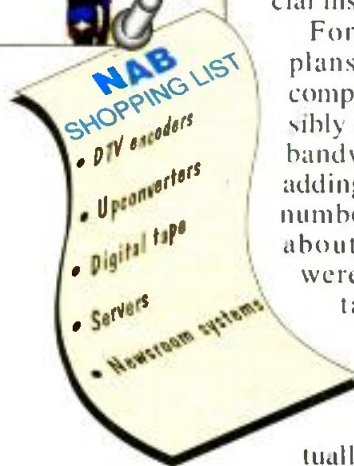
construction at KTVU(TV) Oakland, Calif. Cox already has signed groupwide deals with Harris for transmitters and Dielectric for antennas, and fortunately has to build only one new tower for DTV, for WFTV(TV) Orlando, Fla. Still, Swanson says that even a bare-bones approach for DTV start-up runs \$4 million–\$6 million, and Cox has a lot of shopping to do at NAB '98.

Although WSB-HD is getting an SDTV version of the Harris/Lucent encoder, Swanson says that Cox will be looking at "everybody's offering of HDTV encoders and ATSC encoders of all types" in Las Vegas. Cox elected to buy a simple 480 I encoder for ABC affiliate WSB-TV in January because it wasn't sure what HDTV format ABC was going to use; ABC since seems to have settled on 720 P, which the Harris/Lucent unit can be upgraded to support.

"Being an ABC station, we're going to have to have 720 P capabilities," says Swanson. "That caused us to start looking in earnest at HDTV. It's rushing the schedule for us—we weren't really prepared for that announcement."

In addition to ABC affiliates, Cox also owns CBS, Fox and NBC affiliates. Swanson says that in each case, Cox will try to outfit the affiliate's plant to match the network's format: "I can't see us going in a different direction from the networks."

Cox also is looking at upconverters to upgrade 480 I to 480 P, Swanson says, which would allow WSB-HD to get the full benefit of its widescreen-capable Sony cameras for local DTV production (the station has no immediate plans for local HDTV production).



Even a bare-bones approach for DTV start-up runs \$4 million–\$6 million, and Cox has a lot of shopping to do at NAB '98.

The Atlanta station already has digital tape decks in the form of Betacam SX and Digital Betacam, but Swanson is still looking for an HDTV playback format for WSB-HD and the rest of the Cox stations. "If I had to do it today, I'd buy a Panasonic D-5 machine," he says.

For NTSC program and commercial playback, Cox is trying to move to servers. Right now WSB-TV is dubbing commercials to Sony servers, and all of the station's spots should play entirely off Sony servers by midsummer. Cox is also buying a server, probably a Sony unit, to replace an aging Panasonic cart machine for commercial insertion at KIRO-TV Seattle.

For DTV routing needs, Cox plans initially to use mezzanine compression at 270 Mb/s, and possibly 360. "I can't see buying full-bandwidth gear," says Swanson, adding that he is surprised by the number of manufacturers talking about 1.5 Gb/s gear. "We're weren't prepared to see people talking about that kind of speed within the local infrastructure this quickly,"

he says. "I guess we all thought it would come eventually, but not this quickly at the station level. You're not going to see a huge acceptance of that much cost."

Cox is currently upgrading graphics at its facilities with Quantel Editboxes and Paintboxes, as well as some Soft-image D/S systems. Swanson thinks these post-production devices should also work for the early stages of DTV: "We may have to go through converters on some of this. But as long as it's 601, we'll be in fairly good shape in that plant [WSB-TV]."

Even though Cox has just installed a number of weather radar systems and associated graphics packages at its stations, it will continue to look at weather graphics throughout 1998. Swanson also is interested in looking at the latest generation of newsroom computer systems, although WSB-TV has just installed a unique hybrid system of AvidNews software interfacing with Sony servers for playback to air.

Swanson says that Cox's 1998 equipment budget is about the same as last year's, excluding special projects like building construction. "It may be a little higher because of the DTV implementation plan—but that is another special project," he says.

Cox has laid out its DTV implementation budget through 2002, when implementation at its smaller-market stations should be completed.

—Glen Dickson

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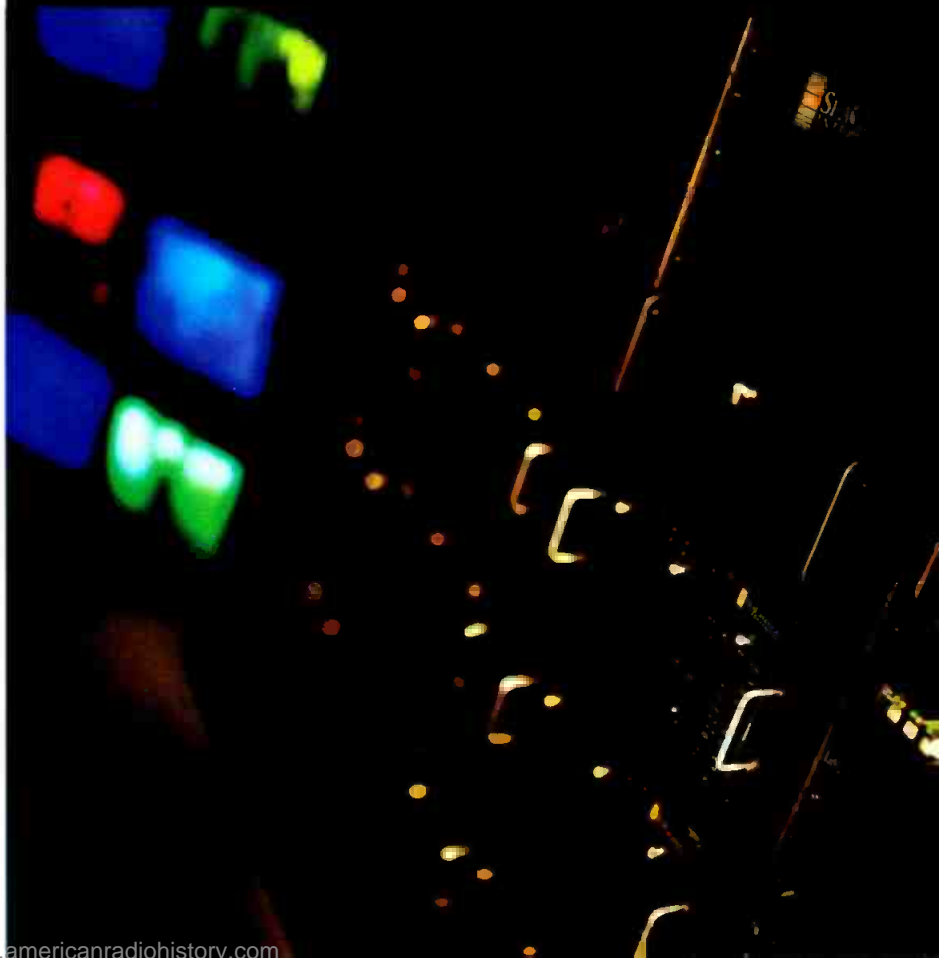
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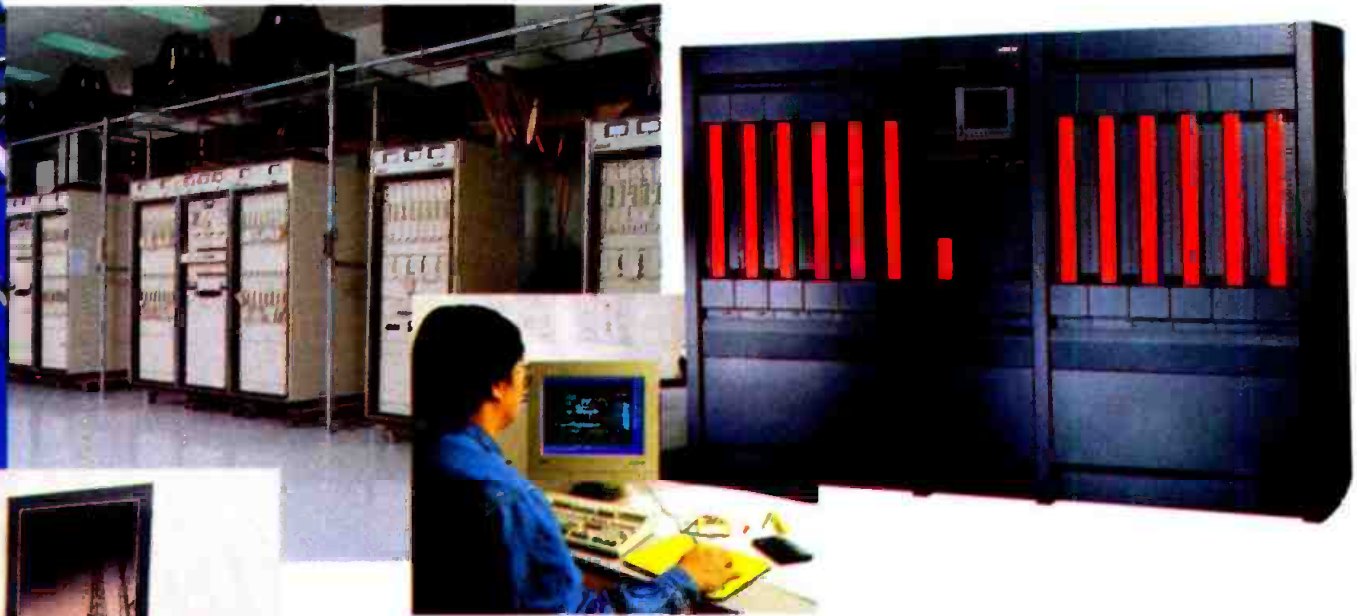
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Robert Wilmers

General manager, KBJR-TV Duluth, Minn. (Granite Broadcasting does not have a corporate chief engineer.)



Nothing expands an NAB shopping list like an explosive fire.

Take Granite Broadcasting's KBJR-TV, for instance. The NBC affiliate's Duluth, Minn., building was severely damaged when a shorted light switch sparked an explosive fire on the evening of Dec. 14, 1997. The fire destroyed the station's technical facility and control room.

While the station—now based at three sites, ranging from a local public television station to a bank—has replaced the basics (its Comprompter newsroom computer system and WSI weather system, for example), its NAB shopping list remains long. A large portion of KBJR-TV's list, like that of its parent company, is dedicated to digital television products.

Granite's digital wish list includes switchers, routers and video servers. In shopping for DTV products, Robert Wilmers says Granite is looking for upgrade potential: "What it comes down

to is that any purchase we make going forward has to have the ability to fit into our digital plans for the future in one way or another. It doesn't make any sense for us to buy something that's going to be obsolete in a year or two, and there's a lot of that right now."



Wilmers puts Granite's cost of DTV operation at \$3 million to \$3.5 million per station—and that, he adds, "is a bare-bones approach."

Granite Broadcasting owns 11 stations and is buying San Francisco WB affiliate KOFY-TV. Granite expects to move its stations into DTV broadcasting gradually, beginning with stations in larger markets. Wilmers says that KOFY-TV—in the country's fifth-largest market—most likely will be the first to go digital. KBJR-TV, although it's in market 134, gets something of a digital boost as a result of the technical equipment destroyed in the December fire. Rather than replace the old gear with similar products, Wilmers says that the station will begin to explore its digital options at NAB.

(Granite has not yet signed with a manufacturer for DTV transmitters or antennas, but Wilmers says such a deal is "very, very close," perhaps around the time of NAB.

He declined to disclose the names of the manufacturers.)

Also on Granite's NAB list: upconversion equipment to deal with archival material; automation gear to be used in station newscasts and day-to-day operations; character generators; video servers for commercial insertion, and nonlinear editing systems for news, commercial and promotion production.

While Wilmers would not say how much Granite is looking to spend at NAB, he estimates the cost of rebuilding KBJR-TV to be in the "millions."

"Even a station in a small market like Duluth has a tremendous amount of equipment," he says. "You don't realize how much you have until you start counting everything. One of the things we're happy about is that we have sufficient insurance coverage." Wilmers declined to discuss the station's insurance claim, since it has not been settled.

"You've got a blessing in disguise," Wilmers says of the December blaze. "You've got the cloud with the silver lining. I would not have planned this to happen, because it has been a tremendously hard time for our staff ... but we're going to take advantage and look forward to the future." —Christopher Jones

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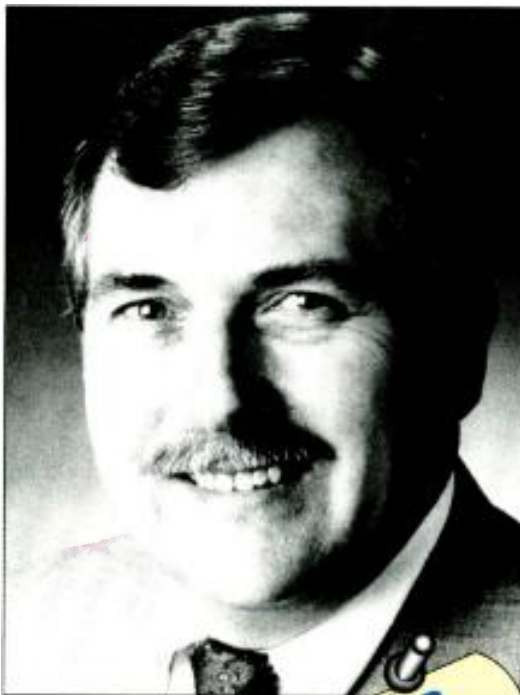
**DTV:
Are you
prepared?**

Bob Ogren

Vice president of engineering
and operations
LIN Television

As LIN Television gears up to shop at NAB '98, the company is getting a crash course in HDTV gear through its involvement with the Texas Rangers' opening-day game. That game will be broadcast in HDTV on NBC/LIN station KXAS-HD Fort Worth on March 31.

The hi-def game is being produced by subsidiary LIN Productions and broadcast from KXAS-HD with a Comark DTV transmitter on DTV ch. 41. (LIN already has signed groupwide deals with



Comark for transmitters and with Dielectric for antennas.)

"We certainly want to see what's happening with encoders at NAB," says Bob Ogren, LIN Television vice president of engineering and operations. "For the opening-day broadcast we're leasing a Mitsubishi encoder, which is the only one currently available that does 1080 I."

Besides HDTV encoders, Ogren will be looking for upconverters and full-bandwidth HDTV routers and production switchers, such as the compact units that UK manufacturer Snell & Wilcox will be introducing in Las Vegas. One of LIN's major equipment priorities is rebuilding KXTX-TV Dallas, the U.S. Media Corp.-owned station that LIN runs under an LMA.

"That's the main broadcast channel for the Rangers," says Ogren, who wants to make sure it's ready to carry HDTV baseball games on a regular basis in a few years.

Ogren says he'll be taking a hard look at full-bandwidth 1.5 Gb/s routers and switchers for KXTX-TV. The five stations that LIN has rebuilt since 1993 (which include KXAS-TV, now managed by NBC) were outfitted with Philips routers and switchers that can support mezzanine compression up to 360 Mb/s and with Philips Media Pool servers that can handle full-bandwidth operation.

"Now I want to see how cost-effective it is to build a full-bandwidth infrastructure," Ogren says. "I hear that HDTV switchers will be 1.2 times the price of an old analog switcher—the price is coming down. And we may be able to cost-effectively route with fiber."

Ogren also is looking at video servers, particularly for WIVB-TV Buffalo, N.Y., where LIN just rebuilt the master control with a serial component digital Grass Valley

switcher. The server choice for WIVB-TV is down to Hewlett-Packard's MediaStream and Tektronix's Profile. "Servers definitely are the way to go," he says. "We want to eliminate tape wherever it makes sense."

One area where tape still makes sense is news acquisition, and Ogren is interested in Panasonic's DVCPRO 50 format. LIN already has installed some DVCPRO 25 gear at KXAN-TV Austin, Tex., and Ogren raves about the ease of use of Panasonic's DVCPRO laptop editor.

Now he wants to prepare LIN for widescreen DTV news production with DVCPRO 50 and has been waiting for Panasonic's 2/3-inch 4:3/16:9 switchable DVCPRO 50 camera. (Panasonic says the AJ-D900W switchable DVCPRO 50 camera will start shipping this month.)

For HDTV playback, Ogren says that "right now, Panasonic's D-5 HD machine has pretty much got it." But he also will be looking at Sony's HDCAM tape decks.

LIN doesn't have a large need right now for HDTV playback, Ogren says; to get WISH-TV Indianapolis on air with DTV this year,

LIN is planning to just put "an upconverter on the end of the master control output."

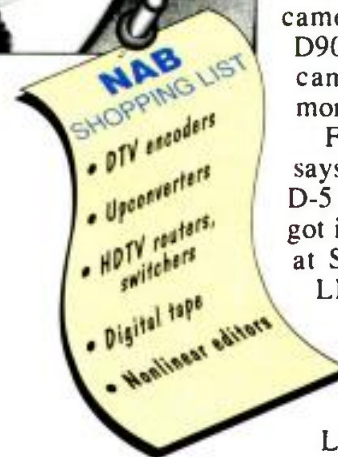
LIN will continue to evaluate nonlinear editing (it already has several Avid systems) and newsroom computer systems. Ogren says that he is interested in NewStar's EditStar journalist editing workstation, particularly since LIN stations already use NewStar newsroom software.

The company's budget has had "a few pretty hefty years" with building DTV towers, but with no towers to build in 1998, the budget should remain about the same as 1997's, Ogren says. KXAS-TV is "no longer our problem," since LIN's ownership stake in the station has been reduced to 20%, and he can focus on getting WISH-HD Indianapolis on the air this year and WTNH-HD New Haven, Conn., on by May 1999. All of LIN's stations are due on-air with DTV service by 2002.

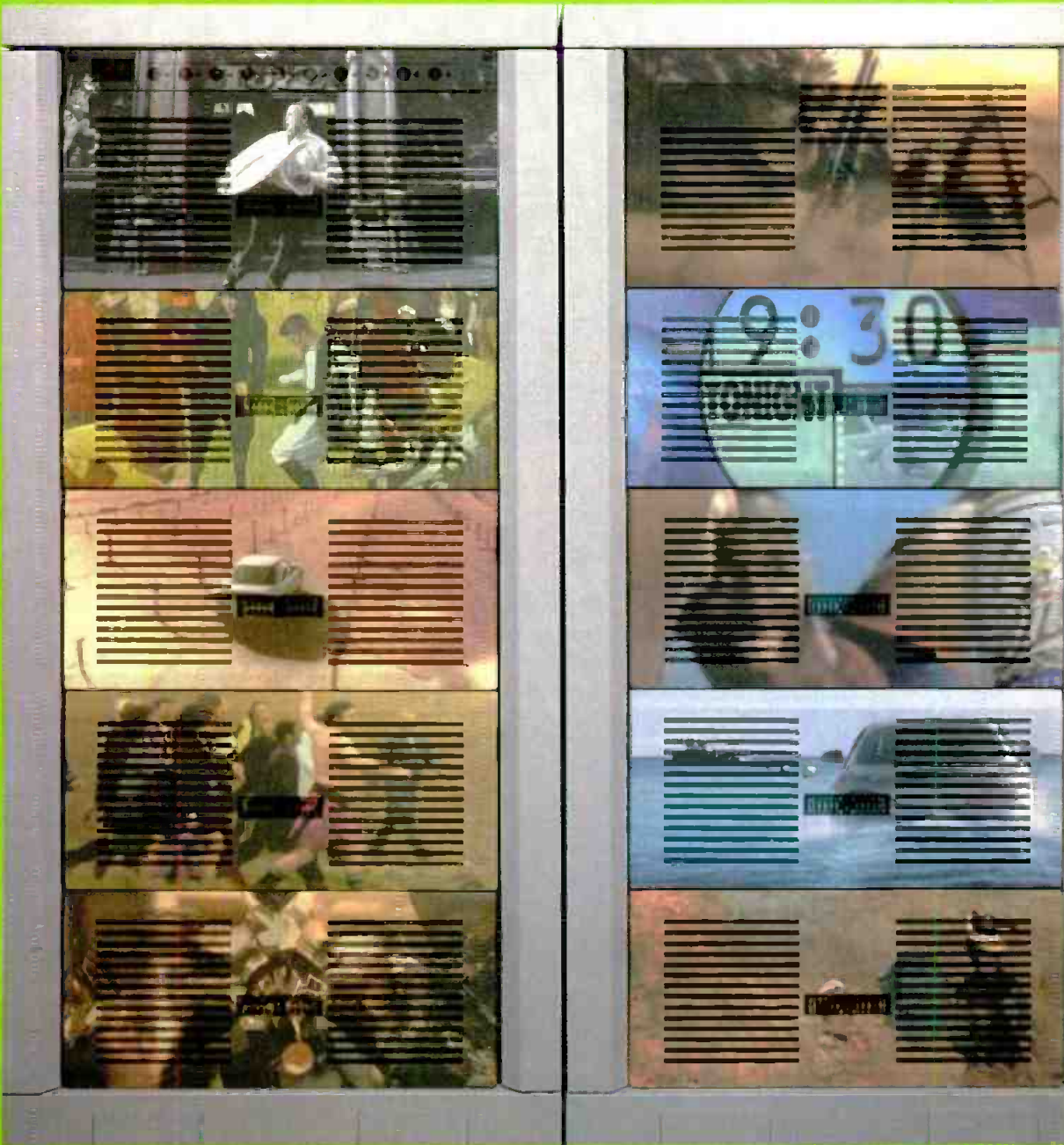
One LIN facility that may require extra attention is NBC affiliate WAVY-TV Norfolk, Va., which runs independent WVBT(TV) Virginia Beach under an LMA. WVBT is due to become a Fox affiliate this fall, and Ogren hopes that the current serial 601 infrastructure will be able to support both NBC's and Fox's DTV service, even if they choose different formats.

"The plant has to pretty much be compatible with itself," he says. "I'd hate to have to separate the plant into two pieces; right now, the main infrastructure of the plant is all integrated together."

—Glen Dickson



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Ardell Hill

Vice president of broadcast operations
Media General

A brand-new WFLA-TV Tampa, Fla., will lead Media General Inc. into the digital age.

The station, to be co-located with Media General's daily *Tampa Tribune* newspaper, is expected to be completed at the end of next year at a construction cost of \$14.5 million.

Building a new station gives Media General a unique opportunity, says Ardell Hill, vice president of broadcast operations: "When we move into the new facility, the beginning of transmission in digital will happen simultaneously." Of course, given the dearth of digital TVs on the market, "I will actually be converting the digital signal back into analog."

The looming deadline in Tampa puts Richmond, Va.-based Media General in another interesting position. "We have to make a lot of decisions right now about things the manufacturers and industry have not 100 percent resolved," Hill says.

Media General expects to take a different approach with its 12 other net-



Media General

work affiliates, all of which are outside the nation's top 30 markets. Using the Tampa experience, Media General will take the time to "try to make intelligent decisions about what it is we are going to do," Hill says. The smaller stations are on a five-year

NAB SHOPPING LIST

- Antennas and transmitters
- SNG gear
- Cameras
- Switchers, routers
- Effects equipment

timetable to convert to digital.

The company already has a systemwide contract with Harris for studies of antenna placement, structure and possible sharing, Hill says, and will be looking for antennas and transmitters at NAB '98.

Also in the bag is a contract with Hewlett-Packard for commercial playback servers (Flori-Cal looks good for automation software, Hill says). NewStar and Tektronix are lined up for nonlinear editing systems for news and newsroom computer systems. Hill declined to disclose the values of the contracts.

Meanwhile, Hill is working with Harris and Tektronix/Grass Valley on encoding equipment and with

Snell & Wilcox for upconversion equipment, although he says he

hopes other players will come forward in the upconversion field.

New digital tape formats "should be the last piece of the puzzle we should address," he says, although he is impressed by the formats offered by Panasonic and Sony.

As for Media General's budgeting for HDTV, "If you want to stay competitive, you need to reinvest in your company and reinvest in the tools of your trade," Hill says. But that doesn't mean making a huge payout in one year. "Your stations can't afford to take that kind of hit."

Instead, "we have looked at this process as a transition," Hill says. In some cases, like graphics equipment and weather systems, upgrades will suffice. In other cases, analog equipment will be replaced with digital when it outlives its useful life.

With that approach, the oft-quoted cost of \$10 million to convert a TV station to digital probably can be cut dramatically. Spreading the work over four to six years, "you're probably going to spend about half that much money along the way in keeping your stations competitive," Hill says.

—Elizabeth A. Rathbun

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Joseph Snelson

Director of engineering
Meredith Broadcasting Group



Joseph Snelson, director of engineering for the Meredith Broadcasting Group, has four stations out of 10 on the 30-month digital countdown: KPDX(TV) Portland, Ore.; KPHO-TV Phoenix; WOFL(TV) Orlando, Fla, and WFSB(TV) Hartford, Conn. These four stations must meet the FCC's November 1999 deadline. Snelson says that his block of stations may benefit from the FCC's chronology of events: "We will have the chance to see what succeeds.

"This stuff is so new that it's tough to decide what to do," he says. "We don't have a lot of time, but we have more time than some people."

While many may wonder about the adverse impact of multiple formats on TV groups as they try to get volume discounts, Snelson wonders whether it's the manufacturers that should be nervous, especially those that may elect to champion one DTV format.

"What about the manufacturers?" he asks. "Will they offer multiple formats? I'm bullish on group purchasing power and support. I believe the whole issue of multiple formats is as problematic for the manufacturers as it is for me."

Like many others, he also is closely watching the debate over a possible 1080 I de facto DTV receiver standard. He wonders what flexibility receiver manufacturers will display in holding down the cost of individual components versus the performance of the DTV receiver. He does not want to be penalized by the shadow effect of a substandard converter.

"If they all elect to go with 1080 I, we will all have to wonder how good the conversion will be at 720 P," he says. "After all, receiver manufacturers already are complaining about their ability to make a profit on this hardware."

When Snelson arrives at NAB, he will have no group-wide agreement for transmitters or antennas. Although he

would not talk numbers, he pointed to a sizable purchase agreement for non-linear editing hardware with Panasonic for DVCPRO equipment to be deployed in two of Meredith's full-blown Fox affiliate start-ups and in two other station conversions.

A long list of digital hardware is still open to consideration. Snelson says that his evaluation of various encoders, upconverters, video servers (both for networked news production and commercial insertion), graphics and digital tape formats is under way.

He is watching disk-on-camera technology closely, seeing it as a natural extension of the disk-based server applications in the news acquisition process as well as in other production-related activities.

Infrastructure changes will take place gradually. "We're not planning to start wholesaling plants, ripping everything out," Snelson says. "We will enter a transitional phase. As far as automation is concerned, the bottom line is that we are not planning additional staff to conduct digital operations."

Snelson says he is particularly reluctant to embrace the concept of routers driving a full-bandwidth infrastructure at 1.5 Gb/s.

"When it comes to 1.5 Gb/s, I have a hard time envisioning it, especially from a price standpoint. I believe that mezzanine [compression] at 360 Mb/s may make the most sense. This may change, but 360 lends itself to coaxial distribution, and it exists today. Those are two distinct advantages.

"Besides, I cannot see 270 [Mb/s] offering true benefits over 360 at today's prices: "270 does not leave you enough headroom. Granted," he says, "the 19.39 signal is not a signal that we are going to be able to work with anyway."

Snelson does not plan to buy weather systems this year. In the past three months, two Baron Systems live Doppler radar units and one WSI system have been brought on line.

Meredith is seeking one SNG truck and one ENG replacement this year.

—Peter J. Brown

Meredith
CORPORATION

NAB
SHOPPING LIST

- Encoders
- Upconverters
- Video servers
- Digital tape formats
- Graphics

"What about the manufacturers? Will they offer multiple [DTV] formats? I'm bullish on group purchasing power and support. I believe the whole issue of multiple formats is as problematic for the manufacturers as it is for me."

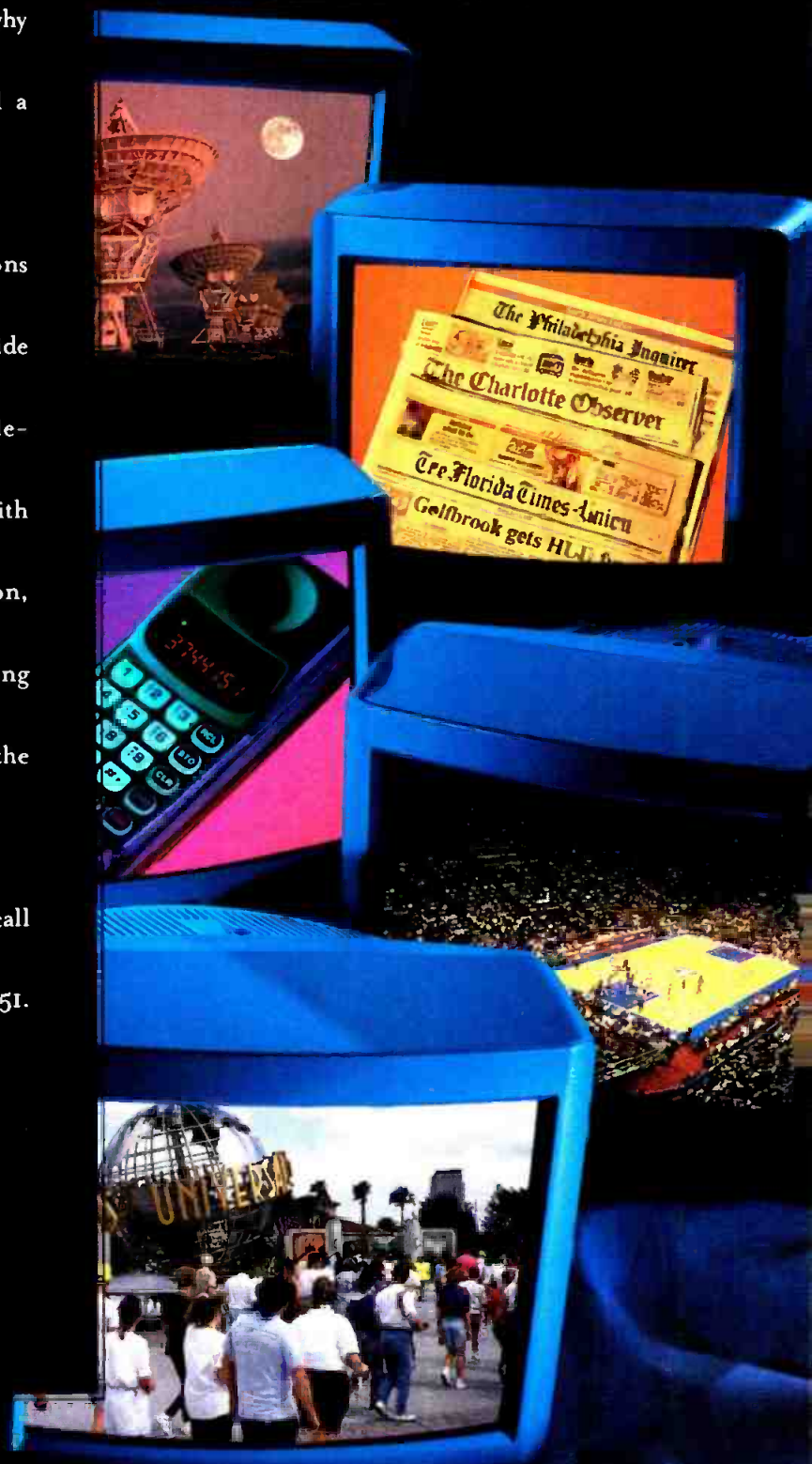
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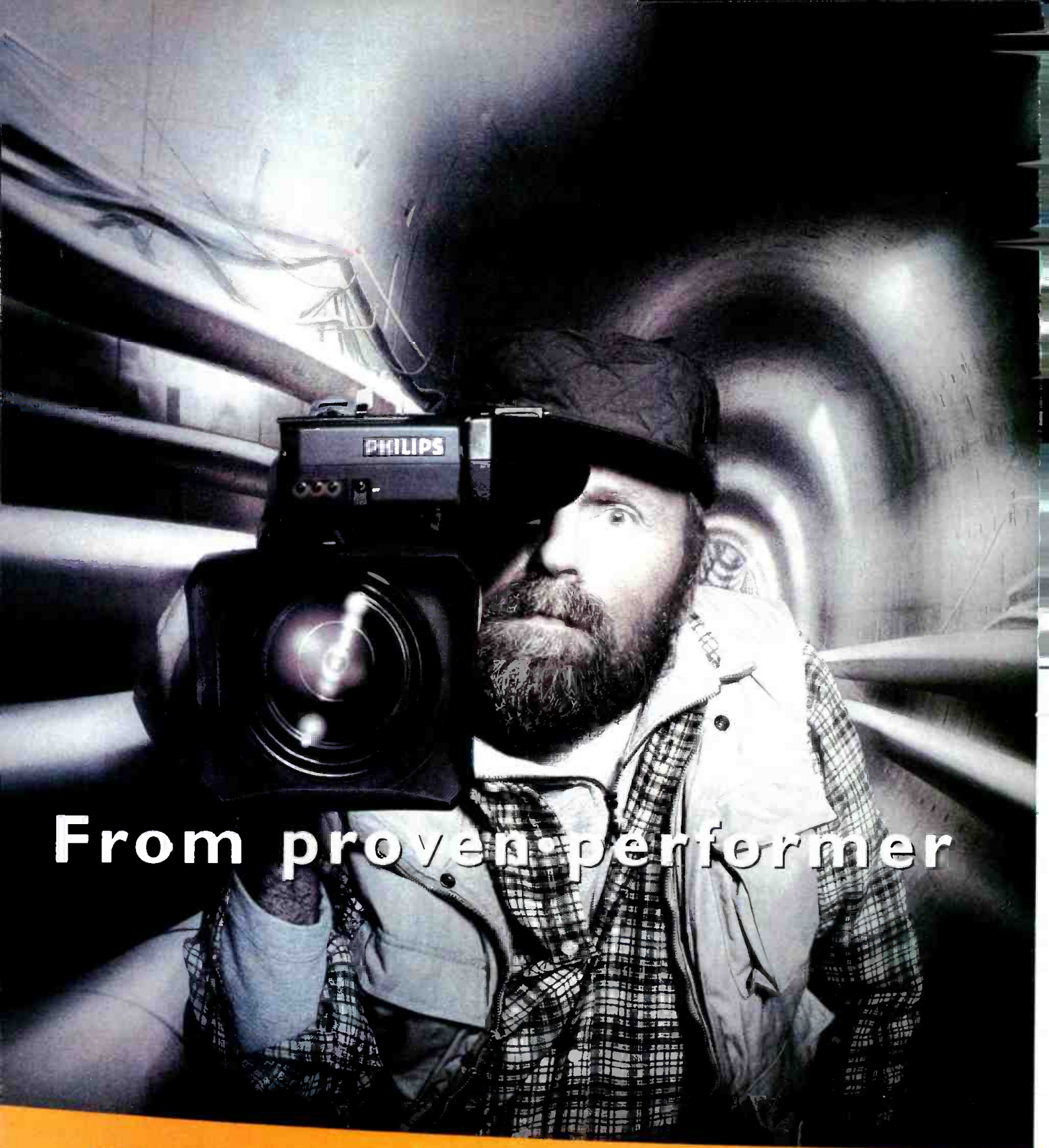
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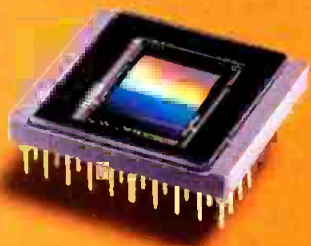
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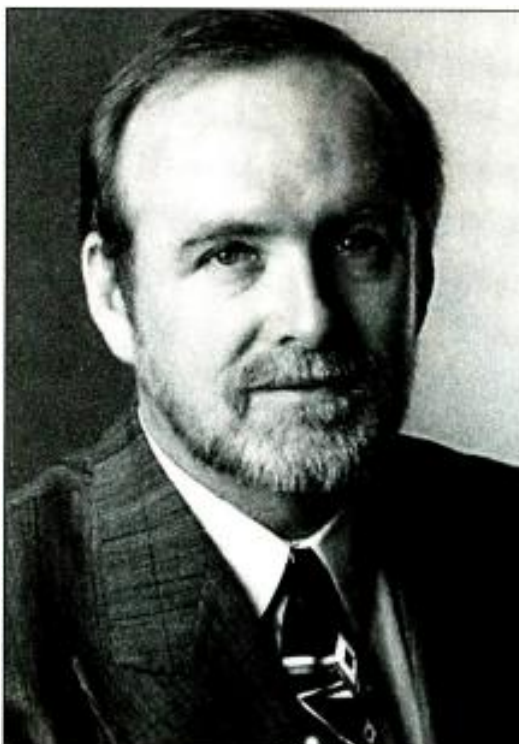
David Glenn



Special Report

Stephen Flanagan

Vice president of engineering
Post-Newsweek Stations Inc.



This is the big checkbook year," says Stephen Flanagan, vice president of engineering for Post-Newsweek Stations Inc. He will attend NAB to shop for Post-Newsweek's six stations: WDIV(TV) Detroit, WKMG(TV) Orlando, Fla., WPLG(TV) Miami, KPRC-TV Houston, WJXT(TV) Jacksonville, Fla., and KSAT-TV San Antonio, Tex.

The focus—no surprise here—will be digital. "Regarding DTV," he says, "we'll be looking at everything—antennas, digital microwave transmitters, MPEG encoders, ATSC encoders, master control switchers—all of the items we need to get a respectable service on the air."

"Obviously, with digital our spending for 1998 is very much increased," Flanagan says. "But our DTV spending is handled in a separate budget. Otherwise, our regular budget is increased this year by about 3 percent."

Although Detroit's WDIV faces the FCC deadline of May 1, 1999, "we hope to be on in March," Flanagan says. Three other stations, WKMG, WPLG and KPRC-TV, are expected to debut by Nov. 1, 1999, and WJXT and KSAT-TV are scheduled for May 1, 2002. Obviously,



**"Regarding DTV,
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we need to get a
respectable service
on the air."**

Flanagan says, "We're focusing on those first stations right now."

Like many groups, Post-Newsweek has in place group-wide agreements for antennas and transmitters. The group will go to Dielectric Communications Corp. for antennas, and to Harris Corp. for transmitters. "We have made a lot of decisions already, but [NAB '98] is a last look before placing orders," says Flanagan.

"If you're in a major market," he adds, "and you haven't been shopping, you're already too late."

Upconversion equipment is also on the shopping list. "Our initial plan is to offer a full-time DTV service," Flanagan says. "When a DTV product is not available, we will upconvert our local syndicated programming."

The group has not decided on an encoder manufacturer. "That's one of the areas we'll be spending a lot of time on [during NAB]," he says.

Other likely purchases include video servers for commercial insertion, video servers for networked news production and nonlinear editing systems for news.

Flanagan says it's too early in the digital process to look at either graphics equipment or weather systems.

Post-Newsweek also will evaluate digital tape formats such as DVCPRO and Sony Betacam SX for both playback and news acquisition. Flanagan says that the

early playback format for Post-Newsweek is not clear. "We don't know yet," he says. "We are taking what

I'd like to consider a smart and pragmatic approach, a structured plan."

Post-Newsweek may have to consider different formats, as its six stations include ABC, CBS and NBC affiliates. "We will find it very hard to be going in different directions, just because our networks are going in different directions," Flanagan says.

The likelihood of being compelled to purchase gear in different formats to support network affiliates is not one that station groups are eager to face. "Will this create problems?" Flanagan asks rhetorically. "Very much so. It has the potential to hurt buying; it will be more costly. If the major networks go in different directions, the cost will increase for everyone."

A unified approach would be preferable, Flanagan says: "We have to jump-start this service. The more we are together as an industry, the less chance there will be for consumer confusion."

While time-consuming, digital is not alone on the Post-Newsweek shopping list. "As a company," Flanagan says, "we spend millions a year on automation. We try very hard to regularly replace equipment."

Will that include new ENG or SNG gear for 1998? "Always," he says. "We try to flatten out expenses and follow a regular replacement schedule."

—Dan Trigoboff



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David Folsom

Technology Vice President
Raycom Media

David Folsom, Raycom Media's technology VP, says he will be in the market for "just about everything" next month as he buys broadcasting gear for the 25 Raycom stations (and two satellite stations). This year's equipment budget is up to 20% higher than last year's at the company.

"It's going to ramp up as we get closer and closer to high-definition," Folsom adds. He predicts the cost of passing through a digital network signal will come to \$2 million-\$4 million per station.

Folsom says those cost estimates are in line with predictions offered about four years ago by a working party of the FCC's advisory committee on advanced TV. Folsom, who participated in the cost-prediction effort, says that installing a transmitter and transmission line alone comes to more than \$1 million.

And Raycom has more than two dozen stations to outfit with digital transmission gear. Folsom says he will be focusing on transmitting equipment and other "pass-through" essentials, although the company has not yet selected an encoder manufacturer.

For now, Raycom is planning little beyond a basic DTV transmission infrastructure for its stations. "That's what we're all doing," Folsom says. He adds that it is too early to determine what format his stations will use to play back HD material.

Folsom also says spending on additional HD gear makes little sense until the local stations have a clearer picture of the DTV business. Raycom's stations include CBS, NBC, ABC and Fox affiliates.

"This is a 'how many angels will fit on the head of a pin' discussion," Folsom says of the HD production landscape. "Pass-through is our first objective."

He adds that the Raycom stations likely will be broadcasting in whatever picture format they receive from their networks.

Folsom voices no interest in rebroadcasting in a format different from what the network delivers. "What's the purpose?" he asks, adding that most television sets will display digital programming in an interlace mode no matter what the format they receive.

Folsom raises a number of additional questions about the look of digital TV, such as whether news will be pro-



duced in a widescreen format or in today's 4x3 format. "There's a tremendous investment in the [news] infrastructure right now," he says.

In the NTSC world, Raycom will be proceeding with last year's plan to spend \$8 million on Panasonic's DVCPRO format. In October, the company unveiled an initial \$2 million investment for 10 of its stations. The purchase covered DVCPRO laptop editing systems, camcorders and a variety of VTRs.

The deal calls for more purchases this year and next, with a projected total of up to \$8 million worth of equipment.

Stations slated to receive new DVCPRO gear this year and next year include WECT(TV)

Wilmington, N.C.; KSLA-TV Shreveport, La.; WAFB(TV) Baton Rouge, La.; WACH(TV) Columbia, S.C.; WTNZ(TV) Knoxville, Tenn.; WAFF(TV) Huntsville, Ala.; WTVM(TV) Columbus, Ga.; WTOG-TV Savannah, Ga.; KABY-TV Aberdeen, S.D.; KPRY-TV Pierre, S.D.; KWVL(TV) Waterloo/Cedar Rapids, Iowa; KTVO(TV) Ottumwa, Iowa; WSTM-TV Syracuse, N.Y., and KNDU (TV) Richland, Wash.

The DVCPRO program will affect any nonlinear editing systems that Raycom purchases, because the company needs to ensure compatibility among the production products. Last fall's deal with Panasonic also called for the purchase of the company's Postbox nonlinear editing system.

Raycom also will be looking to pick up some video servers, although about three-quarters of its stations already are using servers. However, Folsom says the stations will not be buying servers to support news production systems.

In addition to servers, routers, switchers, graphics and weather equipment, Raycom also will be shopping for a few newsroom computer systems. Folsom says some of the television stations' newsroom computer systems "are getting long in the tooth." Some also need replacement to avoid the infamous year 2000 problem.

—Chris McConnell

RAYCOM

"This is a 'how many angels will fit on the head of a pin' discussion," he says of the HD production landscape.

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Del Parks

Vice president of engineering and operations
Sinclair Broadcast Group

Sinclair Broadcast Group is preparing to run its multichannel DTV test after NAB on WBFJ-TV and WNUV-TV Baltimore. Aided by Comark Digital Services, Sinclair will demonstrate the flexibility of the ATSC signal. The transmitters are up and running, while the TV group awaits the availability of TV receivers.

Del Parks, Sinclair's vice president of engineering and operations, will arrive at NAB with a previously announced deal with Comark for 8-VSB transmitters. He also arrives with roughly double the number of TV stations under Sinclair ownership a year ago. "When we close on everything we bought recently, we will have 55 stations," Parks says.

Given the mix of stations under the Sinclair umbrella, Parks must be flexible. Several years ago, Sinclair began converting to a digital-component infrastructure in three of its markets: Pittsburgh's WPGH-TV and WCWB-TV (a Sinclair LMA), Birmingham, Ala.'s WTTO-TV and WABM-TV and Milwaukee's WVTM-TV and WCGV-TV.

The rest of Sinclair's stations will be upgraded with digital components. "We are planning no exclusive deals other than the transmitters," says Parks. "We are keeping our options open. Market conditions cause us to look at multiple suppliers. We're looking at everybody. We really have to be flexible."

"We're looking intensively at the multichannel SDTV model," he adds. "We have no plans to build an HDTV infrastructure in any of our stations until we see what the networks send us."

No decision on an antenna supplier has been made.

Parks was studying the Fox TV antenna deal with Andrew, which Parks labels as part of "a fairly comprehensive approach to digital TV." Parks also mentioned Dielectric and Harris as possible antenna suppliers.

Parks will take a hard look at various DTV hardware. While Divicom supplied the encoders used in the Baltimore test, Parks says that no encoder purchases have been made.

"It is just too early to make any decisions on equipment purchases for high-definition," says Parks. "The networks have yet to announce what formats they intend to use. We will look at several levels of routing systems, including mezzanine level, but it is probably a year too early to talk about a purchase. For now, we want to take a hard look at what the networks are going to send us."

Parks would not share cost projections for DTV implementation. Regarding his overall budget, he would say only



that the increase in the number of Sinclair stations has increased that budget accordingly.

"The cost for any large station group, including Sinclair, to convert to DTV is going to be significant," says Parks. "We need to be careful about how we invest our money. Our course is to continue converting our stations to the 601 digital component platform, and watch the marketplace carefully. This equation goes far beyond the

TV station owners and the equipment suppliers. It includes a whole new TV service for consumers, and that means looking at receiver manufacturers and what they have to offer. It's a much bigger issue than what we're buying at NAB this year."

For this reason, Sinclair has been consistently incorporating 601 digital component routers, switchers and tape machines into its NTSC infrastructure. "It's available,

it's relatively inexpensive and we're

long past the point of replacing analog equipment with anything but digital technology,"

says Parks. "It will be easier to build another digital format island off that 601 digital component plant. You can upconvert from that platform easily as well."

Sinclair has been buying Panasonic DVCPRO equipment to meet editing, acquisition and playback requirements. Its stations in Pittsburgh, Birmingham and Milwaukee all are equipped with Tektronix Profile video servers with offline digital Exabyte storage capability.

As for automation systems, Parks says that Sinclair has "a little bit of everything. ...In the last three stations we upgraded, we installed Columbine MCAS."

Philips BTS routers and master control switchers have been selected. Sinclair uses NewStar newsroom computer systems, which are going to be upgraded from OS/2 to Windows NT at three sites.

Sinclair bought five WSI systems last year, and this year it purchased a Weather Central system for its San Antonio station, KABB-TV. According to Parks, no Doppler radar purchases are planned.

In graphics, Sinclair will look at both Chyron and Pinnacle Systems for character generators, still stores and related hardware.

Parks does not plan to buy SNG trucks this year, but will purchase two more ENG units from Harris. —Peter J. Brown

SBG
SINCLAIR BROADCAST GROUP

"Market conditions cause us to look at multiple suppliers. We're looking at everybody. We really have to be flexible."

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and technology
Tribune Broadcasting

Tribune Broadcasting will be looking for systemized DTV solutions at NAB '98, or "methods of moving material from point A to point B without adding concatenated compression," says Ira Goldstone, Tribune's vice president of engineering and technology.

To avoid unnecessary compressions and decompressions of video within the plant, Tribune is looking for more standardization of video formats, linking them with interoperable control



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systems, servers and asset management systems. "We're looking at a really integrated path to handle program material, for news and spots, starting with acquisition, then through distribution and transmission," says Goldstone.

For example, Tribune already has developed ENG/SNG vans based on Sony's Betacam SX MPEG-2 4:2:2 tape format. Tribune has experimented with both Sony and Tiernan MPEG-2 SNG links; Goldstone says that the experimentation has convinced the group of the benefits of staying with one compression scheme. "To use the Tiernan, we have to take 601 out of the SX machine, compress it 4:2:0 and then decompress back to 601 at the station," he says. "With the Sony DSM [digital satellite modulator], the Sony SX in the camera can stay that way to the end."

Goldstone is experimenting with both Betacam SX and DVCPRO as potential formats for DTV news acquisition. "The one goal is to have a product in the end that can be upconverted," he says. "I don't see true HDTV happening in the field for years to come, so upconversion is a good compromise, at least in news."

Tribune, which is looking at using servers instead of VTRs as the record and playback devices for either format, is also testing nonlinear editors from Sony, D-Vision and Editing Technologies Corp. Currently, Tribune uses Tektronix Profiles for commercial playback; Goldstone is interested to see Tektronix's progress toward implementing MPEG-2 and standardizing Fibre Channel.

For DTV program playback, Goldstone is considering D-5 tape decks from Panasonic as well as "bitstream servers" that can capture and delay an ATSC-encoded

19.3 Mb/s transport stream. He expects to see such servers from Sony and Pluto, among others.

For its routing infrastructure, Tribune plans to use both mezzanine compression at 270 or 360 Mb/s and some 1.5 Gb/s uncompressed HDTV routing. Goldstone will be looking for a small 16x16 full-bandwidth HDTV router, which "will probably also be the master control DTV switcher in the early days—just cuts-only with a keyer on the downstream to do bugs." But he's also interested in full-bandwidth switchers that can perform basic dissolves and keying.

To handle audio, Goldstone will be looking for both AES digital standard gear to support NTSC broadcasts and Dolby AC-3 compressors and decoders for DTV service.

On the DTV transmission front, Tribune already has signed deals with Harris and Dielectric for transmitters and antennas. Now the station group is looking for the rest of the necessary equipment to get DTV service on the air, including encoders, upconverters, multiplexers and studio-to-transmitter links (STLs).

Goldstone is considering DTV encoders from Harris/Lucent, NDS and Leitch, and upconverters from Snell & Wilcox and Faroudja Labs. Regardless of what data rate a Tribune affiliate station uses to route a network signal within the plant—whether mezzanine or full-bandwidth HDTV—it plans to transmit whatever format the network sends it.

"If we're a 720 P affiliate, we'll match that coming out of the transmitter," Goldstone says.

He also is looking at STLs from Microwave Radio Corp., NuComm and Harris that can multiplex a 19.39 Mb/s DTV feed and a separate MPEG-2 feed for NTSC service within a 45 Mb/s (DS-3) data rate. "For NTSC, we can encode a 601 signal at 18 Mb/s in 4:2:2, get it on the hill, turn it back into 601 and shove it in our transmitter," says Goldstone.

Goldstone says that Tribune's 1998 equipment budget is very similar to 1997's, mainly because "we broke off DTV transmitters into a separate column and are addressing them as a global project—the station's budget stays the same." Tribune began budgeting for DTV four years ago and set aside money to buy transmitters, antennas, upconverters and encoders for all of its stations as a one-time-only expense. Goldstone adds: "We haven't said to our stations, here's a lot of money—now go buy some DTV stuff."

—Glen Dickson



"I don't see true HDTV happening in the field for years to come, so upconversion is a good compromise, at least in news."

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Robert Harrison

Vice president/director of engineering
Young Broadcasting

Robert Harrison, vice president and director of engineering for Young Broadcasting, has a long list of items to assess at NAB. He will oversee 12 stations as they upgrade to DTV over the next four years, beginning with KCAL(TV) Los Angeles, WKRN-TV Nashville, and either WTEN(TV) Albany, N.Y.—pending the outcome of a community antenna site selection process—or WRIC-TV Richmond, Va.

Not including Young's projected budget for DTV antennas, transmitters and towers, the money to be spent for all other hardware in 1998 is the same as last year, Harrison says. But, he says, it costs some \$2.5 million to put a DTV transmitter on the air.

"If we do three per year, we're doing well," he says. "It doesn't go away. In four years, it has to be done. We've budgeted for this year and committed to spending half of that already."

Harrison says that he will try to minimize expenses with a mix of attrition and upgrades integrated into capital expenditures. "How much is involved is unclear. It gets fuzzy. It depends upon how much HDTV local production we're going to do. It is definitely market-driven."

He has encountered no pitched battles for tower permits—although the Mount Wilson site outside Los Angeles for KCAL has not been cleared. Elsewhere, Harrison is in a wait-and-see mode, and is aiming for 2002 for DTV and NTSC simulcasts.

Harrison says he has "just about settled" on buying DTV transmitters from Harris. He has not selected antennas, but says that he may look at Dielectric gear.

DTV encoders also will be a "major area of investigation at NAB," says Harrison. He is leaning toward the joint Harris/Lucent Technologies' Flexi-coder DTV encoder system, but is also looking at General Instrument encoders.

However, Harrison doesn't plan to invest in an HDTV routing infrastructure anytime soon. "Either the networks provide a fully encoded feed—fully ATSC 19.4 Mb/s for HDTV—or we are not going to put the signal on the air this year," Harrison says. "In the early days, I don't see myself buying any routing infrastructure or encoding equipment. To begin with, I can't imagine spending money on HDTV-mezzanine or any other infrastructure without receivers in the market. We will simply have no potential to encode the HDTV signal."

Upconverters, for the time being, are not on Harrison's

list either.

Digital newsgathering and editing equipment is Harrison's chief concern for Young's existing NTSC service. "Nobody makes just what I want," he says. But if he can resolve a few "technical issues" involving editing on Sony's Betacam SX, he will proceed with the 4:2:2 digital tape format.

Young already has equipped one station with Betacam SX, and has a tentative budget for two or three more stations. On the nonlinear side—if everything goes accord-

ing to plan—the SX package will be topped off with a Sony DNE-700, which includes a GUI-based edit controller. Harrison wants to get a good look at ASC's software package as well. For newsroom computer systems, Harrison is happy with his existing DCM and AP Newscenter software.

Server technology for commercial insertion is on the shopping list for at least two stations, in addition to a further acquisition/upgrade for the caching system at KCAL.

Automation gear is not in this year's budget, but two stations may be ready to go next year. Event-stacking capability is one of Harrison's chief concerns.

Replacing routers is somewhat of a headache for Harrison, because he is not sure whether he is going to fly with analog NTSC hardware or jump to serial digital units. Utah and Philips are at top of his list in this category. He is focused on hardware with suitable pathfinding and serial digital matrices that work in tandem with

analog.

Analog-to-digital converters are subject to more aggressive pricing from Sony and Grass Valley, according to Harrison. The cost advantage enjoyed by Miranda may be slipping somewhat. Harrison has one station—KLFY-TV Lafayette, La.—already equipped with a Grass Valley 4000 serial digital switcher.

For weather, Harrison has installed two Baron Services systems. He has ordered three more and may order a fourth. Young's KELO-TV

Sioux Falls, S.D., is outfitted with two Baron Services Doppler radars, which were

paid for as part of a joint community service project. He also is looking at the latest upgrades for the new WSI graphics systems.

No SNG activity is planned this year. (Five Young stations have SNG trucks.) While the industry awaits the resolution of the 2-ghz spectrum dispute, Young will make its usual annual purchase of two new ENG vehicles this year. In this category, Frontline Communications Corp. of Clearwater, Fla., is Young's choice.

—Peter J. Brown

"I can't imagine spending money on HDTV-mezzanine or any other infrastructure without receivers in the market. We will simply have no potential to encode the HDTV signal."



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NAB Product Preview

A selection of equipment to be featured at the NAB convention in Las Vegas, April 6-9

Thomson Broadcast Systems will show its HDE 5100 high-definition encoder, which it has developed with design help from Sarnoff Corp. The Model HDE 5100 is built around a proprietary Thomson compression chipset that will support all the ATSC transmission formats, including 1080 I, 720 P and 480 P. It can be used for both terrestrial and direct satellite broadcasts, as well as in contribution or distribution links between broadcast facilities, and can support HD and multichannel SDTV operation. "It is the result of Thomson's many years of experience in digital television systems based on MPEG compression," says Arnaud de Panafieu, executive vice president of Thomson Broadcast Systems. "It also incorporates Sarnoff innovations that assure high picture quality and give broadcasters the flexibility they need to incorporate local content into network broadcasts."

Thomson's new DTV encoder includes SMPTE splicing capability, for insertion of local commercials, and a stripe rate control that ensures uniform quality across a picture from top to bottom. The system grew out of Thomson and Sarnoff's participation in the Grand Alliance, as work done in the HDTV

Broadcast Technology Program sponsored by the National Institute of Standards and Technology.

Canon will show its line of digital ENG and studio HDTV lenses. These include the HJ15X8B IRS/IAS standard zoom lens, the HJ18X7.8 IRS/IAS long zoom lens, the HJ9X5.5B IRS/IAS wide-angle zoom lens, the UJ20X7B HDTV studio lens, and the UJ65X9.5B HDTV field zoom lens. All the Canon HDTV lenses use the company's Internal Focus (IF) technology for high-quality optics, reduced chromatic aberrations and higher MTF performance.



Canon's digital ENG and HDTV lenses

California Microwave's Microwave Radio Communications division (MRC) has introduced a new 18 ghz digital video microwave system to provide a DTV stu-



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dio-to-transmitter link (STL) solution in cities where additional 7 or 13 ghz spectrum is not available for new STLs. The MRC DMR-18 pro-



Norpak's TES5 digital TV data encoder/inserter can encode and insert data in any TV data format.

vides a medium to short-haul link in the 17.7 to 19.7 ghz frequency band for immediate digital STLs or return links to the studio and can be configured with a digital modem operating at either 34 Mb/s or 45 Mb/s. Stations still requiring analog microwave systems can order the DMR-18 today with an analog modem and later upgrade the system to digital operation.

Norpak Corp. is introducing its new Digital TV data encoder/insert-



Tiernan's new line of MPEG-2 compression products

er, the TES5, for encoding and inserting data into the vertical blanking interval (VBI) of any component digital (CCIR 601) video signal. The TES5 can load up to four encoder software modules for encoding and inserting up to four RS-232 serial data streams into a single VBI. Standard encoder software modules are available for North American (NABTS), European (WST) or Japanese (JTES) teletext standards, and for EIA608

closed-captioning. The TES5 is also available with a LAN interface.

Tiernan has introduced five new MPEG-2 products that it will show in Las Vegas, including the TE6 high-performance MPEG-2 encoder that can support 4:2:2 encoding at up to 50 Mb/s, as well as 4:2:0 encoding; the TDR600 MPEG-2/DVB integrated receiver/decoder (IRD) for broadcast applications requiring both MPEG-2 4:2:2 and 4:2:0 decoding, which provides both digital and analog output of video and audio signals, two high-speed user data channels, and remote control through RS-232 or Ethernet communications; the TDR77 MPEG-2/DVB IRD, a mid-range product for 4:2:0 applications requiring only analog video and audio outputs, with support for teletext and user data services; the TU110 Universal Network interface for the digital turnaround of satellite and terrestrial links, which can be used to connect two MPEG-2 devices that do not use the same physical interface, and the TMOD1000, a compact QPSK/DVB modulator option that can be fitted into Tiernan encoders to create a two-rack unit encoder/modulator package ideal for compact digital SNG applications.

NewsMaker Systems will show NEN(2), its JAVA-based advanced newsroom computer system. NEN(2) allows each workstation to access news production elements and desktop video through a local intranet or via the Internet. The platform-independent NEN(2) runs all major operating systems such as MS-DOS, Windows 95, Windows NT, Windows 98, System 7, MAC's OS8, and Unix' Lenux. Capable of running within a Web browser or a network computer, NEN(2) is typically configured on a PC with Internet Explorer, Navigator or a JAVA-based browser. The system incor-

porates all the features of NewsMaker's existing NewsMaker Electronic Newsroom system, including full-featured script editing, show rundown management, wire story processing, assignment desk management, electronic mail/fax and script archiving capabilities.

AMS Neve will be showing new hardware and software enhancements for its Libra Live digital broadcast production console. Software improvements include an enhanced IFB matrix with output available for every fader; a new split-console mode that allows global changes to be applied independently to the left or right of the console, enabling both live and preset modes of operation; snapshot "scope," which incorporates a powerful "scope" tool into the console's automation system to give the user full control over which console functions are reset; improved on-air logic to prevent inadvertent actions from taking the console off-air; and the addition of a user-definable "soft" button to each console channel strip. New hardware options for

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AMS Neve is improving its Libra Live console.

Libra Live include stand-alone remote I/O units, which enable industry-standard MADI routers to be inserted between Libra Live and its inputs and outputs; and an advanced-design Logic Control Board that speeds console boot-up time by storing control code in Flash RAM instead of on the system's hard disk.

Grass Valley Telecom will show its first product, the OptiPath digital transport system, a cost-effective solution for upgrading existing Tektronix/Grass Valley Wavelink analog video fiber links. OptiPath is fully compatible with new or existing Wavelink frames and diplexed audio options. The OptiPath 1310nm laser transmitter and receiver modules support analog or SMPTE 259M/ITU-R.601 SDI (270 Mb/s) video input and output. The transport stream is a true standards-based SDTI, so the upgraded system is capable of operating within a switched video environment with either analog or digital video input and output. "With the introduction of OptiPath, Grass Valley Telecom is offering Wavelink users digital performance without a complete end-to-end equipment replacement," says Matt Miller, Grass Valley Telecom president. "By installing

OptiPath into an existing Wavelink frame, customers realize improved video and audio quality, lower maintenance costs, and compatibility with future Grass Valley Telecom standards-based products."

Ross Video Ltd. is introducing the Synergy Series of digital production switchers, designed for live news, live sports and live production.

Over-the-shoulder boxes, picture freezes, repositioning of keys and pushes are supported by Synergy's squeeze-and-tease feature, and complex switcher and remote control operations can be performed through custom control hot buttons. Other features include preview overlay, 12 aux busses, up to 64 inputs, VTR control, external DVE integration, and redundant power. Synergy is packaged in a compact 11 rack unit, 600 watt frame and will be shown in three models: Synergy 4 (4 ME), Synergy 3 (3 ME) and Synergy 2 (2 ME).

Glendale, Calif., start-up **Synctrix** will make its NAB debut with FiberHydrant, a system for making real-

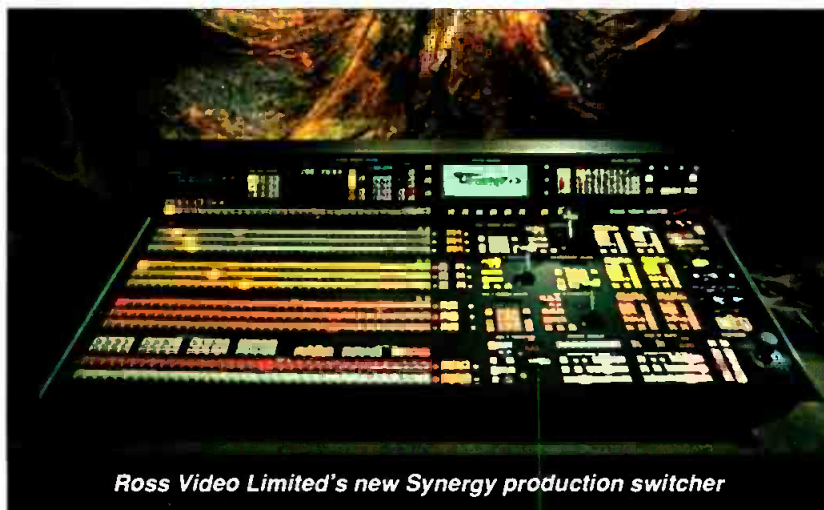
time transfers of production-quality video, audio and control data over ATM wide-area networks. Using a simple graphic user interface, FiberHydrant users will be able to initiate a connection to another FiberHydrant user to send high-bandwidth digital video and audio (such as SMPTE 259M video and AES/EBU audio) from a video recorder or production switcher. On the other end, the signal will be reconstructed and timed to seamlessly mesh with similar systems at remote locations. Synctrix's first system will be OC-3 compliant with a mild 2:1 compression; an OC-12 compliant system for uncompressed video will be available by fourth quarter 1998.

Gepco International has introduced its new 5522M digital audio microphone cable, which is



Gepco's new 5522M microphone cable is designed to handle either analog or digital audio.

designed for high-performance analog or digital audio remote applications. The 5522M cable consists of two twisted 22 gauge (19x34) finely stranded, tinned copper conductors, with the addition of a 22 gauge (7x30) tinned copper drain wire for quick and easy assembly. While the "sonically transparent" 5522M is compatible with all audio signals, Gepco expects 95% of its use will be in high-end analog applications, where it would enhance the performance of condenser microphones in studio or live situations.



Ross Video Limited's new Synergy production switcher

—Glen Dickson

Broadcasting

March 23, 1998

Oscar nod may be bad news for NBC

'Mad About You' star Helen Hunt ups ante for her return

By Michael Stroud

NBC executives have Oscars on the brain—and they're not just worrying about counterprogramming ABC's broadcast tonight (March 23).

Helen Hunt's nomination for an Academy Award has given her increased leverage in her high-stakes negotiations with NBC over returning to the hit series *Mad About You*.

Sources say the actress is demanding about \$1 million an episode for herself and co-star Paul Reiser—roughly four times their current rate. The network has offered each of the stars \$750,000.

If NBC gives in, its cost per episode will roughly double, to about \$3 mil-

"They're losing their number-one franchise. They're going to do whatever they can to hold on to [Hunt]."

Gary Farber, analyst, Cowen & Co.

lion, and it's an open question whether the network is willing to pay that much.

"NBC has a formula it plugs all the numbers into that factors in a show's place in the prime time lineup, the cost of production and the network's ratings," says entertainment lawyer Peter



'Mad About You' star Helen Hunt is in the running for the best actress Oscar.

Injured reporter suing equipment makers

A Des Moines, Iowa, reporter who was badly shocked and burned last September when a mast on a news van touched a 13,000-volt power line during a setup for a live remote is suing four companies that manufacture the equipment.

Named as defendants in U.S. District Court for the Southern District of Iowa by former WOI-TV reporter Kimberly Arms and her husband Chad Shirk are Television Engineering Corp., Will-Burt Co., Microwave Radio Corp. and Quick Set Inc. Defendants contacted said they were just served last week and were not prepared to respond.

The lawsuit charges that the defendants "did not equip their products with a proximity warning alarm, electro-magnetic field sensor or like device, although such devices have been known and available for many years." Nor, the complaint says, did the companies include non-conductive, insulating or grounding materials to prevent injury from electrical current or adequately warn users of the dangers associated with their products.

Arms and colleague David Bingham were hospitalized for weeks and sustained life-threatening burns from the accident. Bingham says he has no plans to sue but believes that "Kim wants to get a message out. We're trained to gather news. We're not trained electricians."

Arms has moved to Nebraska where she plans to work at another TV station. She was unavailable for comment.

—Dan Trigoboff

Dekom. "The show has to make economic sense."

Others think the network will pony up. With *Seinfeld* leaving the air, the reasoning goes, NBC can't afford to lose one of its top-ranked Tuesday night shows at any price.

"They're losing their number-one franchise," says analyst Gary Farber of Cowen & Co. "They're going to do whatever they can to hold on to [Hunt]."

Losing *Mad* would make it much more difficult for NBC to consider moving *Frasier* to Thursday night to replace *Seinfeld*, since its Tuesday night would become more vulnerable to shows like ABC's hit *Home Improvement*.

Officials at NBC and *Mad About You* producer Columbia TriStar declined comment.

NBC already has staved off one threat to its Thursday night lineup by agreeing to pay \$13 million an episode for *ER*. It tried to pull a similar save with Jerry Seinfeld, reportedly offering him about \$1.5 million an

episode to stay.

The Oscars are complicating NBC's bidding for Hunt. Actors who win or are nominated for Oscars can command millions of dollars a film—and Hunt appears poised for a stellar film career.

Under one scenario, Hunt could make \$4 million–\$5 million a film and could make up to five films a year. That's as much or more than the roughly \$22 million she will make if NBC meets her salary demands for *Mad About You*.

"Most television actors dream about

making the switch to movies, and this is as good an opportunity as any," Dekom says. Before her best actress nomination for "As Good As It Gets," Hunt had already appeared in 15 films, including 1992's independent production "The Waterdance" and 1996's action film "Twister."

Until now, however, her popularity at the box office has never matched her popularity on *Mad About You*, which along with *Frasier* has anchored NBC's Tuesday night.

Some executives speculate that NBC may try to close a deal with the 34-year-old actress before the awards ceremony airs to lock in a contract for next season. But one source insists that she has already set her price and is just waiting to see if NBC meets it.

Unlike *Seinfeld*, Hunt appears to have decided that the show has enough creative energy to sustain it for another season. Says New York-based media buyer Paul Schulman: "The show is still fresh, and it hasn't run out of gas." ■

Local news is good news for KNBC(TV)

Los Angeles O&O is holding down top spots with all of its newscasts

By Joe Schlosser

In the majority of top markets, CBS affiliates cashed in on the flow of viewers from the winter Olympics to their local newscasts.

In Los Angeles, KCBS-TV saw a significant rise in its ratings, but the station still couldn't top rival KNBC(TV). The NBC affiliate's February sweeps results showed its dominance in the

KNBC(TV) was facing tough competition from KABC-TV in the afternoon.

competitive Southern California market; the added Olympics competition barely dented the station's ratings.

KNBC captured or shared a piece of the top spot during every hour of the

day in which it airs local news. The station is number one at 6 a.m., 4 p.m., 5 p.m. and 11 p.m. KNBC's weekend news is tops, and its wake-up show at 5:30 a.m. has taken 33 consecutive sweeps titles.

KNBC General Manager Carole Black says that the station did not back down to the Olympics, airing a number of special news segments head to head during the afternoon and

Engineering layoffs at WTTW Chicago

Chicago's WTTW(TV) let 13 engineers and technicians go last week.

The layoffs, expected to save the public broadcasting station \$1 million a year, appear to be the result of a downturn in the use of its production facilities. President/GM Bill McCarter had built up WTTW's production facilities—the Chicago Production Center—in an effort to create a significant new revenue stream.

The early 1990s were promising. Chicago radio personality Johnathan Brandmeier hosted his syndicated talk show, *Johnny B. on the Loose*, at the facilities in 1991. In 1993, Bertice Berry brought a show there, as did former *Partridge Family* member Danny Bonaduce in 1995. But all those shows were short-lived.

"The facilities were built to position us for the future, to create a revenue stream" as PBS stations looked at cutbacks in federal funding, says WTTW spokeswoman Joanie Bayback. "This [the layoffs] probably should have been done a while ago—perhaps when the talk



A drop in production business forced layoffs at WTTW.

shows folded—but the station resisted. Meanwhile, we didn't get another talk show or another series."

The station continues to provide production facilities for commercials by Nike, Fox and Buena Vista, among others, but the excess overhead has hurt. "We started an attrition program in the early 1990s," Bayback says. "We can outsource personnel. We have to become more conscious of the future."

The immediate future likely was the reason for the decision to eliminate the staff posi-

tions. The 67-year-old McCarter is retiring after 43 years in television. Dan Schmidt, senior vice president/GM at WFMT(FM) Chicago—a commercial classical music station owned by the same parent, Window to the World Inc.—is expected to take over this spring. "Bill is trying to create a more fiscally stable company for Dan Schmidt to take over," Bayback says. McCarter could not be reached.

Several of the laid-off workers took early retirement, according to the station. Packages were negotiated with an electrical workers union local. —Dan Trigoboff



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late night telecasts.

"We determined that we were going to go for it, that we were going to do the news the best way we know how," Black says. "I know a lot of people just wanted to step out of the way of the Olympics, which can be logical, but everybody here said 'let's go for it.'"

Ironically, Black says KNBC turned things around when NBC carried the previous winter Olympics in 1994. That was also the year Black was named general manager of the NBC O&O.

"We did a lot of crime and what you might call sensational stories," says Nancy Bauer Gonzales, the station's vice president of news. "And I think a lot of stations were doing that. You end up doing news for other newsrooms because you all watch each other. We opted to get away from that and gear our product toward what was and is important to the viewers."

KNBC was facing tough competition from KABC-TV in the afternoons, particularly at 4 p.m. KABC-TV airs Oprah Winfrey's syndicated talk show, which helped it to win the 4 p.m. and after-



KNBC(TV) anchors Paul Moyer and Colleen Williams

noon news hours. KNBC then began airing Rosie O'Donnell's program in the 3 p.m. news lead-in hour and producing special pieces geared toward women viewers.

"The combination of getting *Rosie*, having the Olympics, and some programming geared toward women led to our taking over in the afternoons," Black says. "*Oprah* was such a formidable opponent and still is, but *Rosie* really gave us a jump-start."

In the February sweeps, KNBC's 4

p.m. newscast overcame KABC-TV's 18% lead-in rating advantage with Winfrey. The NBC O&O scored a victory with a 6.8 rating/16 share, according to Nielsen Media Research. KABC-TV garnered a 6.5/16.

The biggest news story in Los Angeles of late has been the battering storms related to El Niño. A year ago, Black says, KNBC, along with a Los Angeles grocery store chain and the Red Cross, began passing out fliers and information packets warning residents of predicted weather patterns influenced by El Niño. Black

says that the station "took some heat" for warning people early, but now viewers are clamoring to get their hands on the information packets.

"We got criticized for doing stories that we knew were going to be important to our viewers," Black says. "As soon as El Niño hit, our phones were ringing off the hook with people saying 'I should have listened.' We're going to keep doing such stories and working with our viewers when necessary, criticism or no criticism." ■

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Now just watch the good ratings pour in.

Some shows are natural winners, like "The Wacky World of Tex Avery." This side-splitting animated series emulates the squash-and-stretch style pioneered by the legendary Tex Avery. Each episode is packed full of outrageous gags and eye-bulging, jaw-dropping takes that are sure to keep kids begging for more.

Evergreens Are Always in Season



Disney TV animation group meets early success

Experimental fairy tales 'stretch bounds of belief'

By Joe Schlosser

Walt Disney Television Animation decided to do something a little different, and it appears to be paying off.

"Redux Riding Hood," the studio's initial installment of "Totally Twisted Fairy Tales," is up for an Academy Award this week for best animated short film. The nomination is the first-ever for the Disney unit.

"We are stretching the boundaries of belief," says Dan O'Shannon, an Emmy Award-winning writer on *Cheers* and the creator of "Redux Riding Hood."

Labeled a "purely experimental creative series," the twisted tales are Disney's retelling of classic children's stories with a fresh and decidedly different spin.

"Redux," a 15-minute animated short, picks up several years after Little Red Riding Hood leaves. The (Big Bad) Wolf—the voice is that of *Seinfeld* co-star Michael Richards—is

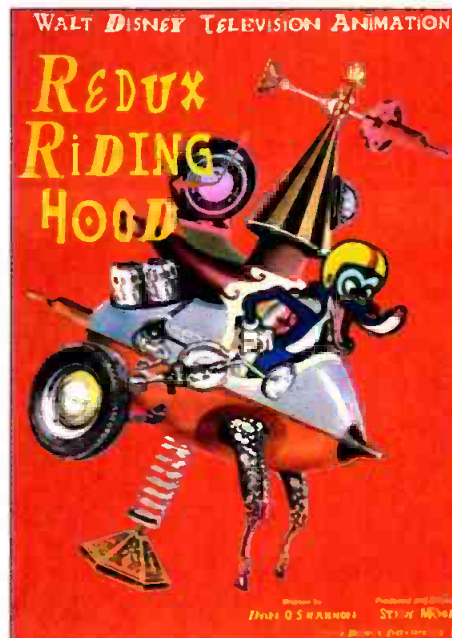
obsessed with catching Red Riding Hood but fails through a number of comical attempts.

Joining Richards in a star-studded cast of voices are Mia Farrow, Don Rickles, Fabio and Garrison Keillor, who narrates the program. "Redux" already has won a number of prizes, including a gold medal at the 40th annual New York Festival International.

For O'Shannon, who has written for a handful of network sitcoms, including *Newhart* and *Cheers*, "Redux" was his first attempt in animation.

"In a cartoon a person can blow up, a kid can fly, and you can do all sorts of things that are completely impossible," O'Shannon says. "You sort of have to enjoy what the medium can do for you—as opposed to sitcoms, where you rely on sometimes stock situations and just a lot of dialogue."

The next installment in the "Totally Twisted Fairy Tales" saga is a twisted version of the Three Little Pigs. Disney executives say the pigs, roommates in need of a fourth living companion,



'Redux Riding Hood' could win an Oscar

wind up taking in a wolf. The animated short teaches a lesson on how to deal with stereotypes and includes voice-overs from James Belushi and Harvey Fierstein.

Two more shorts are in production: "Jack and the Beanstock" and "Rumpelstiltskin." Disney executives are negotiating with ABC for a possible "Twisted Fairy Tale" network special, and a direct-to-video deal also is being considered. ■

SYNDICATION MARKETPLACE

'Journal' closes

King World Productions is ending production on syndicated news magazine *American Journal* after five seasons. King World will continue to produce original episodes through the end of the season. For the final week of February, the news magazine scored a 3.1 national household rating, according to Nielsen Media Research. For the same week a year ago, *AJ* scored a 4.0. Industry analysts say many of *AJ*'s time slots for next season were taken away by King World's own revival of *Hollywood Squares*, which debuts this fall. A number of *AJ*'s producers and some talent will likely wind up working on King World's other syndicated news magazine *Inside Edition*, which last week won its third consecutive National Headliner Award for investigative journalism. The news-magazine's story "Worker Abuse in the Marianas Islands" was feted for

uncovering unsafe living and working conditions for garment workers there.

Thumbs up for 'Peer' and 'Click'

Kelly News & Entertainment's teen game show block of *Peer Pressure* and *Click* has been given the green light for another season. Both shows are cleared in 80% of the country, with 28 of the top 30 markets sold.

'X' marks the top spot

Twentieth Television's *The X-Files* was the top-rated weekly show in syndication for the 20th consecutive week. *The X-Files* scored a 7.6 rating for the week of March 2, according to Nielsen Media Research.

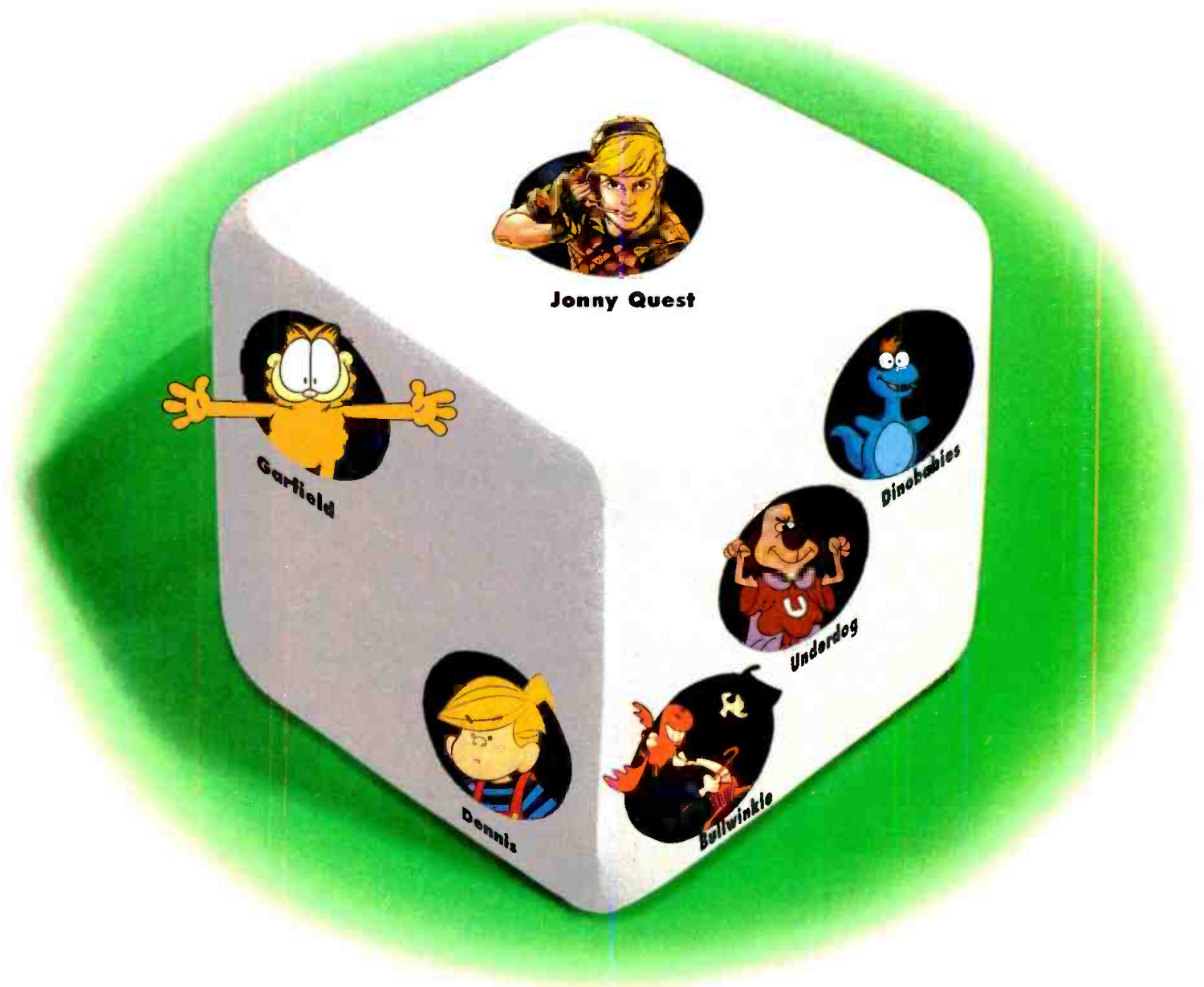
'Think Fast' tops 70%

Raycom Sports and Sunbelt Video have cleared *Think Fast* in more than

70% of the country and 19 of the top 20 markets. The half-hour FCC-friendly series teaches children problem solving and science through Nascar racing. Nascar driver Kyle Petty hosts the show which debuts in syndication this September. And Raycom Sports' weekly half-hour series *More Than a Game* has been renewed in more than 60% of the country for 1998. CNN's Fred Hickman and former Olympic swimmer Janet Evans are the show's hosts.

Real good numbers for 'RealTV'

Paramount Domestic Television's syndicated reality strip *Real TV* scored its highest national ratings ever during the week ending March 8. The series scored a record-high 4.3 rating, according to Nielsen Media Research. The rating represents a 30% increase from a year earlier.—Joe Schlosser



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Evergreens Are Always in Season



Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen March 9-15

KEY: RANKING/SHOW [PROGRAM RATING, SHARE] • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 98.0 MILLION HOUSEHOLDS: ONE RATINGS POINT=980,000 TV HOMES
 YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED: RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY

Week 25	abc	CBS	NBC	FOX	U/P/N	WB
	9.4/15	7.8/12	8.5/13	9.4/14	2.5/4	2.8/4
MONDAY	8:00 46. America's Funniest Home Videos 8.1/12	24. Cosby 9.8/15	40. Suddenly Susan 8.3/13	51. Melrose Place 7.8/12	105. In the House 2.6/4	92. 7th Heaven 3.5/5
	9:00 16. 20/20 11.3/17	20. Ev Loves Raymd 10.3/16	56. House Rules 7.5/11	19. Ally McBeal 11.0/17	102. Mal & Eddie 2.8/4	
	9:30 33. The Practice 8.6/15	51. The Closer 7.8/12	59. Caroline in/City 7.1/11		107. Good News 2.4/4	111. Three 2.1/3
	10:00 64. George & Leo 6.8/10	64. George & Leo 6.8/10	80. Naked Truth 5.7/9		107. Sparks 2.4/4	
	10:30 75. Brooklyn South 6.1/10	75. Brooklyn South 6.1/10	16. Dateline NBC 11.3/19			
TUESDAY	8:00 13. Home Imprvmt 11.8/19	38. Young & the Restless Prime Time 8.4/13	64. Mad About You 6.8/11	49. Fox Tuesday Night Movie—The Quick and the Dead 8.0/12	100. 4th Annual Blockbuster Entertainment Awards 3.1/5	97. Buffy/Vampire Slayer 3.4/5
	8:30 25. Smthg So Right 9.6/15		53. Mad About You 7.7/12			85. Dawson's Creek 5.1/8
	9:00 9. Home Imprvmt 12.5/19	20. 47th Annual Miss USA Pageant 10.3/17	29. Frasier 9.0/14			
	9:30 38. That's Life 8.4/13		36. 3rd Rock fr/Sun 8.5/13			
	10:00 40. NYPD Blue 8.3/14		18. Dateline NBC 11.2/19			
WEDNESDAY	8:00 11.9/20 28. Spin City 9.1/15	33. The Nanny 8.6/14	64. NBC Movie of the Week—Clueless 6.8/11	44. Beverly Hills, 90210 8.2/13	104. Star Trek: Voyager 2.7/4	92. Sister, Sistr 3.5/6
	8:30 15. Dharma & Greg 11.4/18	58. Cybill 7.4/12		85. Significant Others* 5.1/8	111. The Sentinel 2.1/3	92. Smart Guy 3.5/6
	9:00 8. Drew Carey 14.0/22	68. Michael Hayes 6.6/11				92. Wayans Bros 3.5/6
	9:30 11. Two Guys/Girl* 12.3/20		29. Law & Order 9.0/16			97. Steve Harvey 3.4/5
	10:00 9. PrimeTime Live 12.5/22	46. Chicago Hope 8.1/14				
THURSDAY	8:00 7.4/12 88. Prey 5.0/8	6.5/11 71. NCAA Basketball Championship 6.5/11	15.0/25 3. Friends 14.9/25	74. RSVP: Funniest Party Disasters 6.3/10		
	8:30 33. ABC Thursday Night Movie—One Hot Summer Night 8.6/14	85. NCAA Basketball Championship 5.1/11	4. Just Shoot Me 14.7/23	91. New York Undercover 4.0/6		
	9:00 2. Seinfeld 17.2/27		7. Veronica's Ciset 14.3/23			
	9:30 71. Hiller and Diller 6.5/12		5. ER 14.4/25			
	10:00 12. 20/20 12.1/23	76. NCAA Basketball Championship 6.0/12				
FRIDAY	8:00 9.3/17 44. Sabrina/Witch 8.2/15	6.1/11 79. NCAA Basketball Championship 5.8/11	7.6/14 82. Players 5.5/10	80. Beyond Belief: Fact or Fiction 5.7/10		
	8:30 40. Boy Meets Wrld 8.3/15					
	9:00 36. Sabrina/Witch 8.5/15		25. Dateline NBC 9.6/17	84. Millennium 5.4/10		
	9:30 71. Hiller and Diller 6.5/12					
	10:00 12. 20/20 12.1/23		55. Homicide: Life on the Street 7.6/14			
SATURDAY	8:00 4.4/8 89. That's Incredible 4.9/9	7.4/14 62. NCAA Basketball Championship 7.0/11	7.4/14 56. TV Censored Bloopers 7.5/14	76. Cops 6.0/11		
	8:30 92. Nothing Sacred 3.5/6	71. The Magnificent Seven 6.5/12	49. The Pretender 8.0/14	64. Cops 6.8/12		
	9:00 89. ABC News Saturday Night 4.9/9	32. Walker, Texas Ranger 8.8/17	68. Profiler 6.6/13	59. AMW: America Fights Back 7.1/13		
	10:00					
	10:30					
SUNDAY	7:00 8.8/11 82. Wonderful World of Disney—Mr. Headmistress 5.5/9	14.4/23 22. NCAA Bsktb Ch 10.1/22	9.2/15 53. Dateline NBC 7.7/12	8.0/13 68. World's Funniest! 6.6/11		109. Nick Freno 2.2/4
	7:30	1.60 Minutes 19.4/31				109. Tom Show 2.2/4
	8:00	5. Touched by an Angel 14.4/22	22. NBC Sunday Night Movie—The Client 10.1/16	31. The Simpsons 8.9/14		102. Parent 'Hood 2.8/4
	8:30			27. King of the Hill 9.5/14		99. Jamie Foxx 3.3/5
	9:00			40. The X-Files 8.3/12		101. Unhap Ev Af 3.0/4
9:30 46. ABC Sunday Night Movie—Waterworld, Part 1 8.1/13	14. CBS Sunday Movie—A Father for Brittany 11.5/19				105. Alright Aldry 2.6/4	
10:00						
10:30						
WEEK AVG	8.4/14	8.8/15	9.2/15	7.1/12	2.7/4	3.2/5
STD AVG	8.5/14	9.9/16	10.4/17	7.3/12	2.9/5	3.1/5



With some shows, you just can't lose.

Go ahead. Give us a whirl. Because these All-Family comedies are a sure bet with every audience. Our lineup includes favorites like "Three's Company," "Bosom Buddies," "Amen," and "Too Close for Comfort." And this year, we've even added new classics like "Charles in Charge" and "Dear John." Comedies and characters this timeless are bound to win over viewers.

Evergreens Are Always in Season





Everybody (including American Airlines' flock of frequent flyers) loves Raymond.

CBS flies high with American Airlines

By Joe Schlosser

Welcome Home takes on a whole new meaning in a new programming deal between CBS and American Airlines.

The carrier will show a one-hour block of CBS programming on domestic

and international flights starting in May. CBS replaces rival network ABC, which had been the airline's exclusive programming partner for the past two years.

The CBS block, titled CBS Eye on American, will feature episodes of the network's top sitcoms, including *Everybody Loves Raymond*, alongside news, sports and David Letterman features. *CBS This Morning* hosts Mark McEwen and Jane Robelot will anchor the one-hour blocks (at least for the first few months) and likely will be followed by other CBS personalities.

"We really view this as an opportunity to let viewers sample all our wares, from sports to news to entertainment and even to David Letterman," says Frances Manfredi, CBS director of domestic cable and special markets. "We were trying to find a way to take advantage of the synergies that might exist between a powerhouse airline and our network."

Syndicated programming from CBS's Eyemark Entertainment, including Martha Stewart's daily show, also will be featured. CBS will produce two hour-long blocks a month, with a different version for westbound and eastbound flights. The CBS News and Sports features will change weekly and the sitcoms will alternate bimonthly. Other programs to be featured: *Kids Say the Darndest Things*, *Public Eye with Bryant Gumbel*, *60 Minutes*, *48 Hours*, *CBS Evening News*, *This Morning* and *Sunday Morning*.

CBS Eye on American will air on about one-third of American's flights and will reach just over 2 million passengers each month. To help kick off the alliance, CBS personalities such as Ray Romano likely will make guest appearances on selected flights. Manfredi would not say if Letterman will be serving drinks on any outbound New York flights. ■



SECOND ANNUAL BROADCASTERS' FOUNDATION GOLF TOURNAMENT AT NAB98.

Union Bank of California and Broadcasting & Cable have joined forces to co-sponsor the 1998 Broadcasters' Foundation charity golf tournament to take place on Saturday, April 4 at 1 p.m. at the Las Vegas National Golf Club.

Chairing the event for the Broadcasters' Foundation are Ed McLaughlin, chairman and CEO of EFM Media; Peggy Conlon, publisher of Broadcasting & Cable magazine; Stu Olds, president of Katz Radio Group; Gary Fries, president of Radio Advertising Bureau and Frances Preston, president and CEO of BMI.

The Las Vegas National Golf Club is being reserved exclusively for the tournament. The facilities will be available to participants beginning at noon. Tee off time for the shot-gun start is 1 p.m.

Box lunches will be on each cart for all players. A reception, buffet and awards ceremony will follow the tournament at the country club. Custom trophies as well as golf prizes will be awarded, including closest to the pin on the par three holes and longest drive both men and women.

For additional information or to request an invitation you may call the Broadcasters' Foundation at 203-862-8577.



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AFTRA versus CBS

The American Federation of Television and Radio Artists, AFL-CIO has filed unfair labor practice charges against CBS with the National Labor Relations Board. AFTRA claims that CBS violated the National Labor Relations Act by unilaterally changing benefit plans without first bargaining with the union. A CBS spokesperson says that the network has dealt in "good faith" with the union and will speak to its concerns.

Wonderful news for 'Wonderful World'

ABC says it will renew its *Wonderful World of Disney* for the 1998-99 television season. The show ranked first last season among children 2-11 and gave a boost to the network's 7-9 p.m. Sunday slot.



'Disney' returns in 1998.

ABC Pictures out of the picture

ABC is expected to close down ABC Pictures, its in-

house television film production unit, after completing five projects in development. The move comes as much of the network's TV film production is coming from parent Walt Disney Co.

New faces at Fox

Jason Stewart has been named director of current programming for Fox Broadcasting Co. As director of corporate operations, Stewart was one of Barry Diller's right-hand men at USA Networks Inc., formerly known as HSN Inc. At Fox, he will supervise prime time dramas and comedies, reporting to department heads Jeff Eckerle and Lance Taylor. ■ Fox has named Paul D. Lewis a manager of current programming. He will oversee day-to-day production on Fox comedies *Between Brothers* and *Getting Personal*, among other projects. He was development coordinator at Fox Television Studios.



Drew gets a summer gig.

Summer vacation for Carey

Drew Carey will host an improvisational comedy show this summer on ABC that will be based on the British series *Whose Line Is it Anyway?* —Michael Stroud

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Changing Hands

The week's tabulation
of station sales

COMBOS

KCID-AM-FM, KGEM(AM)-KJOT(FM), KQXR(FM) and KSRV-AM-FM Boise, Idaho

Price: estimated \$15.5 million

Buyer: Journal Broadcast Group Inc., Milwaukee (Douglas Kiel, president); owns/is buying three TVs, 15 FMs and eight AMs

Seller: American General Media Corp., Towson, Md. (Anthony S. Brandon, 67% owner); in various forms, Brandons own/are buying 10 FMs and seven AMs

Facilities: KCID(AM): 1490 khz, 1 kw; KCID-FM: 107.1 mhz, 3 kw, ant. 165 ft.; KGEM: 1140 khz, 10 kw; KJOT: 105.1 mhz, 43 kw, ant. 2,570 ft.; KQXR: 100.3 mhz, 98 kw, ant. 708 ft.; KSRV (AM): 1380 khz, 5 kw day, 1 kw night; KSRV-FM: 96.1 mhz, 100 kw, ant. 450 ft.

Proposed station trades

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

THIS WEEK:

TVs □ \$0 □ 0

Combos □ \$52,933,000 □ 9

FMs □ \$7,732,735 □ 8

AMs □ \$1,440,000 □ 4

Total □ \$62,105,735 □ 21

SO FAR IN 1998:

TVs □ \$2,229,986,000 □ 25

Combos □ \$663,784,868 □ 75

FMs □ \$188,148,814 □ 88

AMs □ \$154,370,442 □ 57

Total □ \$3,236,290,124 □ 245

SAME PERIOD IN 1997:

TVs □ \$1,211,179,000 □ 25

Combos □ \$3,452,209,698 □ 77

FMs □ \$635,153,680 □ 90

AMs □ \$50,147,568 □ 65

Total □ \$5,348,689,946 □ 257

Source: BROADCASTING & CABLE

Formats: KCID(AM): AC; KCID-FM: country; KGEM: original hits of the '40s, '50s & '60s; KJOT: classic rock; KQXR:

rock, alternative; KSRV-AM-FM: country
Broker: Kalil & Co.

KKGB(FM) Sulphur, KYKZ(FM) and KXZZ(AM)-KBIU(FM) Lake Charles, all La.

Price: \$14.848 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman and Lou Dickey, vice chairman); owns/is buying 91 FMs and 39 AMs.

Seller: John M. Borders, Dallas; owns interests in KGMV-AM-FM, KGBX(FM), KTOZ-FM Pleasant Hope and KXUS(FM) Springfield, Mo., and KKPS(FM) Brownsville, KVLV(FM) Edinburg and KFRQ(FM) Harlingen, all Tex.

Facilities: KKGB: 101.3 mhz, 25 kw, ant. 328 ft.; KYKZ: 96.1 mhz, 97 kw, ant. 492 ft.; KXZZ: 1580 khz, 1 kw; KBIU: 103.7 mhz, 100 kw, ant. 425 ft.
Formats: KKGB: rock; KYKZ: modern country; KXZZ: urban contemporary, gospel; KBIU: contemporary hit radio

KIXZ(AM)-KMML(FM), KBUY(FM) and KNSY(FM) Amarillo and KCDQ(FM), KMRK(FM) and KCHX(FM) Midland-Odessa, Tex., and KDBS(AM)-KRRV(FM), KKST(FM) and KZMZ(FM) Alexandria, La.

Price: \$11.3 million

Buyer: CapStar Broadcasting Partners LP; Austin, Tex. (Thomas O. Hicks, owner); owns/is buying 237 FMs and 99 AMs

Seller: Champion Broadcasting Corp., Richmond, Va. (William Coogan, chairman); no other broadcast interests

Facilities: KIXZ: 940 khz, 5 kw day, 1 kw night; KMML: 96.9 mhz, 100 kw, ant. 614 ft.; KBUY: 94.1 mhz, 100 kw, ant. 1,083 ft.; KNSY: 98.7 mhz, 100 kw, ant. 469 ft.; KCDQ: 102.1 mhz, 100 kw, ant. 978 ft.; KMRK: 96.1 mhz, 50 kw, ant. 492 ft.; KCHX: 106.7 mhz, 100 kw, ant. 679 ft.; KDBS: 1410 khz, 1 kw day, 50 w night; KRRV: 100.3 mhz, 97 kw, ant. 1,053 ft.; KKST: 98.7 mhz, 35 kw, ant. 1,053 ft.; KZMZ: 96.9 mhz, 95 kw, ant. 1,450 ft.

Formats: KIXZ: nostalgia; KMML: country; KBUY: country; KNSY: hot AC; KCDQ: classic rock; KMRK: Tejano; KCHX: contemporary hit radio; KDBS: news, talk; KRRV: country; KKST: AC; KZMZ: classic rock

Broker: Whitley Media

WGFN(FM) and WJZJ(FM) Glen Arbor, WCBY(AM)-WGFN(FM) Cheboygan, WLJZ(FM) Mackinaw City, WAVC(FM) Mio, WCKC(FM) Cadillac and WIDG(AM)-WMKC(FM) St. Ignace, all Mich.

Price: \$6.9 million

Buyer: Calibre Communications LLC, Chicago (Wade Fetzer, member); no

Big Deals

The following station-sale applications, previously reported in BROADCASTING & CABLE, were made public last week by the FCC:

WLTX(TV) Columbia, S.C.

Price: \$87.5 million (B&C March 2, "In Brief")

Buyer: Gannett Co. Inc., Arlington, Va. (John Curley, chairman; Cecil L. Walker, president, Gannett Broadcasting); owns/is buying/acquiring 22 TVs

Seller: Lewis Broadcasting Corp., Savannah, Ga. (J.C. Lewis Jr., principal); owns WLTX(TV) Columbus, Ga.
Broker: NationsBanc Montgomery Securities Inc.

KGLO(AM)-KIAI-FM Mason City, KCHA-AM-FM Charles City, KLKK(FM) Clear Lake, KCZE-FM New Hampton and KWMM(FM) Osage, Iowa, and KNUJ (AM)-KXLP(FM) New Ulm, KRFO-AM-FM Owatonna, KNUJ-FM Sleepy Eye, KYSM-AM-FM Mankato, KDHL-AM-FM Fairbault, KWBE(AM)-KRCH(FM) Rochester, KMFV(AM) Wabasha, KNFV(AM) Austin, KQPR(FM) Albert Lea, KMFV-FM Lake City, KOWO(AM)-KRUE(FM) Waseca and KNSG(FM) Springfield, Minn.

Price: \$42.5 million (B&C March 2, "In Brief")

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman and Lou Dickey, vice chairman); owns/is buying 91 FMs and 39 AMs.

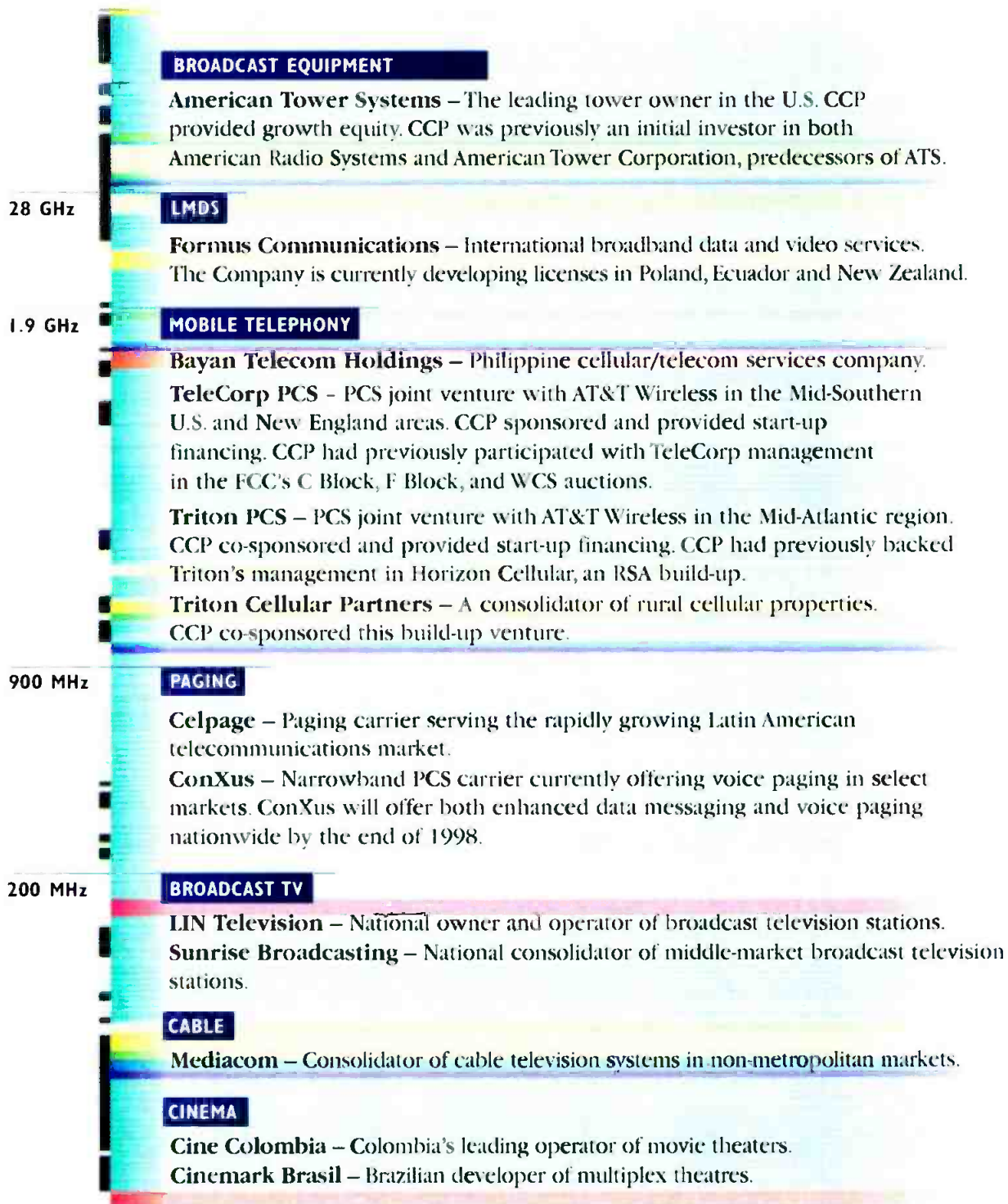
Seller: James D. Ingstad, Fargo, N.D.; owns KQWB(AM) West Fargo, KPFX(FM) Fargo, KLXX(AM)-KBYZ(FM), KKCT(FM) and KAFL(FM) Bismarck, N.D., and KQWB-FM Moorhead, Minn.

Broker: Media Venture Partners

The complex deal involving Paxson Communications Corp., USA Broadcasting Inc. and Blackstar Ltd. (B&C, March 16) works out like this: Paxson pays Blackstar \$30 million for KBSP-TV Salem/Portland, Ore. and pays USA \$15 million to get out of Home Shopping Network affiliation agreements for Portland and two Paxson LMAs in New Orleans and Memphis. USA pays Paxson \$50 million for WNGM-TV Athens, Ga./Atlanta and pays Blackstar partners Ed Parker, John Oxendine, Wesley S. Williams Jr., Lana Corbi and John H. Pomeroy \$17 million to buy out their interests in KEVN(TV) Rapid City, S.D., and satellite KIVV-TV Lead, S.D., plus WBSF(TV) Orlando, Fla. Diller plans to sell Rapid City at nearly 13 times the station's cash flow of \$700,000, according to documents filed with the FCC.

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other broadcast interests

Sellers: Del, Mary A., Ronald and Jane Reynolds, Cheboygan, Mich.; no other broadcast interests

Facilities: WGFM: 98.1 mhz, 7.9 kw, ant. 590 ft.; WJZJ: 95.5 mhz, 23 kw, ant. 695 ft.; WCBY: 1250 khz, 1 kw; WGFM: 105.1 mhz, 100 kw, ant. 610 ft.; WLJZ: 94.5 mhz, 3 kw, ant. 380 ft.; WAVC: 93.9 mhz, 50 kw, ant. 433 ft.; WCKC: 107.1 mhz, 2.75 kw, ant. 482 ft.; WIDG: 940 khz, 5 kw; WMKC: 102.9 mhz, 100 kw, ant. 374 ft.

Formats: WGFM: classic rock; WJZJ: dark; WCBY: MOR; WGFM: classic hits; WLJZ: modern rock; WAVC: dark; WCKC: country; WIDG: C&W; WMKC: country

KQIL(AM) and KEXO(AM) Grand Junction and KKNN(FM) Delta, Colo.

Price: \$2 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman and Lou Dickey, vice chairman); owns/is buying 91 FMs and 39 AMs

Seller: Mustang Broadcasting Co., Grand Junction (Paul Fee, principal); owns KQIX(FM) Grand Junction

Facilities: KQIL: 1340 khz, 1 kw; KEXO: 1230 khz, 1 kw; KKNN: 95.1 mhz, 100 kw, ant. 969 ft.

Formats: KQIL: classic country; KEXO: AC; KKNN: new country

Broker: McCoy Broadcast Brokerage

WMEV-AM-FM Marion, Va.

Price: \$1.65 million

Buyer: Holston Valley Broadcasting Corp., Kingsport, Tenn. (William M. Boyd, president/37% owner); owns WKPT-TV-AM-WTFM(FM) Kingsport, WKTP(AM) Jonesborough and WOPI(AM) Bristol, all Tenn.

Seller: Summit Broadcasting Inc., Marion (Hugh S. Gwyn, president); no other broadcast interests

Facilities: AM: 1010 khz, 1 kw day, 30 w night; FM: 93.9 mhz, 100 kw, ant. 1,480 ft.

Formats: Both country

WRLV-AM-FM Salyersville, Ky.

Price: \$270,000

Buyer: Wallingford Broadcasting Co. Inc., Irvine, Ky. (Kelly T. Wallingford, president/owner); K. Wallingford owns WIRV(AM) and WCYO(FM) Irvine

Seller: Licking Valley Radio Corp., Paintsville (Anita Belhasen, president); no other broadcast interests

Facilities: AM: 1140 khz, 1 kw; FM: 97.3 mhz, 5.2 kw, ant. 103 m.

Formats: AM: oldies; FM: country

WBIN-AM-FM Benton, Tenn.

Price: \$265,000

Buyer: BP Broadcasters LLC, Chat-

tanooga (Zollie D. Cantrell, chief manager/25% owner); no other broadcast interests

Seller: Stonewood Communications Corp., Benton (Jasper Woody, principal); no other broadcast interests

Facilities: AM: 1540 khz, 1 kw; FM: 93.1 mhz, 6 kw, ant. 307 ft.

Formats: AM: Southern traditional gospel; FM: MOR

WGIL(AM)-WAAG(FM) and WLSR(FM) Galesburg, Ill.

Price: \$200,000

Buyer: John T. Pritchard, Galesburg; owns KKMI(AM)-KDMG(FM) Burlington, Iowa

Seller: Becky A. Nichols and Brent A. Zhorne, Galesburg; no other broadcast interests

Facilities: WGIL: 1400 khz, 1 kw; WAAG: 94.9 mhz, 50 kw, ant. 350 ft.; WLSR: 92.7 mhz, 3.8 kw, ant. 371 ft.

Formats: WGIL: MOR, talk, farm; WAAG: country; WLSR: classic rock

RADIO: FM

WTWR-FM Monroe, Mich.

Price: \$2.8 million

Buyer: Cumulus Media LLC, Milwaukee (Richard Weening, chairman and Lou Dickey, vice chairman); owns/is buying 91 FMs and 39 AMs

Seller: Lesnick Communications Inc., Monroe, Mich. (Theresa Lesnick, conservator); no other broadcast interests

Facilities: 98.3 mhz, 1.4 kw, ant. 465 ft.

Format: Contemporary hits

KORL-FM Honolulu

Price: \$1.27 million

Buyer: WFN Broadcasting Inc., Honolulu (Sakae Ross, president/95% owner); no other broadcast interests

Seller: Loew Broadcasting Corp., Honolulu (Robert M. Loew, president); no other broadcast interests

Facilities: 99.5 mhz, 100 kw, ant. -386 ft.

Format: AC

WOCN-FM South Yarmouth, Mass.

Price: \$1.2 million

Buyer: Sandab Communications LP II, Baltimore (Stephen D. Seymour, president/32% owner); owns WTTB(AM)-WGYL(FM) Vero Beach, Fla., and WQRC(FM) Barnstable, Mass.

Seller: Cape Cod Broadcasting Corp., Hyannis, Mass. (Donald P. Moore, principal); no other broadcast interests

Facilities: 103.9 mhz, 3 kw, ant. 315 ft.

Format: Adult standards

WBDX(FM) Trenton, Ga.

Price: \$1,189,395

Buyer: Partners for Christian Radio

Continues on page 110

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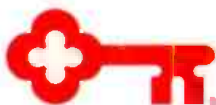
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Key Media & Telecommunications Finance

Consolidation update

Two groups heavily dominate major markets

Radio

By John Merli, B&C correspondent

Two years after the Telecommunications Act opened the floodgates to massive consolidations within the radio industry, a new analysis indicates that two major groups—CBS and Chancellor Media—hold a combined share of nearly 53% of persons 12-plus in the nation's top 10 metro areas (CBS has 27% and Chancellor 25.2%).

While the report by Interep Research states that "many other players keep radio competitive," the closest competitor in the top 10 is ABC (8.4%) with barely one-third the total share of number-two Chancellor. Emmis holds 5.1% of the top 10 share. Fourteen other groups have at least a 1% share—although some

groups show "substantially higher strength" within some individual markets.

Groups with 3%-4% total average shares within the top 10 include Spanish Broadcasting, Heftel, Bonneville and Greater Media. Other well-known groups hover at the 1% mark: Nationwide, Jacor, Clear Channel and Radio One. The results are based on fall 1997 Arbitron metros and therefore do not reflect pending ownership transactions or those concluded in recent months.

The analysis also tracked group shares by format in the top 10 markets. For news/talk (16.5%), CBS dominated with nearly half (7.3%). CBS owns at least one news/talk property in every top 10 market. CBS also has the highest shares in the oldies, classic rock and modern rock



formats. Runner-up Chancellor leads in urban format share (4.4%) out of a total top 10 share of 10.1%. It owns urban stations in half the top 10 markets. The dominant groups in CHR are Chancellor (4.2%) and Emmis (2.3%). Chancellor also enjoys the lion's share in adult contemporary (4%) and jazz (1.1%) and ties CBS in country (1.4%).

While CBS and Chancellor play musical chairs with the first and second slot for total shares in nearly all the top 10 metro areas, the number-three shareholder varies: ABC (Chicago, Detroit, Dallas-Fort Worth), Emmis (New York), Cox (Los Angeles), Bonneville (San Francisco), Greater Media (Philadelphia, Boston) and Radio One (Washington). The worst showings for Chancellor are in Boston (it follows CBS, ARS and Greater Media) and Houston (behind Clear Channel and SFX). CBS's worst showing is in Houston—the only major market where it fails to make the top three. ■

'Pirates' ride the airwaves in Detroit

By Sara Brown

Radio stations in Greater Detroit have sold for millions of dollars during the past year, but business in the area is suffering due to the operation of "pirate" stations that have been selling both ads and brokered time at discounted rates, according to Bob Burnham, chief engineer at WCAR(AM) Livonia/Detroit.

But there may soon be some relief for broadcasters who have lost business to two pirates operating on 106.3 mhz. The FCC on March 11 fined Edwin Valentin \$5,000 for operating an unlicensed radio station (Musical Radio) in Pontiac, Mich., a Detroit suburb.

As reported in the commission's order, Valentin argues that current FCC regulations infringe upon his First Amendment rights because they do not

allow the licensing of new radio stations operating with less than 100 watts.

"The coverage he's getting, there's no way he's running on that low power," Burnham says.

"I live about 20 miles from the station, and I can hear 106.3 out of Pontiac in my home 20 miles away—24 hours a day," says Marie Fotion, general manager of WPON(AM) Walled Lake/Detroit. "I can hear them better than I can hear WPON."

Fotion says she initiated the FCC investigation that led to the fine because allowing Valentin to continue his operations is "very unfair."

The station has operated a Spanish format in the Detroit area for more than two years, according to Fotion. "They cut into my business here because I had Spanish programming on," she says.

The commission has left the job only half done, according to Fotion, who says that another "pirate" is operating a Spanish format on the same FM frequency in Southwest Detroit. ■

SFX quells merger complaints

SFX Broadcasting Inc. last Wednesday settled with accusers who had charged the company with a breach of fiduciary duty in its pending merger with Capstar Broadcasting Partners LP. The plaintiffs in two lawsuits said the stock buyout price for SFX of \$75 per share is unfair and were seeking to have the suits certified as a class action against the company.

SFX allayed the complaints by agreeing not to seek an amendment to reduce the consideration to stockholders intended to offset SFX Entertainment's debt. SFX also will pay the plaintiffs' attorneys \$950,000, including all fees and expenses. The settlement hinges on the consummation of the proposed merger. SFX's broadcasting revenue was up 89% in 1997, to \$270.4 million, while radio cash flow was up 105%, to \$103.3 million.

—Sara Brown

TCI to analysts: We're on a roll

At annual review of MSO's performance, executives are expected to emphasize met or exceeded promises

By Price Colman

At last year's TCI Denver conference for lenders and investors, the message John Malone and Leo Hindery gave was: We're back.

After dismal third- and fourth-quarter performances in 1996, first quarter 1997 results showed marked improvement, and TCI could put hard numbers with the message the financial community had hoped to hear. Hindery delivered another message at last year's conference: We know what's broken, we have a plan for fixing it, and starting now, you can hold TCI accountable for making good on its word.

TCI largely has delivered on its promises in the past year, and that's gone a long way to restoring the company's credibility with investors.

So what will be the focus of this year's conference, beginning tomorrow (March 24) in Denver? Count on TCI executives to discuss how the nation's largest cable operator met or exceeded financial projections, fixed what was broken and enacted a multitude of deals to trim the company's size, streamline operations and prep TCI for a digital cable future.

Mark Greenberg, manager of the Invesco Leisure Fund, predicts: "What Leo and John are going to stand up and say is, 'We've gone the first mile. We've completed a lot of things we wanted to get fixed, changed the [financial] numbers, changed management, completed a number of transactions, moved people from Denver out into the field and improved customer service, and we're working on upgrades.' I think that's

going to be the message: We're doing what we need to be doing and it's working."

Executives also will provide early penetration numbers for TCI Digital Cable, which is now available to more than 10.5 million subscribers. But don't count on an announcement about the widely anticipated TCI/AT&T deal or the @Home/AT&T deal. Sources say major news involving AT&T is unlikely, although TCI President Hindery hinted at a major conference announcement at the recent Janco Partners investment conference in Vail, Colo.

"We're not commenting on speculation," says TCI spokeswoman LaRae Marsik.

TCI will also release, shortly before the conference begins, financial results for the fourth quarter and for all of 1997. The only surprises look to be on the upside, with results on key fronts—revenue, cash flow and subscriber growth—slightly above expectations.

TCI already has said that it added 155,000 new subscribers in the fourth quarter, well above initial estimates of about 70,000. In addition, analysts expect the MSO to report some \$740 million in fourth-quarter cash flow, about 1.4% above Hindery's \$730 million estimate.

"It's hard to believe there are going to be disappointments," says Mark Riely of Media Group Research.

With what Hindery calls the "year of the fix" over, everyone is focusing on what's ahead. "What's important to me is to see the company execute on what's been put in place," says Tom Wolzien of



John Malone and Leo Hindery have good news for analysts and investors in TCI.

Sanford C. Bernstein. "The focus has to be on what's important right now: Delivering earnings on the technological promise of what's out there."

Analysts are seeking hard numbers on cable modem penetration and penetration of the digital tier. What TCI shows on those fronts is of keen interest because it will be a yardstick for growth projections for 1998 and beyond.

Those numbers are likely to be a mixed bag. On the cable modem side, the numbers probably won't knock any socks off for a key reason: At the end of 1997, only about 2% of TCI's 14.3 million subscriber base had been upgraded to two-way capability. Two-way plant isn't essential for cable modem service, but having high-bandwidth upstream capability is helpful in justifying the roughly \$40 per month price for @Home service. TCI is well behind @Home's other cable partners (Comcast, Cox, Cablevision, Rogers, Shaw, Marcus and InterMedia) in upgrading its plant. The year-end 1997 estimate for TCI's @Home subscribers was around 7,000, only about one-seventh of @Home's estimated 50,000 subs as of Dec. 31, 1997.

Light modem penetration won't come as a surprise. TCI's Bruce Ravenel at last year's conference sought to manage expectations by saying @Home deployment would not move as aggressively in 1997 and early '98 as it would thereafter.

Digital penetration numbers may

yield positive news. TCI has said TCI Digital Cable is available to more than 70% of its subscribers, ahead of last fall's estimate of two-thirds of subs by the end of winter. The company also points out that "hard marketing" of the service began only in late February. Local press reports from

some of those markets put penetration at 2%-5%. Numbers better than that will be further proof that TCI's "under-promise, over-deliver" strategy is paying off.

There are lingering concerns that TCI's network upgrade is moving too slowly for it to realize significant rev-

enue on new products and services as soon as investors would like. But Hindery has said the company will spend about \$1.7 billion on upgrades this year; he'll undoubtedly stress that, as well as substantial improvements in the company's debt-to-cash-flow ratio, to the investor-analyst audience. ■

Jones, Bell Canada at odds

MSO and telco partner go to court over use of Jones Internet Channel

By Price Colman

Jones Intercable and 30% partner Bell Canada are scheduled to meet in U.S. District Court in Denver today (March 23), and the outcome may determine the future of their fractious relationship.

The hearing is to decide whether Bell Canada subsidiary BCI Telecom Holding (BTH) will get the injunction it's seeking to stop Jones from using Jones International's Jones Internet Channel as the source of the MSO's high-speed data service.

A BTH win would limit Glenn Jones's broad control of the company he founded and could pave the way for BTH to renegotiate terms of the control option it holds to buy out his super-voting shares. If the injunction is denied, BTH will push for the case to go to a jury trial, a BTH spokesperson says. An out-of-court settlement, another possibility, could open the door for BTH to renegotiate the control option.

BTH sued Jones in early February,

claiming that the Jones Intercable/Internet Channel arrangements are "self-dealing": Intercable could have forged a better deal with @Home or Road Runner; and, most important, Intercable didn't honor the shareholder agreement between Jones and BTH by obtaining BTH's approval for the deal with Jones Internet Channel. Jones International is closely held by its chairman, Glenn Jones, and was not part of the shareholder agreement.

"It's important to understand that our biggest concern is the future value of Jones Intercable," says Bill Gajda, vice president of communications for Bell Canada International. "High-speed Internet is a crucial asset to the future of Jones. We think that Internet Channel is not of the standard that's going to be competitive in the market. That's the underlying argument. We don't think Internet Channel is the way value is going to be created."

Jones officials, countering BTH's contentions, claim that Internet Channel is primarily a content service and is

not covered in the shareholder agreement. The officials expressed surprise when the suit was filed, saying the dispute had been referred to independent members of the Jones board and was headed for resolution.

Analysts say the suit is less about the obvious issue than it is a move by Bell Canada to gain leverage over Glenn Jones, perhaps even a way to force his resignation.

A source in the investment community says Bell Canada is eager to buy control from Glenn Jones, but not at the price set forth in the control option agreement. According to the source, there are signs that Jones might be willing to sell cable operations if the company can retain programming interests.

Counting on Jones stock to spike up, BTH in 1994 bought in at \$27.50 per share, when the stock hadn't broken \$20. It paid Glenn Jones \$55 million for the right to buy his super-voting shares. Contract terms force it to keep buying shares to maintain its 30% stake when Jones issues additional shares. BTH spent \$260 million for that initial equity investment; it has spent an additional \$30 million to keep its stake at 30% and, in combination with other related investments, has pumped about \$483.5 million into various Jones companies.

Friction between the two companies first surfaced last year when Bell Canada, which has two members on Jones' 13-seat board, voted against acquisition of cable systems in Missouri and a secondary stock offering.

But Gajda says that's not linked to the current dispute: "We consider those behind us. The issue we're focusing on now is the high-speed Internet issue. ... There have been a number of questions about [whether we] are happy with this investment. We think Jones is a sound investment and a sound company and the issue is really Internet Channel." ■



Get that kid an agent

Cartoon Network is placing the fate of the 50th episode of its original strip *Dexter's Laboratory* in the hands of a seven-year-old. Cartoon is adapting a seven-minute animated short around a story idea for the series submitted by Tyler Samuel Lee, a second-grader from Long Island. *Dexter's* creator, Genndy Tartakovsky, says Lee's story "demonstrated a great understanding of the show and genuinely captured the imaginative kid perspective we're always striving for." Lee submitted an audiotape to the strip's producer, Hanna-Barbera Cartoons, in which he imitated the cartoon's stars, Dexter and Mandark, and told a story of Dexter's attempt to destroy Mandark's lab. Lee's mother chimes in the background, encouraging her son. Cartoon Network says it will use both Lee's voice and his mom's in the cartoon. The episode is slated to air April 29 at 8 p.m.

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



Northpoint sees new idea on the horizon

Company proposes reusing DBS frequencies for local TV signals

By Harry A. Jessell

Here's a new idea for delivering local broadcast signals to satellite TV subscribers: Reuse the same satellite frequencies to transmit the signals terrestrially.

The idea belongs to Northpoint Technology, an Austin, Tex.-based partnership led by husband-wife communications engineers Saleem and Carmen Tawil and venture capitalist Sophia Collier.

"People have been looking for a silver bullet for local carriage on DBS," says Dick Wiley, a Washington attorney for Northpoint. "This is it."

According to Carmen Tawil, the high-power direct broadcast satellite frequencies can be reused for terrestrial broadcasts without interfering with the satellite signals.

To receive the terrestrial signals, DBS subscribers would have to install a second dish antenna, Tawil says. The trick

to the frequency reuse is in the placement of the terrestrial transmitter and the orientation of the second terrestrial dish.

Satellite dishes are pointed south on an upward angle to receive signals from satellites that are arrayed on an arc on the southern horizon. The Northpoint antennas would be pointed north toward the terrestrial transmitter and mounted more or less perpendicular to the horizon, she says.

Because the signals are hitting the subscriber's home from different directions, Tawil says, the satellite dish would not pick up the terrestrial signals and the terrestrial dish would not pick up the satellite signals.

Northpoint says it successfully tested a terrestrial system last October in a remote area of Texas, using a transmission antenna mounted on a cherry picker 52 feet off the ground. The testing suggests that it may be better to serve a market from multiple low-power transmitters spaced 15 to 20 miles apart than from

one high-power transmitter, Tawil says.

Because the same frequencies are used for the satellite and terrestrial transmission, Collier says, subscribers will be able to use the same set-top DBS receivers for both. However, she adds, existing home reception gear would have to be retrofitted so that it could automatically switch from one antenna to the other, depending on the channel that the subscriber punches into his remote. The retrofit and second antenna would cost \$35-\$100 per home, she says.

Northpoint has asked the FCC to permit reuse of the 12 GHz satellite spectrum on a "secondary" basis—that is, as long as it does not interfere with the primary satellite signals.

Northpoint's petition for rulemaking cites an FCC report that finds that the lack of local broadcast signals is a major impediment to DBS's ability to compete effectively with cable.

Because the Northpoint system

DirectTV looking to test local-into-local plan

DirectTV is looking for a market in which all the TV stations will agree to launch digital services early next year so that DirectTV can market them in tandem with its satellite TV service.

"Together, we will lead the digital revolution," DirectTV President Eddy Hartenstein told broadcasters at the NAB's new-technology conference in Pebble Beach, Calif., last week.

With the help of Communications Equity Associates and Montgomery & Associates, Hartenstein said, he hopes to identify the market for the trial within the next two months.

It likely will be a midsize market, about the 30th largest, he said; any larger and the project could be "overwhelmed" by customer demand.

CEA's Steve Pruet said the ideal market also would be fairly flat to ensure good coverage of the digital signals and would be one in which all the participating stations could share a transmission tower.

If all went well in the trial, Hartenstein said, DirectTV would try to establish similar joint marketing efforts throughout the country. DirectTV now has 3.3 million subscribers.

The project is an extension of DirectTV's current effort to enhance its service by marketing local broadcast signals along with its extensive lineup of cable channels and pay-per-view movies.

DirectTV retailers are offering a free UHF/VHF TV antenna with installation to customers who pay \$299 for

a professionally installed DBS reception system. The customers can switch between the two antennas by pushing a button on their remotes.

By helping to jump-start digital broadcasting, Hartenstein said, DirectTV believes it will be able to "seamlessly integrate" the local digital service with its already digital national services. "Analog TV today," he said. "Digital tomorrow."

Hartenstein said a new generation of satellite receivers that is coming to market later this year will be able to automatically select between the satellite and off-air signals.

EchoStar, DirectTV's principal high-power (small-dish) DBS competitor, is trying to meet consumer demand for local broadcast signals by assigning some of its precious satellite channels to carry them. So far, it has found room for four signals in each of six markets.

"This is not a very viable or customer-friendly solution," Hartenstein said. "It's not economic. I don't believe it will be very successful."

He also was doubtful about Capitol Broadcasting's plan for delivering all local broadcast signals to DBS subscribers by launching several new satellites for that purpose: "If you have 1,600 stations today and if they all [build] digital stations, there is not a satellite system in the world that can deliver all of them."

What's more, he said, it will take Capitol three years to build and launch its satellites. "We would be remiss if we don't proceed much sooner than that." —Harry A. Jessell

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could reuse the entire 500 mhz of the 12 ghz DBS band in each market, it would have ample room not only for every analog NTSC broadcast channel but also for every planned digital channel and for data services. "There's plenty of room for all of that," says Northpoint attorney Nancy Victory.

In its FCC petition, Northpoint proposes that the terrestrial service licensee be required to carry all local broadcast signals (must carry) and to obtain permission from local broadcasters before retransmitting their signals (retransmission consent).

Northpoint expects to make money primarily from selling its frequency reuse system to DBS operators, Collier says. They would authorize local "system integrators" who would build and operate the local transmitters and share in the revenue from the sale of the broadcast signals, she says. The local integrators could be broadcasters or anyone else with RF transmission know-how.

DirecTV, the leading DBS operator, which now plans to provide local broadcast signals by erecting standard UHF/VHF TV antennas on subscribers' homes (see sidebar, page 90), is wary of the Northpoint approach, but still open to it. "If they're using the same frequencies, there's always some potential for interference," says

DirecTV's Laura Hajost.

The partnership has three patents protecting its idea and two more pending, Collier says.

In addition to Diversified Communications Engineering Inc., the Tawils also own a construction permit for a new

VHF station between Austin and San Antonio, Tex. The venture's other partners are J. Bonnie Newman, a former broadcaster who now heads the Wittemore School of Business and Economics at the University of New Hampshire, and investor Katherine Reynolds. ■

Does cable reach exceed sales' grasp?

Turner data gives some cable nets parity with broadcast

By Donna Petrozello

Turner Broadcasting Sales is encouraging affiliate sales teams to tap national research it says demonstrates that media buys across fully distributed cable networks can deliver reach equivalent to that of broadcast TV.

In the first of six road shows, Turner Sales presented findings from its second "Media at the Millennium" study to Turner sales affiliates in New York last week. Turner first unveiled the study's findings at last year's Western Cable Show.

Last week, Rick North of Turner

Broadcasting Sales told affiliates that cable traditionally has been branded a "frequency medium" because of lower costs, but that it can also deliver reach. North tapped national Nielsen ratings data to compare the ratings, share and cost-per-point results for ad schedules purchased on the top four broadcast networks.

North then shifted 20% of the buys earmarked for broadcast across fully distributed cable channels—including CNN, ESPN, A&E and USA. In the study, says North, advertisers achieved the same or better reach with the cable buys as they did through broadcast: "The survey shows that cable can

Johnson taking BET private

Will partner in merchandising, restaurant and casino ventures

BET Holdings Inc. Chairman Robert Johnson isn't expecting to make huge changes to the company now that his takeover bid looks like it will be successful. An outside director charged with evaluating Johnson and partner Liberty Media Corp.'s bid to take the company

private has accepted a revised offer. It boosts the sale price from \$48 per share to \$63, following protests from institutional shareholders that the initial bid was too low.

The 31% increase in price won't cost Johnson and Liberty much. They already hold 64% of the company's stock, so the revised bid has them paying \$378 million—an extra \$90 million—for a company now valued at more than \$1.1 billion. A majority of shareholders other than Johnson and Liberty have to approve the deal.

Going private leaves BET with the problem Johnson has had for years: finding a profitable way to reinvest the heavy cash flow generated by the core cable network. Past stumbles have included investing in magazines and starting a cosmetic line for black women. Johnson, who says that he's not planning dramatic changes in the company's plans, expects to invest more in programming for



his core business, Black Entertainment Television. He sees the most promising avenue for growth in start-up music channel BET on Jazz, which he moved to bolster last week by cutting a deal to buy 80% of major jazz concert promoter Festival Productions. Festival

controls the annual JVC Jazz Festival in Newport, R.I. Johnson also is looking for ways to extend BET's brand name through a partnership to produce clothing, another to open BET Soundstage theme restaurants and still another to open a casino/hotel in Las Vegas.

"Our strategic game plan has always been to focus on cable and bring in other ways to strengthen the company," Johnson says. "None of the things we're talking about doing is a heavy cash drain." The exception is the casino, but Johnson says that's why he's taking on a gaming company partner and looking to finance the venture separately from the core company.

Going private allows BET to invest in those ventures without worrying about Wall Street's reaction to short-term earnings hits. "We have a desire to pursue sort of a long-term strategy," Johnson says. —John M. Higgins

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achieve functional parity with the broadcast networks."

While Turner affiliates agreed the research is compelling, they question whether national data can translate into local gains. Jeffrey Boehme, vice president of research and marketing at National Cable Communications, said the study does not account for the fact that buying local cable is more expensive for advertisers, on a cost-per-thousand basis, than buying broadcast TV.

"The concept of the survey is great because it shows that an advertiser can increase his reach by adding cable."

Boehme said. "But on the local side, the cost may be a problem."

Boehme also said that advertisers are willing to spend more on local cable because it delivers a more "targeted" audience than broadcast TV.

Another affiliate noted that the survey shows functional parity, but not cost parity, in the cable-versus-broadcast-reach results.

North agreed, but said that while "cost parity is important, it's more important to get advertisers to think of a one-TV world" rather than dividing it between cable and broadcast networks. ■



Call him Father Mapple: Gregory Peck acts in 'Moby Dick' for the second time.

'Moby Dick' catches big numbers for USA

'South Park' comes in close second for Comedy

By Donna Petrozzello

USA Networks netted the largest audience ever for original entertainment on basic cable last week with its version of *Moby Dick*. The two-part miniseries reeled in an average of 5.9 million households in prime time for each of two nights.

Moby Dick earned an 8.1 rating/11.8 share for its debut on Sunday, March 15, and an 8.1/11.6 the following night, according to Nielsen Media Research. Encore presentations of the series at 10 p.m.—midnight on the same nights garnered a 3.8 rating on Sunday and a 3.2 on Monday.

USA Networks floated \$20 million for the movie, its largest outlay yet for an original production. The drama was executive-produced by Robert Halmi Sr. of Hallmark Entertainment and Francis Ford Coppola. Starring Patrick Stewart, Gregory Peck, Henry Thomas

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and Ted Levine, it included footage shot off the coast of Melbourne, Australia.

Moby Dick scored the second-highest ratings in basic cable history for original entertainment. Only USA's original movie *China Lake Murders* in 1990 garnered a better rating, an 8.4, says the network.

Kay Koplovitz, USA Networks chairman, says she was pleased that the miniseries "drew such a highly diversified audience, many of whom were exposed to this significant American classic for the first time." USA Networks says 57% of the show's viewers were adults 18-49.

In other ratings, Comedy Central's original strip *South Park* ranked a close second to *Moby* with a 5.6 rating/2.7 million households for its 10 p.m. showing on March 11. Nickelodeon's *Rugrats Super Saturday* and TNT's *World Championship Wrestling* on March 9 rounded out basic cable's top 10 for the week of March 9-15.

Also, Cartoon Network's weekend "50 Greatest Cartoons of All Time" festival on March 14-15 claimed nearly 8 million viewers, according to Nielsen and Turner Broadcasting System. CNN's *Larry King Live* earned a 2.5 rating last Wednesday for King's interview with Matt Lauer. TBS's Thursday night, March 12, *WCW Wrestling* delivered a 4.5 rating, one of *WCW*'s best performances in TBS's history, according to Turner. ■

25 PEOPLE'S CHOICE Top Cable Shows

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

Rnk	Program	Network	Day	Time	Duration	Rating		HHS (000)	Share
						Cable	U.S.		
1	Movie: 'Moby Dick,' Part 1	USA	Sun	8:00p	120	8.1	6.1	5,933	11.8
2	South Park	COM	Wed	10:00p	30	5.6	2.8	2,695	9.1
3	Rugrats Super Saturday	NICK	Sat	9:30a	30	5.3	3.9	3,839	16.0
4	WCW Monday Nitro	TNT	Mon	10:00p	61	5.1	3.8	3,696	8.0
4	Rugrats Super Saturday	NICK	Sat	10:00a	30	5.1	3.8	3,687	15.3
6	WCW Monday Nitro	TNT	Mon	8:00p	60	5.0	3.7	3,639	7.8
6	Rugrats Super Saturday	NICK	Sat	9:00a	30	5.0	3.7	3,605	15.7
8	Rugrats Super Saturday	NICK	Sat	10:30a	30	4.9	3.6	3,538	14.8
9	WCW Monday Nitro	TNT	Mon	9:00p	60	4.8	3.5	3,475	7.1
10	Rugrats Super Saturday	NICK	Sat	8:30a	30	4.7	3.5	3,388	15.7
11	Thunder	TBS	Thu	9:02p	59	4.5	3.4	3,359	7.0
11	Rugrats Super Saturday	NICK	Sat	11:00a	30	4.5	3.3	3,251	13.4
11	Rugrats Super Saturday	NICK	Sat	12:30p	30	4.5	3.3	3,231	12.5
14	Rugrats Super Saturday	NICK	Sat	11:30a	30	4.4	3.2	3,153	12.8
14	Rugrats Super Saturday	NICK	Sat	12:00n	30	4.4	3.2	3,152	12.6
16	Rugrats	NICK	Wed	7:30p	30	4.2	3.1	3,023	7.3
17	Rugrats	NICK	Thu	7:30p	30	4.1	3.0	2,963	6.8
17	Rugrats	NICK	Tue	7:30p	30	4.1	3.0	2,962	6.7
19	Rugrats	NICK	Sun	10:00a	30	4.0	2.9	2,883	11.9
20	Movie: 'Moby Dick,' Part 1	USA	Sun	10:00p	120	3.8	2.8	2,764	7.2
20	Rugrats	NICK	Mon	7:30p	30	3.8	2.8	2,735	6.1
22	Thunder	TBS	Thu	8:05p	57	3.7	2.8	2,774	6.1
23	WWF Wrestling	USA	Mon	10:00p	60	3.6	2.7	2,665	5.9
23	Rugrats	NICK	Fri	7:30p	30	3.6	2.7	2,607	6.6
25	WWF Wrestling	USA	Mon	8:57p	63	3.5	2.6	2,587	5.1
25	Kenan & Kel	NICK	Sat	9:00p	30	3.5	2.6	2,546	6.1
25	Doug	NICK	Wed	7:00p	30	3.5	2.6	2,508	6.3

Sources: Nielsen Media Research, Turner Research

HEAD ENDINGS

PTA honors Anstrom

NCTA President Decker Anstrom was to receive the National PTA's "President's Award for Child Advocacy" yesterday (March 22) for his "unyielding and tireless work in promoting the education, health and welfare of children." Anstrom worked closely with the National PTA last year to orchestrate a TV ratings deal that all parties could live with. The National PTA's annual conference runs March 22-24 in Arlington, Va.

CNBC ponders people

CNBC is considering launching a documentary-style personality profile series akin to A&E's popular *Biography*, say cable industry sources. CNBC spokesman George Jamison says only that the proposed series "is one of several concepts being evaluated and under development." Jami-

son says CNBC has not adopted a title, time slot or launch date for the series. However, he disputed rumors that the series will air at 7 p.m. on weeknights. CNBC likely will tap MSNBC program producer Bob Mayer to develop the series, although MSNBC had no comment on that possibility. Early profiles planned for the series include Paul Newman and Woody Harrelson, say sources.

Good February for DBS

SkyTrends tallied 158,500 new subscribers for direct broadcast satellite providers in February 1998, according to a recent survey. SkyTrends and the Satellite Broadcasting and Communications Association (SBCA) are reporting a total of 8,677,147 DBS customers nationally. SBCA President Chuck Hewitt says last month was "the best February

ever for DBS sales." By comparison, DBS lured 120,000 new subscribers in February 1997; 130,000 in February 1996, and 55,000 in February 1995, according to the SBCA.

ZDTV signs Cooperative deal

Ziff-Davis's upstart cable network ZDTV has landed a carriage deal with the National Cable Television Cooperative (NCTC) that could net 8.5 million subscribers for the computer information programmer. Since announcing its launch last December, ZDTV has signed carriage deals with four operators; Prime Cable, serving Las Vegas; Harron Communications, serving metropolitan Detroit; Prestige Cable, in Virginia; and Televue, serving suburban Atlanta. Harron may also add ZDTV to its service for some 63,000 subs in southeast Michigan later this spring.

Broadcasting & Cable's **Telemedia**

THE CONVERGENCE OF TELEVISION, RADIO AND NEW MEDIA

Cable Modems

@Home joins the game

Service will present 'world's fastest software store'

By Richard Tedesco

@Home takes an aggressive leap into selling software online this week—a prelude to a gaming service it plans to unveil shortly.

The introduction of SoftwareNow, billed as the world's fastest software store, is the first move in a two-part strategy that will make @Home a gaming software center. In tandem with Release Software, @Home opens shop with an inventory of 20,000 titles supplied by its Menlo Park, Calif., partner,



“This will appeal to every hard-core gamer tired of dealing with latency.”

—Forrester's Seema Williams

Three thousand of those entertainment, edutainment and utilities titles are downloadable, according to

Matthew Klein, Release president, who says the online catalog will grow monthly.

@Home figures to build its

business by appealing to gaming subscribers (online multiplayer competitors) and to fanatics who'll want their own copies of the games. The emphasis will be on mega-games such as Final Doom and other popular shoot-'em-ups along with edutainment titles. “It's a great complement,” says John Garner, @Home manager of media development, of SoftwareNow. “The games you'll be able to play on the gaming service will be available for download.”

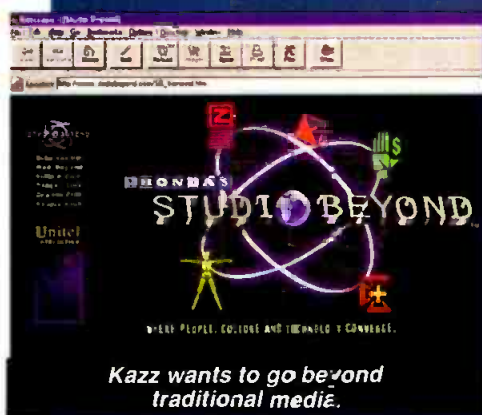
And they'll be available for very fast downloads—17 seconds for a 10-megabyte game. In addition to the ability to buy and download, @Home will give its users a week's option to try before they buy. Users can make credit card purchases for online downloads or have titles shipped.

“This will appeal to every hard-core gamer tired of dealing with latency,” says Seema Williams—online gaming guru at Forrester Research—using the term for online delays. “The problem is, there aren't that many gamers willing to pay \$50 or \$60 per month to beat the latency. It's a great market, but it's really tiny.”

@Home's subscriber count stood at 50,000 at the end of last year. Garner declined to announce subscription rates or other plans for the gaming service, which it will create in partnership with an online gamer.

Gaming is expected to be

Kazz wants culture/technology over PC/TV



Kazz Digital Studios will try to break new media ground this fall with a combination cable TV/Web show featuring celebrity tekkies. Kazz is talking to three cable networks about carrying the half-hour, *StudioBeyond*, in their fall lineups, according to Thomas Curra, Kazz executive producer. “Our niche is culture and technology where it relates to artists and technology,” Curra says.

Pilot sequences for the series produced with Unitel Interactive feature actor Billy Dee Williams interviewed as a painter, Peter Gabriel as a multimedia producer and Yoko Ono as an installation artist. Highlights from the weekly half-hour interview show eventually will be streamed on the StudioBeyond Website (www.studiobeyond.com), where surfers will have access to additional information. They'll also be able to chat with each other and e-mail the cebs.

Beyond the Web, Kazz will explore the interactive potential of its celebrity subjects by using Intel Corp.'s InterCast technology. The company has plans to employ the technology for the cable show. Viewers would access information about interview subjects from a scroll accompanying the video piped to a PC screen. The additional data would come through the vertical blanking interval of the local PBS signal.

Kazz is attempting a cutting-edge multimedia syndication model with material about artists on the technological cutting edge. The question is whether a cable programming partner will be willing to take the interactive plunge.—Richard Tedesco

a hot business over the long haul. But major online gaming services are losing up to \$1 million a month in operating costs, according to Williams. However, Forrester projects that revenue of nearly \$280 million will be generated by online gaming this year—\$35 million of that in CD-ROM sales. Forrester foresees the online gaming category cranking up to \$1 billion in revenue

by the year 2000.

While the market may be embryonic, @Home sees the SoftwareNow download capability as an advertisement for online speed. "A service like this shows off the power of the @Home Network," says Garner, "and it gives people an incentive to subscribe to the service."

As @Home prepares to apply its high-speed spin to online gaming, Rockville,

Md.-based Simutronics is remaking its business model in a deal with Excite. In a partnership similar to the one it dissolved with America Online, Simutronics now promotes its site (www.simutronics.com) in a "games channel" on Excite. That includes a sneak preview of its upcoming game with TV cult superhero characters Hercules and Xena in an alliance intended to goose interest in the ser-

vice. Simutronics also recently announced a distribution deal with Planet Direct.

Simutronics claims that 50,000 subscribers take the \$7.95-\$9.95-per-month service. It will split revenue with Excite on new members who join via the search engine; Forrester's Williams says it's the sort of deal other gaming networks would love to strike with other search engines. **TM**

Internet Service Providers

Prodigy moves after AOL subs

Price, reliability will be selling points

By Richard Tedesco

Prodigy is trying to pull subscribers from America Online with a \$50 million promotional campaign over the next six months. The campaign includes subscription discounts and a new interface designed with Excite.

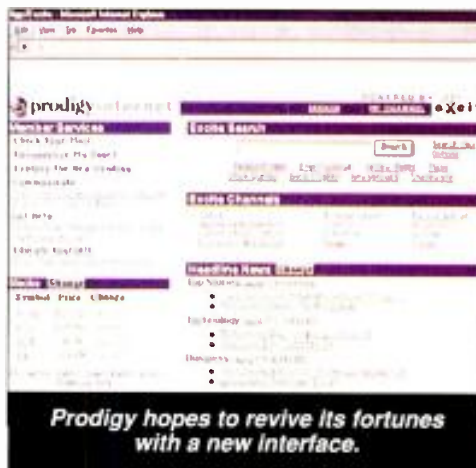
While AOL is raising subscription fees, Prodigy is countering with a \$15.75 monthly fee for unlimited Web access. Prodigy will be pushing the speed of its digital 56 kb/s network and its e-mail reliability. "We're going to hit the service point hard," says Jim L'Heureax, Prodigy senior vice president of marketing.

Prodigy will start making that point via spot TV ads in major U.S. markets April 1, according to L'Heureax, who says that the company has spent \$75 million on sales and marketing since September. Results have been negligible: Prodigy has converted only half of the 130,000 users who've dropped the Classic service it is seeking to phase out.

Prodigy currently claims a total of 830,000 subscribers at \$19.95 per month for its two services, Prodigy Classic and Prodigy Internet.

Prodigy's digital 56k network will be completed sometime this summer. It will be an ATM-switched network with 600 points of presence provided by Split Rock, the Houston-based company that purchased the Prodigy Network last year.

After failing to compete creatively with content/service companies like AOL, Prodigy is planning to recast itself as a content aggregator that can acceler-



ate 'Net surfers' Web experience, with Excite providing the gateway.

Prodigy is counting on AOL's imminent rate increase to \$21.95 and the current 8% churn rate among Internet service providers as a platform to rebuild its crumbling business. "We know when people start seeing an increase in April, they'll be looking for another [Internet service] provider," says L'Heureax.

Prodigy's target demographic: surfers age 35-54 with \$50,000 annual income, a postgraduate college education and six months' experience with another ISP. **TM**

Telemedia Briefs

WebTV, BT begin UK trial

Microsoft Corp.'s WebTV Networks will initiate a trial with BT (formerly British Telecom) in the UK later this month. The test will feature content tailored to the British audience, with a multiphase trial set to gain technical, marketing and operational background about potential WebTV customers. WebTV provides the core technology and platform management, while BT provides online access for users through its BT Internet connection.

Oscar watchers can keep score online

Movie fans can follow tonight's (March 23) Academy Awards online, with backstage interviews and interactive games to enhance the real-life Hollywood drama. Oscar.com (www.oscar.com), the official Website for the awards, will provide up-to-the-minute results on who's won what as a companion to ABC's TV coverage of the event. Oscar winners' interviews will be streamed online and site visitors can use IPIX technology to access a 3-D panorama of the Academy proceedings. E! Online offers an interactive guide to the Oscars, which also includes behind-the-scene reports from the awards venue. Fans can get an early start and play Get Me Rewrite!, a contest to supply dialogue for stills taken from this year's crop of Oscar contenders. And if the online scoreboards don't hold users' attention, they can play Sink the Titanic and pretend to be "Amistad" director Steven Spielberg getting back at the big ship for the snub Oscar gave his film this year. —Richard Tedesco

Internet Audio

Jones has global online vision

QRadio would open Web for Third World artists

By Richard Tedesco

Quincy Jones's next big hit may already be on the Internet: Qradio, a service intended to give South African musicians and other Third World artists a worldwide audience.

Jones says the objective is to let "Net surfers lend an ear to "great but underappreciated musical cultures around the world," with the corresponding commercial opportunity.

This year, Qradio (www.Qradio.net) will carry 36 CD compilations of various World Music genres, with initial emphasis on South African artists largely unknown on other continents.

"They don't get the chance for the exposure and the economic success," says Jones, who believes that in the long run, South African pop musicians can represent an export "far beyond diamonds and gold" for that country's coffers.

A commitment to South African economic development is, Jones says, a primary motivation. Another is a desire to promote Third World musical genres in high-profile business venture partnerships with major record labels BMG South Africa, EMI, PolyGram South Africa and others. There are plans for a World Wide Web label with Jones's name.

But Qradio is banking on an as-yet-unidentified audience for South African musical genres—and beyond those, musical forms from the Caribbean and South America—to draw listeners online.

"We see that there is a latent audience in this country," says Caiphus Semanya, executive producer of Qradio and a well-known South African musician. "America's waiting for something explosive."



Semanya foresees streaming live concert events—some to be staged in the U.S., featuring Third World musicians—on Qradio. PC users can use RealNetworks' RealAudio streaming to sample the music of individual artists on the site. They also can hear live radio programming from the South African Broadcasting Corp., including Ukhozi FM, the country's largest radio station. In addition to purchasing recordings of such groups as Ladysmith Black Mambazo, users can access news about them.

The strategy at work here is "niche-market aggregation" of audiences, according to Vernon Fotheringham, vice chairman of Advanced Radio Telecom. Fotheringham also is chairman of Qradio and its American Broadband Productions parent company.

American Broadband wants to cultivate audiences for a broad range of musical genres as it "works diligently to bring broadband to the Internet," says Fotheringham, who declined to offer any financial projections for Qradio.

American Broadband has received \$5 million in seed money for the Qradio project. It is working on an equity partnership with Thebe, a South African investment firm that intends to help develop the recording label. **TM**

Upcoming Technology Special Reports

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PUBLIC NOTICE

MS Assistantships. The University of Tennessee Department of Broadcasting seeks experienced broadcasting professionals for graduate assistantships in management at its college radio station, WUTK-FM. Candidates must be admitted to the College of Communications Master of Science program for fall 1998. The MS program emphasizes communications management. Review of applications will begin April 6. Contact Dr. H. Howard, College of Communications, University of Tennessee, Knoxville, TN 37996-0347.

TELEVISION

HELP WANTED MANAGEMENT

General Sales Manager sought for the NBC affiliate in Green Bay, WI. An LMA with area's UPN affiliate, WACY-TV, makes this excellent opportunity for the right person to lead a team that sells and markets two strong television stations in the Green Bay/Appleton (70th) market. Television sales management experience preferred. Send resume with detailed cover letter, describing individual strengths to: GSM Search, WGBA NBC 26, PO Box 19099, Green Bay, WI 54307-9099. EOE.

VP, General Sales Manager. Responsibilities: Manage and coordinate the overall sales efforts of KTVI to achieve station financial goals. Oversee the management of the Traffic and Research Departments. Inventory control and setting up revenue goals locally and nationally. Requirements: 5+ years Broadcasting Sales experience. Intimate knowledge of the Broadcasting business, budgeting, forecasting, planning, analyzing, pricing, leadership qualities and motivational skills. Strong organizational and managerial skills required. Superior judgement, initiative in the sales decision-making process, new business development, marketing of network prime and spots. Send resume to: KTVI/FOX 2, Human Resources Director, 5915 Berthold Avenue, St. Louis, MO 63110. Jobline: 314-644-7414.

Vice President of Business Affairs and CFO. Twin Cities Public Television (KTCA/2 and KTCI/17) seeks a leader to direct its business affairs in support of fulfilling the mission of public television in the Minneapolis-St. Paul regional area. Must be able to provide expert planning strategies, build effective board relationships, and deliver sound leadership as a key member of the station's senior management team. This position will also be involved in our national production enterprises. Competitive industry-based compensation and benefits programs are provided along with solid opportunities to play a major role in the future development of our station. Requirements are a Bachelor's degree in Finance and/or business administration or their equivalent, and 5-10 years of experience in management. An MBA along with community and board experience preferred. Submit your resume, cover letter and salary requirements by no later than April 30, 1998 to: Box 263-8, Twin Cities Public Television, Inc., 172 E. 4th Street, St. Paul, MN 55101. Females and minorities are encouraged to apply. EEO/AAP.

HELP WANTED SALES

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

Sales Account Executive for WBNE-TV, New Haven/Hartford. Responsible for all aspects of handling Local accounts, including: preparing presentations, establishing relationships, prospecting, inputting orders, checking schedules, maintaining proper records, and using Media Research tools to maximize billing. Must be assertive, creative, and engaging. Television experience preferred, some knowledge of Sales and/or advertising required. Must have 4-year college degree, or work equivalent, and possess excellent verbal, written, and organizational skills. Media selling experience of Nielsen ratings experience a plus. Please send resume for this position to John Russo, Local Sales Manager, WBNE-TV, 8 Elm Street, New Haven, CT 06510 or fax 203-782-5995. No phone calls. EOE.

Television Traffic Manager. PBS affiliate seeks experienced television traffic manager. Duties include preparation of operational logs, maintenance of program inventory, and daily activities to ensure proper execution of broadcast schedule. Position requires database experience and excellent oral/written communication skills. Public or commercial traffic experience preferred. Salary and benefits. Reply to: WXEL Personnel, PO Box 6607, West Palm Beach, FL 33405 or fax to 561-369-3067. EOE.

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

National Sales Manager: WEAU-TV, the dominant NBC station in the La Crosse/Eau Claire market is seeking a self-motivated and organized professional to lead our national sales effort. Candidates should have national sales experience or three years experience as a successful local sales rep. Sharp negotiating skills as well as experience handling agency business is required. Send resume to: WEAU-TV, Executive Secretary, PO Box 47, Eau Claire, WI 54702. EOE.

Local Sales Manager. ABC affiliate in Central Illinois. Looking for a local sales manager, must have 5 years broadcast sales experience, to direct local sales staff and department functions such as hiring, training and evaluations. Also plan and execute sales, strategy pricing, packaging and maintaining visibility in market. Needs knowledge of TV Scan, Star, Bias Traffic, Salesline, Marshall Marketing, good computer skills and understanding of inventory. No phone calls please. Send resume to: Larry Katt, GSM, 904 South Side Drive, Decatur, IL 62521. EOE.

General Sales Manager: FOX38 in Terre Haute, has an immediate opening for a take charge sales manager. Candidate must have previous television sales management experience with a proven track record in new business development; sales promotions; special event marketing. Must be organized, possess leadership and people skills, and have the ability to train others. Send resume only to Larry Manne, General Manager, WBAK-TV, PO Box 719, Terre Haute, IN 47808. WBAK-TV is an Equal Opportunity Employer.

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

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

Local Sales Manager: Great outdoors + great place to live/raise kids + great company = great opportunity. If you like to hunt, fish, ski or snowmobile, Duluth, Minnesota is your dream market. KDLH-TV, the CBS affiliate, is looking for someone who is on the fast track to success. Upward mobility within the station and within our 22-station group is what we want you to want. You must have a minimum of 5 years AE or LSM experience and know what it takes to make money. If you are interested in my job, send resume and cover letter explaining your approach to management and your sales philosophy to: Mark Hotchkiss, General Sales Manager, KDLH-TV, 425 W. Superior Street, Duluth, MN 55802. Benedek Broadcasting is an Equal Opportunity Employer.

HELP WANTED TECHNICAL



Broadcast Operations Manager

WGBH is seeking a Broadcast Operations Manager to be responsible for developing and implementing on-air quality standards and operational procedures for 'GBH/2' 'GBH/44' and all related local television services. Candidates must have 8-10 years' experience in television broadcast and production, 3-5 years' technical operations management experience, and a working knowledge of master control automation systems and operational software. Strong oral, written, organizational and leadership skills required, as well as a degree in a technically related field or equivalent work experience.

Please send resume and cover letter to: WGBH, Human Resources Dept. (98-21), 125 Western Avenue, Boston, MA 02134.

WGBH is an equal opportunity employer.

Senior Television Maintenance Engineer. Fully skilled in repairing both digital and analog video and audio broadcast grade equipment. Troubleshooting to both the board and component level preferred. Facilities and light circuit design skills a plus. Electrical Engineering degree preferred, but not required. An extremely high quality sense is mandatory. Extensive experience in broadcast grade teleproduction, network or Television station engineering required. Send resume and salary requirements to: Nichols Technical Services, Attn: SR/3/98, 2945 Flowers Road South, Suite 107, Atlanta, GA 30341.

Television Maintenance Engineer: Applicants should have at least five years of hands-on experience in all phases of television operations and equipment maintenance. A strong technical background with Betacam tape experience is required. Send resume to: Curt Meredith, WTVD-TV, PO Box 2009, Durham, NC 27702 or fax to 919-687-2292. No phone calls please. EOE.

Satellite Teleport in the San Francisco bay area is seeking a job applicant for the position of Teleport Technician. Qualified applicants have at least 2 years of operations experience in a satellite teleport or broadcast facility, applicants with broadcast TV or military telecommunications experience will also be considered. Experience will include performing C and Ku uplink/downlink services, and familiarity with transmission scheduling/coordination. Experience with computers or some technical maintenance experience are both a plus. We are seeking a team player with strong communication skills and the ability to grow and learn new technology. No phone calls are being accepted with regard to this position. Please send resume with references to Human Resources Dept., 5200 Huntington Ave., Suite 300, Richmond, CA 94804. Resumes may also be faxed to 510-525-2746.

Master Control. KRIV, FOX O&O, in our brand new state of the art facility in Houston, is seeking an experienced Master Control Operator with Louth Automation experience. Other duties include dub video tapes to cassette and Profile systems; prep all commercial and program material for Louth Automation. Requires three years aspire at a broadcast facility in master control room work; a working knowledge of waveform monitors, vector scopes and VU meters. Must be computer literate. Knowledge of Automation systems a plus. Qualified applicants send resume to: Recruitment, KRIV FOX 26, PO Box 22810, Houston, Texas 77227.

Junior Television Maintenance Engineer. Broadcast grade equipment bench repair skills required. High quality level of digital and analog video and audio equipment alignment and set-up abilities. Full understanding of electronic theory mandatory. Technical school or college degree in an electronics related discipline preferred. A minimum of 7 years experience in engineering maintenance at the broadcast grade level is a must. Send resume and salary requirements to: Nichols Technical Services, Attn: JR/3/98, 2945 Flowers Road South, Suite 107, Atlanta, GA 30341.

Engineering Manager. Solid project management skills including facilities construction and equipment installation; intimate knowledge of station operations with strong news emphasis; high level of computer literacy in station automation and newsroom systems; strong capital budgeting and inventory management skills; knowledge of FCC rules and regulations. 10 years experience, at least 5 years of management in major market radio/television broadcast facility; exceptional communication, interpersonal, and organizational skills. Send resume to Jim Chase, BO&E Director, KYW-TV, 101 S. Independence Mall East, Philadelphia, PA 19106. EOE M/F ADA.

Chief Engineer: WBAK-TV, FOX 38 in Terre Haute needs a Chief Engineer. Must be knowledgeable in transmitter operations, maintenance, studio operations, and FCC regs. Computer literacy a must. This is a hands-on job for someone who wants to be part of a growing operation in a nice place to live. Send resume and cover letter to Larry Manne, General Manager, PO Box 719, Terre Haute, IN 47808. WBAK is an Equal Opportunity Employer.

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

Assistant Chief Engineer. WVNY-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 the broadcast field. Must have strong interpersonal skills. Duties include: maintaining and trouble shooting transmitter, translators, microwave and studio equipment, including computers. Ability to work with minimal supervision a must. Please send resume and cover letter to: Chief Engineer, WVNY-TV, 100 Market Square, Burlington, VT 05401. WVNY-TV is an Equal Opportunity Employer.

HELP WANTED NEWS

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

Weekend Meteorologist (part-time). Forecast and deliver weekend weathercasts and fill-in weekdays as needed. We have a terrific Kavorous weather system and we need someone who can make use of all it's toys. Meteorology degree (or close to achieving it) required to join our four-person weather team. Position could lead to full-time. Please send tape and resumes David Schifter, News Director, WETM-TV, 101 East Water Street, Elmira, NY 14902.

Producer/Director. WKYC-TV, the Gannett owned NBC affiliate in Cleveland, Ohio, is currently seeking a highly motivated, self-starting producer/director to join our award-winning team. The selected candidate will be responsible for directing our top-rated newscasts as well as working on a variety of special projects for the station. The candidate must be news oriented, able to direct clean, high quality live newscasts and programs. The ideal candidate will have at least three years experience producing and directing daily news programs, news, entertainment and sports specials, and client commercials. In addition, this individual will be experienced with live remotes, lighting, editing, post-production and supervision of production crews. If you are an energetic person with excellent people skills who thrives in a leadership role, this is a great opportunity to move up to a top market and work with some of the best people in the business. Must be available to work days, evenings and weekends. The Indians may be sold out, but we have tickets! Interested candidates should submit non-returnable tape, resume and cover letter indicating salary history and expectations to: WKYC-TV, Inc., 1403 E. 6th Street, Cleveland, OH 44114, Attn: Department PD. No phone calls please. WKYC-TV is an Equal Opportunity Employer.

Associate Producers

CBS has got some news for you.

CBS has excellent opportunities for savvy associate producers to play key roles in either our Newspath Live News Center or New York newsroom.

LIVE NEWS CENTER

The Live News Center services local television newsrooms and various foreign and domestic network newsgathering operations. Selected candidates will be called upon to interact in a timely and courteous manner, often under intense deadline pressure.

NEW YORK NEWSROOM

The New York Newsroom produces several hundred story elements each day. This means that those who join us must be familiar with newscast production from both an editorial and production perspective. Additional requirements include excellent news judgment and the ability to handle pressure and deadlines with ease.

All positions require 3-5 years' of professional experience (preferably in local television news), the ability to thrive in a pressure-driven environment and top-notch telephone and communication skills. We offer a competitive salary and benefits.

Please forward your confidential resume, including salary history and requirements, indicating news center of interest, to: **Human Resources Department-AP, CBS Corporation, 524 West 57th Street, New York, NY 10019.** Equal Opportunity Employer.



Newscasters, Sportscasters, Weathercasters, interested in representation? Need help moving up to your next opportunity? Send VHS tape and resume or call Steve Porricelli, SP management, 6 Shamrock Lane, Newtown, CT 06470. 203-758-9394.

News Anchor/Reporter: Looking for top talent to co-anchor our noon and 5:30 pm newscasts daily. Requires excellent on-air delivery, good broadcast writing ability, plus videotape editing and computer skills. Prefer at least one year of TV news experience. Send resume and tape to News Director, WTVC, 410 W. 6th Street, PO Box 1150, Chattanooga, TN 37401. Equal Opportunity Employer.

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

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

News Director. Medium-sized market seeking a news director with a solid background in investigative and enterprise reporting, plus high energy, high content newscast. This is an award-winning news team that needs very good leadership. A minimum of 2 years experience as news director required. Strong hands-on managerial and administrative skills a must. Female and minority applicants urged to apply. Send qualifications and resume to Box 0:346 EOE. M/F/D/V.

Wanted: Mature co-anchor team for dominant Western Wisconsin news operation. Cur anchor is retiring, and we're looking for the next generation to carry on the tradition of superior news coverage. The positions will be filled by June. Send tape, resume, and letter of news philosophy by April 3 to: Executive Secretary, WEAJ-TV, PO Box 47, Eau Claire, WI 54702.

Producer Job #98-704. The Indianapolis NBC station is looking for America's best Local News Producer. We are searching for journalists who are passionate about newscast producing and active writing. This producer is relentless about strong content and creative, fast-paced programs that spark viewers to watch. If you are the best tease writer, instill the best writing and include the best video in your shows we want to interview you. Energizing the anchors, reporters, assignment desk, production crew, photographers and editors to want to work for you on this early evening broadcast is a key to success in this shop. This is a shop where we expect you to think big, be well-read and ready to lead and play everyday. Superior coverage of breaking news should be a prime value and maintaining the lead in weather coverage is a must. Interested individuals should submit current resume with cover letter stating referral source to the Dept. of Human Resources. Attn: Job #98704, PO Box 1313, Indianapolis IN 46206. Replies held in confidence. Qualified minorities and women are encouraged to apply. We are a drug-free and smoke-free environment. Equal Opportunity Employer.

Managing Editor. WKYC-TV, the Gannett owned NBC affiliate in Cleveland, Ohio is currently accepting applications for the position of Managing Editor. *Position Qualifications:* The selected candidate will be responsible for all aspects of newsroom content and coverage. Will be directly responsible for all phases of assignment desk including managing content, planning and supervising desk staff. Manage direction of daily, big story and long term coverage. Manage beat system. *Position Requirements:* Candidates must have several years of television newsroom experience as a news manager of comparable responsibilities. Must have outstanding news judgment, communication skills, logistical and organizational proficiency. Must have excellent writing and copy editing skills, familiarity with Cleveland area issues and news contacts, knowledge of current television broadcast technology. College degree is preferred. Interviews will be by appointment only. Resumes with salary history and requirements should be sent to: WKYC-TV, Inc., 1403 East Sixth Street, Cleveland, Ohio 44114. Fax 216-344-3477. No phone calls please. Attn: Department ME. *No phone calls please.* WKYC-TV is an Equal Opportunity Employer.

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Just call Antoinette Pellegrino at (212)337-7073 or

Francesca Mazzucca at (212)337-6962 for more information.



ONE MARKETPLACE. ONE MAGAZINE.

Image Researcher/Archivist: AP GraphicsBank seeks a television news graphics researcher/archivist to be based at our headquarters in Washington, DC. You would find photos and elements suitable for constructing news graphics, then caption and enter them into a computer database. Candidate must be familiar with Photoshop. Willing to work odd hours, including nights. Interest and experience in news a plus. Please send resume and letter to: Assistant Managing Editor/Television Graphics, Associated Press, 1825 K Street, NW, Suite 710, Washington, DC 20006. EEO/AA.

TV Weather. Applicants are being accepted for the position of weathercaster/reporter. Required: Experience in TV weathercasting and news reporting. Meteorology degree and AMS Seal desired. Must be computer literate and have experience with weather graphics systems. Versatility of skills and talented on-air personality essential. Weekend/flexible shift. Send letter, resume, and tape of both TV weathercasting and news reporting work samples to: News Director, WISH-TV, PO Box 7088, Indianapolis, IN 46207. No phone calls, please. M/F-EOE.

Sports Anchor - WFSB, a Meredith Broadcasting Group station, has the AFC Patriots and Jets, U-Conn, ABL Blizzards, and great local high school sports. Now we need a personable, knowledgeable and experienced sports anchor to fill out the team. Send resume and tape to Steve Sabato, News Director, 3 Constitution Plaza, Hartford, CT 06103-1821. EOE.

Reporter/Producer. A rare opportunity for the right candidate at Medstar Television Inc., the nation's leader in televised medical news and information. You'll need 2-3 years experience in tv news, excellent writing and interviewing skills, college degree, and interest in medical/health issues. Frequent nationwide travel, excellent benefits. Resume plus non-returnable VHS reel to Producer, Medstar Television, Inc., 5920 Hamilton Blvd., Allentown, PA 18106. No calls/EOE.

Reporter - WBTV, Charlotte is looking for a *General Assignment Reporter*. Must have a minimum of 4 years experience in a mid to large size market. Must be energetic, have excellent live skills, and be a strong story idea contributor. Anchor experience a plus. Send current tape and resume to Jim Newman, WBTV, Assistant News Director, 1 Julian Price Place, Charlotte, NC 28208. Equal Opportunity Employer. *No phone calls, please.* Qualified women and minorities encouraged.

Producer. WJW TV, Cleveland's news leader, is looking for a news producer with strong writing skills, creativity and the ability to craft newscasts. Show stackers need not apply. Minimum 2 years experience producing newscasts. Send letter, resume, non-returnable tape of a recent newscast and writing samples to: WJW TV Human Resources, Attn: Producer Opening, 5800 S. Marginal Road, Cleveland, OH 44103. EOE.

Photojournalist/Editor. Top 40 CBS affiliate seeks photojournalist/editor to join NPPA-oriented team. If you're a dedicated self-starter who knows how to tell stories, and can cut everything from a vo to high-end nat sound pieces, you're what we need. If your attitude matches your work, rush tape and resume to: Margie Candela, Human Resources Coordinator, WWMT-TV, 590 W. Maple Street, Kalamazoo, MI 49008.

Producer. KSDK-TV, St. Louis #1 NBC affiliate powerhouse is looking for a main show producer. We want someone with energy, intelligence and news sense to keep the momentum going on a well-crafted, locally driven, highly produced newscast. Candidate should work well in groups, bring lots of ideas to the table and be willing to pitch in. Computer literacy and college degree required. Five years of solid producing experience preferred. Send resume, tape with critique and news philosophy to: KSDK-TV, Human Resources Administrator, 1000 Market Street, St. Louis, MO 63101. No calls please. EOE.

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

News Reporter. WHAS11, the market leader, is looking for a general assignment reporter with a minimum of 5 years broadcast experience. Strong story telling skills are critical using copy and video. College degree preferred. Interested candidates forward resume, tape and cover letter to: Cindy Vaughan, Human Resources Director, HR #812, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. EOE.

News Producer. KREM-TV, an A.H. Belo station and top CBS affiliate located in the Pacific Northwest is currently recruiting for a creative and enthusiastic producer with good news judgement and excellent writing skills. Must have at least one year of news producing experience in addition to your college degree. Tell us which newscast you would really love to produce along with your resume and non-returnable VHS tape to Terry Coker, Human Resources Director, KREM-TV, 4103 South Regal Street, Spokane, WA 99223. *KREM-TV is an Equal Opportunity Employer M/F/D/V.*

Assignment Editor/Producer needed for area's #1 news team. Must have an aggressive approach to news coverage and ability to make quick decisions. Requires knowledge of all aspects of news production, including videotape editing and post production abilities. Prefer at least one year of TV news experience. Send resume to News Director, WTVC, PO Box 1150, Chattanooga, TN 37401, or via email to Steve@NewsChannel9.com Equal Opportunity Employer.

Morning Show Weather/Co-Host. Energetic co-host, preferably with a meteorology degree to work on our highly-rated Monday-Friday morning newscast. Our show combines news, weather, live guests, cooking segments with fun (not stupid) material. You must have a winning personality that won't disappear when the red light goes on. You must know how to convey a weather forecast in interesting, layman terms. You will get heavy promotion and have the chance to be a part of a great team. One year's experience is requested. Please send tape and resume to: David Schifter, News Director, WETM-TV, 101 East Water Street, Elmira, NY 14902.

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

Executive Producer. Help us keep the momentum going! We've become the market leader in the past year, and need someone who's creative, innovative, and determined-to-win to fill the number two spot in our newsroom. Contact Rob Puglisi, WTEN-TV, 341 Northern Blvd., Albany, NY 12204. EOE.

Television News Reporter/Video Photographer for entry level NBC affiliate in a growing diverse market. Journalism degree and some experience preferred. Employee will cover local news stories. Must be able to shoot, edit and write news stories. Drug screen required. NBC 25 is a small market NBC affiliate. We offer a comprehensive benefit package, including 401(k) and section 125 plans. Send resume and other pertinent materials to NBC 25, Dept. W, 13 East Washington Street, Hagerstown, MD 21740. No phone calls please. EOE.

News Reporter. KTRK-TV is looking for an outstanding News Reporter. Applicants should have significant experience in general assignment reporting, including *live* ENG and satellite work. You must be able to develop your own contacts, enterprise good, hard news stories, and respond well to breaking and spot news. The ability to do good features is important as well, although this is primarily a hard news position. Opportunities to anchor are possible, but not promised. Outstanding writing skills are required as well as the ability to make good use of graphics and production equipment. KTRK prefers to deal only with the applicants, and not third parties. Interested applicants should rush a resume, references, cover letter and non-returnable Beta or VHS resume tape to: Bill Bouyer, News Director, KTRK-TV, 3310 Bissonnet Street, Houston, Texas 77005. No phone calls. Equal Opportunity Employer. M/F/D/V.

Consumer Reporter - WOWT-TV, Chronicle Broadcasting's NBC affiliate in Omaha, seeks an experienced (3+ years) reporter with experience in consumer or investigative reporting. Bachelor's degree in journalism or related field with emphasis in broadcast news, live reporting in field and in studio and knowledge of TV news equipment a *must*. Work sample on tape must accompany application to be considered. EOE. Send resume/tape to: WOWT/Human Resources - CR, 3501 Farnam Street, Omaha, NE 68131-3356. *Chronicle Broadcasting Company is a drug-free company and requires pre-employment drug testing.*

You can simply fax your
 classified ad to
Broadcasting & Cable at
 (212)206-8327.

News Producer. WHAS 11, the market leader, is seeking a producer with 3 years of experience, excellent writing skills, good news judgement, innovative approaches, and the ability to handle change during live broadcasts. Candidate must be a self-starter; college degree preferred. Interested candidates forward resume, tape and cover letter to: Cindy Vaughan, Human Resources Manager, HR #811, WHAS11, 520 West Chestnut Street, Louisville, KY 40202. EOE.

Anchor/Reporter. WAPT, the Hearst-Argyle station in Jackson, MS, has an immediate opening for an energetic person to join our Emmy award-winning news team as an anchor/reporter. Duties also include writing, assisting producers and community service. College degree and previous anchoring experience preferred. Teamwork is a must. Applicants should send tape and resume to Sam Moore, News Director, WAPT-TV, PO Box 10297, Jackson, MS 39289-0297.

11 PM Anchor/Producer. The search continues for a full-time person to compliment our established female anchor. You will produce 11-PM newscasts and serve as backup on other shows. We're a small market but don't look our size. Beginners discouraged for this position. Please send tape and resume to: David Schifter, News Director, WETM-TV, 101 East Water Street, Elmira, NY 14902.

HELP WANTED PROMOTIONS



NEW MEXICO'S #1 TV STATION is searching for a promotion star to join its award-winning Marketing Department. If you're doing the best news promos in your market and have a reel of killer spots to prove it, we want to hear from you! This position will work on series, image, POP's and other projects as needed. We need an enthusiastic, highly creative pro with great writing, production and interpersonal skills. The ability to work under tight deadlines is important. Two years experience and a degree in a related field preferred.

Great quality of life and a competitive salary/benefits package make this an opportunity worth checking out! Rush resume, tape and salary requirements to:

Yvette Perez
KOAT Marketing Director
3801 Carlisle Blvd. N.E.
Albuquerque, NM 87107



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PROMOTIONS WRITERS/PRODUCERS

WTTG, FOX 0&0 in Washington, DC, seeks promotion writers/producers to join our award-winning Creative Services Department. We're looking for team players with news experience and strong copywriting/concepting skills. Must have two years experience and be comfortable in a post-room environment.

Think you have a killer tape ...show us your spots!

Rush resume and non-returnable reel to: Mary Talley, VP/HR, WTTG FOX 5, 5151 Wisconsin Avenue, NW, Washington, DC 20016.

No phone calls please.
EOE/M/F/D/V.

Promotion Producer/Writer. NBC affiliate in a Top 30 market, seeks a creative, aggressive promotion producer/writer who is passionate about news. Must be self-motivated with hands on editing experience. We are looking for a dynamic person who has no problem working under pressure. Ability to write and edit compelling topical and special report promotions that sell our newscasts and excites our viewers. We are looking for someone with a minimum of 2 years experience in news/news topical promotions preferably with a network affiliate. Please send your tape and resume with salary history to Box 01349 EOE.

Senior Promotion Producer. WISH-TV, the #1 rated television station in Indianapolis, has an immediate opening for Senior Promotion Producer. Qualified candidate should have at least three years experience in television promotion with strong writing and producing skills and the creativity and drive to dominate in a highly competitive market. Non-linear or Media 100 experience a plus. Rush your resume and non-returnable tape to: WISH-TV, Creative Services Manager, 1950 N. Meridian Street, Indianapolis, IN 46202. No phone calls please. M/F Equal Opportunity Employer.

HELP WANTED ANNOUNCER

Television Announcer. C-SPAN is seeking full time and fill in voice-over hosts. Responsibilities for these professional level (non-entry level) include telling audience upcoming schedule information during breaks between programs and hosting open phone segments. Must be able to handle both live and taped voice overs using friendly, straight forward, no-hype style. Must demonstrate news experience and familiarity with congressional procedures, politics, public policy issues and names of national public officials. Shifts include nights and weekends. Send voice sample on audio cassette tape (non-returnable) demonstrating the no-hype C-SPAN style, resume, cover letter and salary requirements to: C-SPAN/BC, Human Resources Department, 400 N. Capitol Street, NW, Suite 650, Washington, DC 20001. EOE

HELP WANTED MISCELLANEOUS



As one of the fastest growing, most progressive broadcast groups in the nation, SINCLAIR COMMUNICATIONS, INC. owns and/or provides programming services or has agreements to acquire 55 stations in 37 separate markets, and owns, provides sales and programming services to, or has agreements or options to acquire 59 radio stations in 11 separate markets. Sinclair's television group will include ABC, CBS, FOX, NBC, WB and UPN affiliates. 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:

Birmingham - WTTQ/WABM-TV - WB/TND National Sales Manager

Outstanding opportunity for a proven, aggressive and dedicated sales leader NSM, or rep background with knowledge of TV Scan and Scarborough a must. This is the position for a people-oriented sales professional with a vision for the future. Send resume and references. BC #68

Various Locations Account Executives

Must be able to handle agency business and develop new business. Strong negotiation and communication skills, thorough knowledge of ratings/research tools and working knowledge of computers a must. Send resume. BC #69

Various Locations Writer/Producer-Promotions

Create promotion material for news, programming and overall station image. Ability to concept and write enticing on-air TV and radio spots. Must be able to utilize research to target key demo. Will direct talent and supervise on-location/studio shoots. Must be able to meet tight deadlines. Being a self-motivated, self-starter a big plus. Send resume. BC #70

Various Locations Video Designer/Graphic Artist

Execute original animations and graphics for use in video and print media for the station. Must be able to communicate and work closely with sales, news and promotions and meet tight deadlines. Must be technically proficient with computer design and video production equipment. Good people skills a plus. Send resume. BC #71

Various Locations Engineering Personnel

Join a leader...Chief, Assistant Chief and Broadcast Maintenance Engineers needed in various Sinclair markets. FCC license and/or SISE Certification required. Must have proven ability to work as a team member, manage resources, lead people and problem solve. Send resume. BC #72

Mail your resume in confidence immediately to: Broadcasting & Cable, 245 W. 17th Street, NY, NY 10011. Attn: Job # _____



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HELP WANTED PRODUCTION



DESIGN DIRECTOR

KDFW, the FOX O&O in Dallas/Fort Worth is seeking a creative and motivated Design Director who will be responsible for overseeing the entire look of KDFW & KDFI (LMA). We have the tools, if you have the ability, drive and knowledge. Applicants must have 3-5 years experience, great management skills, excellent communication skills and demonstrate a strong sense of design. Responsibilities include: maintaining the quality of the stations' looks, news graphics, promotions, photo-shoots, set design, signage, and print; organizing and scheduling projects; evaluating and hiring designers; taking design from conception to completion; must interact and coordinate projects with outside suppliers as well as in-house employees. Must be proficient with the following: Quantel Paintbox, Picturebox (or equivalent), Macintosh (illustrator & photoshop). Editbox a plus.

Rush tape/resume /letter of interest to:

Design Personnel
KDFW FOX4
400 N. Griffin St.
Dallas TX 75202
No calls please! EOE/M/F/D/V

Television Production Assistant: Applicant must have a minimum of one year's professional broadcast television production experience. Experience should include character generator, studio camera, and audio console operation during live newscasts. Chyron iNFiNiT! experience a plus. Send a resume to: Jeffrey Hester, Production Manager, WTVD NewsChannel 11, ABC, PO Box 2009, Durham, NC 27702. No phone calls. EOE.

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infinite), Still Store Operators, Tape Operators (Beta), Maintenance (plant systems experience - distribution and patching), Lighting Director Engineer. Employment would commence spring/summer 1998. 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.

Graphic Artist - TV. The #1 newscast in Indianapolis needs a full-time graphic artist to work evenings M-F. This is an excellent opportunity for a broadcast designer seeking to gain the experience and knowledge needed to build a successful broadcast design career. Eligible candidates will possess a Bachelor's degree in graphic or communication design as well as some broadcast experience. Being a Quantel and Mac-based art department, we use Photoshop, After Effects and a plethora of other design apps. to create the tools to create it. But first you gotta have a reel and a resume. To: Jim Doyle, Art Director, WISH-TV, 1950 N. Meridian Street, Indianapolis, IN 46202. No phone calls please. M/F Equal Opportunity Employer.

Director/Producer/Writer- Dynamic individual wanted to produce corporate image, marketing, and sales long-form video/film. 35 person script-to-screen facility with Digital Beta, SGI, staff composer. Looking for talented, involved individual to handle all budgeting and logistics, scripting, directorial, graphics coordination, and client handling duties. Top notch client skills and thoroughness a must with references to prove. Salary in the high \$30's. Contact in writing with reel to Winston Shepherd Jr./Director of Operations, Metro Video Productions, 8 South Plum Street, Richmond, VA 23220.

Production - Editor/Director. Univision, KFTV 21 in Fresno, California is looking for a Production - Editor/Director. Candidate must know how to operate BetacamSP camera and Non-linear and Linear editing equipment as well as have strong computer and graphic skills. Bilingual Spanish/English preferred. Please send resume to: KFTV-TV, Human Resources, 3239 W. Ashlan Avenue, Fresno, CA 93722. EOE.

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence spring/summer 1998. 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.

Production Manager. KREM-TV, an A.H. Belo station and top CBS affiliate located in the Pacific Northwest is currently recruiting for an experienced Production Manager to provide leadership, direction and quality control for all production efforts of television station where local news is primary. Responsible for management of department operation, structure, staff roles and performance. Candidate's career path should reflect progressive job experience in most areas of television production that you will be supervising with an emphasis on newscast directing. Minimum 3 years successful supervisory experience (at least 2 of those years as a Production/Operations Manager) demonstrating your ability to lead a production staff to accomplish specified goals. Thorough knowledge of live, event programming and remote broadcast operations. Degree in Communications or related field required. Rush resume to Terry Coker, Human Resources Director, KREM-TV, 4103 South Regal Street, Spokane, WA 99223. KREM-TV is an Equal Opportunity Employer. M/F/D/V.

Community Relations Executive Producer: Candidates will serve as producer of all on-air promotional efforts centered around station events, charity benefits, public service campaigns, and sales promos. Bachelor's degree in related field and a minimum of 3-4 years experience producing, required. Send resumes and non-refundable tapes to: Human Resources, PO Box 2495, Fort Worth, TX 76113. No phone calls please. We are 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 1998. 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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Director, Production Services. WPBT2, public television in South Florida, seeks individual to run day-to-day operations of all phases of production as they relate to coordination of facilities and personnel necessary to support station produced and contracted TV projects. Responsible for fiscal management of departments within the division, and contractual agreements with producers utilizing the station's production facilities. Candidates should have minimum of 8 years TV production experience in capacity of Production Manager of a major market TV broadcast and/or production facility. Demonstrated administrative and marketing skills. Send resume with salary history to: Manager, Human Resources, WPBT2, PO Box, Miami, FL 33261-0002. An Equal Opportunity Employer. M/F/D/V.

HELP WANTED PROGRAMMING

Station Manager, Low power station operated by university seeks manager to coordinate programming, FCC compliance, and supervision of staff (including student workers). Manager will be expected to work closely with many academic programs and cable carriers. Minimum qualifications: master's degree; three years' experience in broadcast managerial position; knowledge of FCC regulations related to LP-TV. To apply, send application letter and resume (including names and phone numbers of three references) to: Dean Ted A. Wendt, College of Fine Arts & Communication, Murray, KY 42071. MSU is an equal education and employment opportunity, M/F/D. AA employer.

HELP WANTED CREATIVE SERVICES

Creative Services Manager. We're looking for a dynamic, hands-on individual with promotion and production experience to become our Creative Services Manager. If you're ready to move into management in the 129th market situated in the beautiful upper Mississippi river valley, send your resume and a sample of your work to: Bruce Pfeiffer, VP/GM, WKBT-TV, 141 South 6th Street, PO Box 1867, La Crosse, WI 54602. EOE.

Graphic Artist. KXAN-TV 36 is looking for a creative Graphic Artist for late shift news and promotions graphics. Must have excellent design and illustration skills, 1-2 years paintbox experience (Aurora or Quantel helpful) and knowledge of post production a plus. Send resume and non-returnable tape by April 10, 1998 to: Graphic Artist, KXAN-TV, PO Box 490, Austin, TX 78767. No phone calls please. EOE.

Senior Graphic Artist. NBC 6/WCNC-TV, a subsidiary of A.H. Belo, is recruiting for a Senior Graphic Artist to join our growing staff. This creative individual will be responsible for providing a leadership role for the artistic support of our news product. Must be able to work flexible hours as needed, including weekends and holidays. Proven experience in Quantel, Picturebox and news graphics is required. Experience in animation (After Effects, Adobe Premiere) as well as in print (Macintosh platform and the following programs: PageMaker, Illustrator, and PhotoShop) is a definite plus. Weather graphics experience is beneficial. Qualified applicants need to send your tape, resume and salary history to: NBC 6, Human Resources Department, Attn: Position 97-31, 1001 Wood Ridge Center Drive, Charlotte, NC 28217 or fax 704-357-4984 or call 704-329-3705. EOE/M/F/V/H.

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In this position, you will assist the Director of Local Ad Sales in all functions of servicing affiliates nationwide. Responsibilities include presenting to MSO, system and interconnect management reasons to insert local advertising on CBS Cable Networks, and providing accurate and timely information in support of their ad sales efforts. This position will also be responsible for creating promotional support programs for MSOs, systems and interconnects to help them maximize advertising revenue. In addition, you will provide sales training in areas of programming, research and promotional opportunities to affiliates who advertise on the CBS Cable Networks.

The qualified candidate will have a college degree and 2 or more years' experience in cable or broadcast advertising sales. Applicant should also have excellent presentation, written/verbal communication skills and work well in a team environment. Up to 50% travel will be required. For immediate consideration, please forward your resume to: **Human Resources Department, CBS Cable, 250 Harbor Drive, Stamford, CT 06904. Fax: 203/965-6117.** Equal Opportunity Employer.



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LOCAL SALES MANAGER

MediaOne currently has an opening in Palm Springs, CA for a Sales Manager. Fax resumes to: 1-888-707-3806, indicating the job code: EJBRCABL.



HELP WANTED NEWS

FOX NEWS CHANNEL is looking for experienced assignment editors in the New York metropolitan area. Candidates should have at least three years television news experience as an assignment editor at a major network or major market affiliate. Interviews will be conducted for freelance and staff opportunities. Please send your resume with cover letter to:

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HELP WANTED TECHNICAL

Transmission Operations Manager- Major New York-based Cable Industry leader has an excellent opportunity for a Satellite Transmissions professional. The ideal candidate must be proficient in the planning, implementation and execution of remote transmissions of programming for both domestic and international contribution feeds. You must have proven experience designing telecommunications and remote transmission facilities, including budgets, technical evaluations, contracts/vendor negotiations and facilities scheduling. Extensive International and Domestic Satellite industry experience required. Engineering degree a plus. Excellent communicative skills and PC proficiency mandatory. We offer a competitive salary and excellent benefits. Interested candidates should send their resume with salary history to: Sky Box 1161, Dept LG-HR, 235 Park Ave South, 4th flr, NY, NY 10003. EOE M/F/D/V.

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DIRECTOR, DRAMA DEVELOPMENT

The professional we seek will be responsible for managing and tracking all development phases and generating and/or identifying appropriate longform dramatic projects of A & E original dromo productions, movies or mini-series.

The qualified candidate must possess 6-7 years experience in TV movie & drama development with a network or major independent producer, as well as extensive experience in reading scripts, script analysis, writing coverage & evaluations, and in tracking development. Additional requirements include experience managing entire budget process & production budgets for TV movies & mini-series, as well as basic understanding of the competitive landscape in broadcast & cable TV

For immediate consideration, please forward your resume with salary requirements to: Attn: Human Resources/Dept. DDD, 235 East 45th Street, New York, NY 10017, OR Fax to (212)907-9402

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We're looking for an aggressive and creative senior producer for a major cable news channel. You must have at least five years of news producing experience and at least three years in a management position in a medium to major market. You will be responsible for overseeing the production and editorial content of the newscasts as well as handling live and breaking news. We need a team leader and manager, someone with strong news judgement, exceptional control room demeanor and skills, and superb writing and editing skills. You will need to motivate your editorial staff and be able to manage them. You will interact with many different department heads on a daily basis. Please send resumes and tapes to:

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New York, NY 10185-1977

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Manager, On-air Promos for fastest growing cable network. Animal Planet. Looking for very smart/clever person with strong concept ability, outstanding writing, and out-of-the-box creative talents. Good graphic sense. 3-5 years Film/TV/Cable experience. Post-production skills/Avid experience a plus. Good sense of humor a must. Experience in comedy writing a plus. Send reel, resume, and salary history to Discovery Communications, Attn: Human Resources, Ref: Manager, On-air Promos position, 7700 Wisconsin Avenue, Bethesda, MD 20814.

HELP WANTED MANAGEMENT

COO needed for new cable network. Looking for person w/ broadcast and/or cable system operating experience. Salary and benefits negotiable. Fax resume to SkyNet International, 805-565-5457, Attn: Adam Sneller.

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All orders to place classified ads & all correspondence pertaining to this section should be sent to BROADCASTING & CABLE, Classified Department, 245 West 17th Street, New York, NY 10011. For information call Antonette Pellegrino at (212) 337-7073 or Francesca Mazzucca at (212)337-6962.

Payable in advance. Check, money order or credit card (Visa, Mastercard or American Express). Full and correct payment must be in writing by either letter or Fax (212) 206-8327. If payment is made by credit card, indicate card number, expiration date and daytime phone number.

Deadline is Monday at 5:00pm Eastern Time for the following Monday's issue. Earlier deadlines apply for issues published during a week containing a legal holiday. A special notice announcing the earlier deadline will be published. Orders, changes and/or cancellations must be submitted in writing. NO TELEPHONE ORDERS. CHANGES, AND/OR CANCELLATIONS WILL BE ACCEPTED.

When placing an ad, indicate the EXACT category desired: Television, Radio, Cable or Allied Fields: Help Wanted or Situations Wanted: Management, Sales, News, etc. If this information is omitted, we will determine the appropriate category according to the copy. NO make goods will run if all information is not included. No personal ads.

The publisher is not responsible for errors in printing due to illegible copy—all copy must be clearly typed or printed. Any and all errors must be reported to the Classified Advertising Department within 7 days of publication date. No credits or make goods will be made on errors which do not materially affect the advertisement. Publisher reserves the right to alter classified copy to conform with the provisions of Title VII of the Civil Rights Act of 1964, as amended. Publisher reserves the right to abbreviate, alter or reject any copy.

Rates: Classified listings (non-display). Per issue: Help Wanted: \$2.30 per word, \$46 weekly minimum. Situations Wanted: 1.25¢ per word, \$25 weekly minimum. Optional formats: Bold Type: \$2.65 per word. Screened Background: \$2.80. Expanded Type: \$3.45 Bold, Screened, Expanded Type: \$3.90 per word. All other classifications: \$2.30 per word, \$46 weekly minimum.

Word count: Count each abbreviation, initial, single figure or group of figures or letters as one word each. Symbols such as 35mm, COD, PD etc., count as one word each. A phone number with area code and the zip code count as one word each.

Rates: Classified display (minimum 1 inch, upward in half inch increments). Per issue: Help Wanted: \$202 per inch Situations Wanted: \$101 per inch. Public Notice & Business Opportunities advertising require display space. Agency commission only on display space (when camera-ready art is provided). Frequency rates available.

Non-Display: Help wanted: \$2.30/word. Situations Wanted: \$1.25. Bold Type \$2.65. Screened Background \$2.80. Expanded Type \$3.45. Bold, Screened, Expanded Type \$3.90.

Color Classified Rates
Non-Display: Highlighted Position Title, \$75. Display: Logo 4/C: \$250. All 4/C: \$500.

Blind Box Service: (In addition to basic advertising costs) Situations Wanted: No charge. All other classifications: \$35 per issue. The charge for the blind box service applies to advertisers running listings and display ads. Each advertisement must have a separate box number. BROADCASTING & CABLE will now forward tapes, but will not forward transcripts, portfolios, writing samples, or other oversized materials: such are returned to sender. Do not use folders, binders or the like. Replies to ads with Blind Box numbers should be addressed to: Box (number), c/o Broadcasting & Cable, 245 W. 17th Street, New York, NY 10011

Confidential Service. To protect your identity seal your reply in an envelope addressed to the box number. In a separate note list the companies and subsidiaries you do not want your reply to reach. Then, enclose both in a second envelope addressed to CONFIDENTIAL SERVICE, Broadcasting & Cable Magazine, at the address above.

For the Record

<http://www.broadcastingcable.com>

"For the Record" compiles applications filed with and actions taken by the FCC. Applications and actions are listed by state; the date the application was filed or the action was taken, when available, appears in *italic*.

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.I.P.—debtor in possession; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m—meters; mhz—megahertz; mi—miles; TL—transmitter location; TOC—transfer of control; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Dismissed

San Bernardino, Calif. (BALH-980120GE)—American Radio Systems License Corp. for KFRG(FM): voluntary AOL from American Radio Systems License Corp. to EZ Philadelphia Inc. *March 10*

Sun City, Calif. (BAPH-980120GD)—American Radio Systems License Corp. for KXFG(FM): voluntary AOL. CP from American Radio Systems License Corp. to EZ Philadelphia Inc. *March 10*

Filed

Chester, Calif. (BAPLH-980303EB)—Stratcom Ltd. for KCMT(FM): involuntary AOL. CP from Stratcom Ltd. to Thomas A. Aceituno, trustee. *March 12*

Quincy, Calif. (BAL-980303EA)—Stratcom Ltd. for KPCC(AM): involuntary AOL from Stratcom Ltd. to Thomas A. Aceituno, trustee. *March 11*

NEW STATIONS

Dismissed

Shreveport, La. (BPH-870820MQ)—Innovative Women's Media Association for FM at 102.9 mhz, 50 kw, ant. 150 m. *Oct. 27, 1997*

Shreveport, La. (BPH-870820ME)—NTW Inc. for FM at 102.9 mhz, 50 kw, ant. 150 m. *Oct. 27, 1997*

Brackettville, Tex. (BPTTL-970221MB)—

La Nueva Cadena Radio Luz Inc. for FM at 94.7 mhz. *March 10*

Uvalde, Tex. (BPCT-950316KT)—T.L. Gilchrist for TV at ch. 26, 550 kw, ant. 141 m., 2.52 km SW of intersection of US 83 and Hwy 127, 3.05 km WSW of Concan, Tex. *March 9*

Returned

Wake Forest, N.C. (BPED-971015MA)—Bible Reading Ministry for noncommercial FM at 91.1 mhz. *March 6*

Filed

Harrisburg, Pa. (BPEDT-980303KE)—WITF Inc. for WITF-TV: new digital television facility at ch. 36, 50 kw, ant. 411 m., Roberts Valley Road extension, Harrisburg. *March 12*

FACILITIES CHANGES

Returned

Crestview, Fla. (BPH-971141E)—Crestview Broadcasting Co. Inc. for WAAZ-FM: change ERP, TL, ant. *March 6*

Filed/Accepted for filing

Livingston, Calif. (BMPED-9802271C)—Educational Media Foundation for KSKO-FM: change ERP, ant. *March 13*

Morro Bay, Calif. (9802261A)—Salisbury Broadcasting Corp. for KWWV(FM): change TL, ERP, ant. *March 11*

Santa Ana, Calif. (9803031C)—LBI Radio License Corp. for KWIZ-FM: change ERP, ant. *March 11*

Monroe, La. (9803031B)—Noe Corp. LLC for KNQE-FM: change ant. *March 11*

Duluth, Minn. (BPED-9803041D)—North-Central Christian Broadcasting for WNCB(FM): change ant. *March 11*

Sedalia, Mo. (BP-980306AA)—Mathewson Broadcasting Co. for KORO(AM): change TL, ant. *March 16*

Helena, Mont. (BMPCT-980204KE)—Rocky Mountain Broadcasting Colo. for KBCC(TV): change ERP, TL, ant. *March 12*

Omaha (BPH-9802051C)—Journal Broadcast Group Inc. for KEZO-FM: change TL, ERP, ant. *March 2*

Eatontown, N.J. (9803031D)—WHTG Inc. for WHTD-FM: change ERP, ant. *March 11*

Lincroft, N.J. (BPED-9803041B)—Brookdale Community College for WBJB-FM: change ERP, class, ant. *March 11*

Newton, N.J. (BPCT-980126KH)—Mountain Broadcasting Corp. for WMBC-TV: change TL, ERP, ant. *Feb. 27*

Alfred, N.Y. (9803031A)—Pembroke Pines Elmira Ltd. for WKZ(FM): change TL, ant. *March 11*

Hornell, N.Y. (971212MZ)—WSKG Public Telecommunications Council for WSOA(FM): change TL, ant. *March 11*

Newburgh, N.Y. (BP-980128AB)—Sunrise Broadcasting of New York Inc. for WGNV(AM): change TL. *Feb. 17*

Watertown, N.Y. (BPH-9802091A)—Forever of NY LLC for WCIZ-FM: change channel. *Feb. 24*

Woodstock, N.Y. (BPH-9802051B)—CHET-5 Broadcasting LP for WOST(FM): change TL, ant. *Feb. 24*

Greenville, N.C. (BMPCT-9801201E)—Channel 38 LLC for WEPX(TV): change ERP, TL, ant. *Feb. 27*

Wilmington, N.C. (BMPED-9802121D)—Friends of Public Radio Inc. for WHQR(FM): change ERP, ant. *March 2*

Delhi Hills, Ohio (9802051A)—Life Talk Broadcasting Association for WJYC(FM): change TL, ant. *Feb. 13*

Bethany, Okla. (9802191D)—Bott Communications Inc. for KNTL(FM): change TL, ant. *March 6*

Doylestown, Pa. (BMP-980130AA)—Network Broadcasting Corp. for WBUX(AM): reduce night power. *Feb. 13*

Hughesville, Pa. (BMP-980209AB)—Dame Media Inc. for WRKK(AM): augment day power. *Feb. 23*

Bayamon, P.R. (9802251C)—Raad Broadcasting Corp. for WXYX(FM): change TL, ant. *March 11*

Loris, S.C. (BP-980204AA)—J.A.R.C. Broadcasting Inc. for WLSC(AM): change TL, ant. *Feb. 18*

Pierre, S.D. (BP-980225AA)—James River Broadcasting Co. for KGFX(AM): augment day and night standard patterns. *March 9*

Alamo, Tex. (9802261B)—Paulino Bernal for KJAV(FM): change ERP, ant. *March 11*

Ballinger, Tex. (BPH-9801291C)—SEC/CESS Broadcasting Inc. for KCSE(FM): change channel from 276CA to 276C1. *Feb. 27*

Brownwood, Tex. (9802031C)—Living Word Church of Brownwood Inc. for KBWB(FM): change ERP. *Feb. 13*

Center, Tex. (9803021D)—Center Broadcasting Co. Inc. for KOET-FM: change ERP. *March 13*

Conroe, Tex. (BMPCT-9802231K)—Human-

BY THE NUMBERS

BROADCAST STATIONS

Service	Total
Commercial AM	4,753
Commercial FM	5,554
Educational FM	1,934
Total Radio	12,241
VHF LPTV	558
UHF LPTV	1,490
Total LPTV	2,048
FM translators & boosters	2,890
VHF translators	2,249
UHF translators	2,730
Total Translators	7,869

Service	Total
Commercial VHF TV	557
Commercial UHF TV	645
Educational VHF TV	125
Educational UHF TV	242
Total TV	1,569

CABLE

Total systems	11,600
Basic subscribers	64,800,000
Homes passed	93,790,000
Basic penetration*	66.1%

*Based on TV household universe of 98 million
Sources: FCC, Nielsen, Paul Kagan Associates

GRAPHIC BY BROADCASTING & CABLE

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For the Record

ity Interested Media Inc. for KTBU(TV): change TL, ant. *March 9*

Denison, Tex. (980130IC)—New World Broadcasters Corp. for KTCV(FM): upgrade to 285C1. *Feb. 13*

Glen Rose, Tex. (980128IH)—Cleburne Radio Inc. for KCLE-FM: change TL, ERP, frequency, ant. *Feb. 13*

Houston (BPED-980304IA)—University of Houston for KUHF(FM): install new auxiliary antenna. *March 11*

Houston (BPED-980218IH)—University of Houston for KUHF(FM): change TL, ant. *March 3*

Luling, Tex. (980225IB)—ARS Acquisition II Inc. for KAMX(FM): change ERP, ant. *March 11*

Lytle, Tex. (BPED-980210IA)—The Stronghold Foundation Inc. for KXPZ(FM): change ERP. *Feb. 23*

Stamford, Tex. (980128IG)—M&M Broadcasters Ltd. for KTFW(FM): change TL, ERP, frequency, class, ant. *Feb. 13*

Sterling City, Tex. (BPH-980205ID)—GBE of Abilene LLC for KAKR(FM): change ant. *Feb. 27*

Nephi, Utah (980130IE)—Williamette Broadcasting Co. Inc. for KYKN-FM: change ant. *March 2*

Middlebury, Vt. (980202MB)—The President and Fellows of Middlebury College for WRMC(FM): change TL, ERP, ant. *Feb. 12*

Seattle (BPET-980220KF)—KCTS Television for KCTS-TV: change TL, ant. *Feb. 27*

Seattle (BMPCT-980223KE)—North Pacific International Television Inc. for KHCV(TV): change TL, ERP, ant. *March 9*

Huntington, W.Va. (980304IE)—Mortenson Broadcasting Co. of W.Va. for WEMM(FM): change ant. *March 11*

Cleveland, Wis. (980219IG)—Tri-County Radio Inc. for WKTT(FM): change TL, ERP, ant. *March 6*

Gillette, Wyo. (980203IA)—Open Bible Praise Fellowship for KLWD(FM): change TL, ant. *Feb. 13*

Sheridan, Wyo. (BPH-980211IE)—Community Media Inc. for KYTI(FM): change TL, ERP, ant. *Feb. 27*

—Compiled by Sara Brown

Changing Hands

Continued from page 82

Inc., Chattanooga (Dean Arnold, director); no other broadcast interests

Seller: RA-AD of Trenton Inc., Chattanooga (Herbert Adcox, principal); no other broadcast interests

Facilities: 102.7 mhz, 500 w, ant. 817 ft.

Format: AC

KRNY(FM) Kearney, Neb.

Price: \$650,000

Buyer: Central Nebraska Broadcasting Co. Inc., Kearney (John C. Mitchell, president/80.1% owner); owns KODY(AM)-KXNP(FM) North Platte and KGFV(AM)-KQKY(FM) Kearney, Neb.; Mitchell owns 73.4% of KOIL(AM) Bellevue, KKR(AM) Omaha and KGDE(FM) Lincoln, Neb., and KQKQ-FM Council Bluffs, Iowa

Seller: Nebraska Media Concepts Inc., Kearney (Dale Sostad, president); no other broadcast interests

Facilities: 102.3 mhz, 25 kw, ant. 328 ft.

Format: Hot country

Broker: Richard Chapin

WWLC(FM) Balsam Lake, Wis.

Price: \$400,000

Buyer: Casey Communications Inc., St. Paul (Marigen Anderson, president/90% owner); no other broadcast interests

Seller: Northwoods Broadcasting Inc., Rice Lake, Wis. (Thomas A. Koser, president/70% owner); owns/is buying WOBT(AM)-WRHN(FM) Rhinelander, WHTD(FM) Three Lakes, WAQE-AM-FM Rice Lake, all Wis.; Koser owns 80% of WRLS-FM Hayward, 70% of WCHT(AM)-WGLQ(FM) Escanaba and 66.67% of WJMC-AM-FM Rice Lake, all Wis.

Facilities: 104.9 mhz, 13.5 kw, ant. 328 ft.

Format: Dark

KZKE(FM) Seligman, Ariz.

Price: \$175,000

Buyer: Hart and Howard Broadcasting Inc., Seligman (Joseph and Rhonda Hart and John W. Howard, owners); no other broadcast interests

Seller: Rick L. Murphy, Seligman; owns KBBC-AM-FM Lake Havasu City, Ariz.; 57% of KZUL-FM Lake Havasu City and 49% of KRCY-FM Kingman, Ariz.

Facilities: 103.3 mhz, 1.75 kw, ant. 423 ft.

Format: Oldies

WFPC(FM) Petersburg, Ind.

Price: \$40,834 for stock

Buyers: Randall J. Harris Jr., W. Wyatt Rauch, Gerald R. Rauscher and Michael J. Voyles, Petersburg; no other broadcast interests

Sellers: Robert J. Readle, Marvin D. Stratton, George R. Tevault, Michael J. Voyles and W. Wyatt Rauch, Petersburg; no other broadcast interests

Facilities: 102.3 mhz, 3 kw, ant. 321 ft.

Format: C&W

RADIO: AM

WLTH(AM) Gary, Ind.

Price: \$750,000

Buyer: Marion Williams, Gary; owns WSMK(FM) Buchanan, Mich.

Seller: WLTH Radio Inc., Gary (Pluria W. Marshall Jr., owner); Marshall owns KHRN(FM) Hearne, Tex.

Facilities: 1370 khz, 1 kw day, 500 w night

Format: News, talk, sports

KIEZ(AM) Carmel Valley, Calif.

Price: \$300,000

Buyer: Wagenvoord Advertising Group Inc., Clearwater, Fla. (David and Lola Wagenvoord, owners); owns KNRY(AM) Monterey, Calif. and 50% of KWAI(AM) Honolulu

Seller: Central Coast Communications Inc., Chula Vista, Calif. (Jaime Bonilla Valdez, president/90% owner); Bonilla Valdez owns KZAC(FM) Esparto and

KLNA(FM) Dunnigan, Calif.; 90% of KJDJ(AM) San Luis Obispo, KROK(FM) Lompoc and KSBQ(AM) Santa Maria, Calif., and 62% of KURS(AM) San Diego

Facilities: 540 khz, 10 kw day, 500 w night

Format: Dark

Broker: Miller & Associates

WCRK(AM) Morristown, Tenn.

Price: \$250,000

Buyer: Radio Acquisition Corp., Pulaski, Tenn. (S. Hershel and Geraldine V. Lake, owners); Lakes own WKSR-AM-FM Pulaski

Seller: WCRK Inc., Morristown (Howell Ashford, VP); no other broadcast interests

Facilities: 1150 khz, 5 kw day, 500 w night

Formats: AC, MOR

KSWB(AM) Seaside, Ore.

Price: \$140,000

Buyer: Dolphin Radio Inc., Hillsboro, Ore. (Donald L. McCoun, president); owns KVAS(AM) Astoria, Ore., and KUIK(AM) Hillsboro, Ore., and KCEE(FM) Long Beach, Wash.

Seller: Kenneth Ulbricht, Seaside; owns KULU(FM) Seaside

Facilities: 840 khz, 1 kw day, 500 w night

Formats: Hits of the '70s, '80s, '90s

Broker: Exline Co.

—Compiled by Sara Brown

Errata

KOLR-TV Springfield, Mo. (B&C, March 16) is being purchased by U.S. Broadcasting Inc., Boston (Stephen I. Burr and Ken Hawkins, owners), not US Broadcast Group LP, Shelton, Conn. (Bob Fish, chairman). The \$62 million purchase from Independent Broadcasting Co., Springfield, Mo. (Cooper family, owners) was brokered by Sunbelt Media Inc.

Datebook

THIS WEEK

March 24—"TV Acquisitions and Finance," conference presented by **Kagan Seminars Inc.**, Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

March 25-26—"Radio Acquisitions and Finance," conference presented by **Kagan Seminars Inc.**, Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

March 26—**Federal Communications Bar Association** luncheon featuring Tribune Broadcasting President Dennis FitzSimons. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

March 26-27—Wireless Cable 98, conference and exhibition presented by the **Wireless Cable Association**. Marina Mandarin Hotel, Singapore. Contact: Susan Bishop, (202) 452-7823.

MARCH

March 31—"The Business of Entertainment: The Big Picture," eighth annual **Variety/Schroeders** media conference. Pierre Hotel, New York City. Contact: Margaret Finnegan, (212) 492-6082.

March 31-April 1—"YankeeMEDIA: Sensible Solutions for Tapping Consumer Channels," seminar presented by **The Yankee Group**. Marriott Marquis, New York City. Contact: (617) 956-5000.

APRIL

April 1—**Association of National Advertisers** Television Advertising Forum. The Plaza Hotel, New York City. Contact: (212) 697-5950.

April 3-6—**Broadcast Education Association** 43rd annual convention and exhibition. Las Vegas Convention Center. Las Vegas. Contact: (202) 429-5354.

April 3-8—MIP-TV, European television convention and exhibition presented by the **Reed Midem Organization**. Palais des Festivals, Cannes, France. Contact: (212) 689-4220.

April 4—**Broadcasters Foundation** charity golf tournament. Las Vegas National Country Club, Las Vegas. Contact: G. Hastings, (203) 862-8577.

April 6-7—**Television Bureau of Advertising** annual marketing conference. Las Vegas Hilton, Las Vegas. Contact: (212) 486-1111.

April 6-9—**National Association of Broadcasters** annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

April 8—**Broadcasters Foundation** American Broadcast Pioneers Breakfast. Las Vegas Hilton, Las Vegas. Contact: G. Hastings, (203) 862-8577.

April 8-9—"High-speed Data to the TV and PC: Beyond Convergence," conference presented by **Kagan Seminars Inc.**, Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

April 10-11—20th annual **Black College Radio** convention. Renaissance Hotel, Atlanta. Contact: Lo Jelks, (404) 523-6136.

April 13-15—Pennsylvania Cable Academy, presented by the **Pennsylvania Cable & Telecommunications Association**. Penn State Conference Center. State College, Pa. Contact: (717) 214-2000.

April 14—Fifth annual T. Howard Foundation fundraising dinner, presented by the **Satellite Broadcasting and Communications Association**. Tavern on the Green, New York City. Contact: Jennifer Snyder, (703) 549-6990.

April 15—SkyFORUM IX, direct-to-home satellite TV business symposium presented by the **Satellite Broadcasting and Communications Association**. Marriott Marquis Hotel, New York City. Contact: Jennifer Snyder, (703) 549-6990.

April 16—43rd annual Genii Awards, presented by the Southern California chapter of **American Women in Radio and Television**. Beverly Hilton Hotel, Beverly Hills, Calif. Contact: (213) 964-2740.

April 16—"How Do I Get My Show on the Fall Schedule?" **Hollywood Radio and Television Society** newsmaker luncheon. Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

April 16—"New Satellite Products: Distribution

Channels for the Next Millennium," forum presented by the **Satellite Broadcasting and Communications Association**. Marriott Marquis Hotel, New York City. Contact: Jennifer Snyder, (703) 549-6990.

April 16-19—**New Mexico Broadcasters Association** 52nd annual convention. Sheraton Uptown, Albuquerque. Contact: Paula Maes, (505) 881-4444.

April 16-19—SkiTAM '98, program of events to benefit the U.S. Disabled Ski Team, presented by **CTAM of the Rocky Mountains**. Vail, Colo. Contact: Deborah Kenly, (303) 267-5821.

April 17-18—**Texas Associated Press Broadcasters** annual convention and awards banquet. Marriott Quorum, Dallas. Contact: Diana Heidgerd, (972) 991-2100.

April 21—**Broadcasters Foundation** Golden Mike Award. Plaza Hotel, New York City. Contact: G. Hastings, (203) 862-8577.

April 23—**American Sportscasters Association** 13th annual Hall of Fame Dinner. New York Marriott Hotel, New York. Contact: (212) 227-8080.

April 25—**Radio-Television News Directors Association** spring training conference. Doubletree Hotel Pentagon City/National Airport, Washington. Contact: Rick Osmanski, (202) 659-6510.

April 28—**International Radio & Television Society Foundation** newsmaker luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

April 28-29—"The Future of Television and New Media in Germany," conference presented by **Kagan Seminars Inc.** Kempinski Hotel Vier Jahreszeiten, Munich. Contact: Deborah Kramer, (408) 624-1536.

April 29—**Federal Communications Bar Association** luncheon featuring AT&T President John Zeglis. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

April 29-30—"Wireless Telecom Values: The Digital Divide," conference presented by **Kagan Seminars Inc.** Park Lane Hotel, New York City. Contact: Deborah Kramer, (408) 624-1536.

April 29-30—"Latin American Cable and Pay TV," conference presented by **Kagan Seminars Inc.** Biltmore Hotel, Coral Gables, Fla. Contact: Deborah Kramer, (408) 624-1536.

MAY

May 2—Fourth annual **Geller Media International Producers Workshop**. Radisson Empire Hotel, New York City. Contact: (212) 580-3385.

May 3-6—Cable '98, 47th annual **National Cable Television Association** convention and exposition. Georgia World Congress Center, Atlanta. Contact: Bobbie Boyd, (202) 775-3669.

May 5—**Women in Cable & Telecommunications** annual accolades breakfast. Westin Peachtree Plaza, Atlanta. Contact: Mary Daviau, (312) 634-4230.

May 6—Fred Friendly First Amendment Award Luncheon honoring Tom Brokaw, hosted by **Quinnipiac College**. The Metropolitan Club, New York City. Contact: (203) 281-8655.

May 8—Ninth annual meeting of the **National Association of Shortwave Broadcasters**. Holiday Inn—National Airport, Arlington, Va. Contact: (703) 416-1600.

May 11-13—ANIFX 98, animation and visual effects expo presented by the **National Association of Television Programming Executives**. Century Plaza Hotel, Los Angeles. Contact: (310) 453-4440.

May 15-17—**Federal Communications Bar Association** annual seminar. Kingsmill Resort, Williamsburg, Va. Contact: Paula Friedman, (202) 736-8640.

May 17-20—38th annual **Broadcast Cable Financial Management Association** conference. Hyatt Regency Hotel, New Orleans. Contact: Mary Teister, (847) 296-0200.

May 18-19—**Kentucky Cable Television Association** annual convention. Radisson Plaza Hotel, Lexington, Ky. Contact: Randa Wright, (502) 864-5352.

May 18-20—"Cable & Satellite 98: The European

Broadcast & Communications Event," presented by **Reed Exhibition Companies**. Earl's Court 2, London. Contact: Elizabeth Morgan, (203) 840-5308.

May 19—Fifth annual **International Radio & Television Society Foundation** awards luncheon. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

May 21—**Federal Communications Bar Association** luncheon featuring FCC Commissioner Gloria Tristani. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

May 21-27—22nd annual **National Association of Black Owned Broadcasters** spring broadcast management conference. Half Moon Golf Club and Resort, Montego Bay, Jamaica. Contact: (202) 463-8970.

May 27-29—**World Broadcasting Unions** Sixth International Broadcast News Workshop. CBC Broadcast Centre, Toronto. Contact: (416) 205-8533.

May 30—**Radio-Television News Directors Association** spring training conference. Wyndham Garden Hotel-Buckhead, Atlanta. Contact: Rick Osmanski, (202) 659-6510.

JUNE

June 2-4—**International Conference on Consumer Electronics** technical conference. Los Angeles Airport Marriott, Los Angeles. Contact: Jim Richards, (802) 872-2800.

June 3-4—"European TV Sports," conference presented by **Kagan Seminars Inc.** Waldorf Hotel, London. Contact: Deborah Kramer, (408) 624-1536.

June 4—**1998 Radio-Mercury Awards**. Marriott Marquis Hotel, New York City. Contact: G. Hastings, (203) 862-8577.

June 5-7—"Civic Journalism: On the Air," workshop sponsored by the **Radio-Television News Directors Foundation** and the **Pew Center for Civic Journalism**. Sheraton Austin Hotel, Austin, Tex. Contact: Kathleen Graham, (202) 467-5216.

June 7-9—**NIMA International European** conference. Excelsior Hotel, The Lido, Venice, Italy. Contact: (202) 289-6462.

June 7-13—19th annual **Banff Television Festival**. Banff Springs Hotel, Banff, Alberta, Canada. Contact: (403) 678-9260.

June 12-14—**Variety ShowBiz Expo** West exhibition and conference. Los Angeles Convention Center, Los Angeles. Contact: (800) 840-5688.

SEPTEMBER

Sept. 17—**BROADCASTING & CABLE** Interface XII conference. New York Grand Hyatt, New York City. Contact: Circles Special Events, (212) 213-5266.

Sept. 23-26—**Radio-Television News Directors Association** international conference and exhibition. San Antonio Convention Center, San Antonio, Tex. Contact: Rick Osmanski, (202) 467-5200.

OCTOBER

Oct. 26-28—**Southern Cable Telecommunications Association** Eastern Show. Orange County Convention Center, Orlando, Fla. Contact: Patti Hall, (404) 255-1608.

Oct. 28-31—**Society of Motion Picture and Television Engineers** 140th technical conference and exhibition. Pasadena Convention Center, Pasadena, Calif. Contact: (914) 761-1100.

NOVEMBER

Nov. 9—**BROADCASTING & CABLE** 1998 Hall of Fame Dinner. Marriott Marquis Hotel, New York City. Contact: Circle Special Events, (212) 213-5266.

DECEMBER

Dec. 1-4—The Western Show, conference and exhibition presented by the **California Cable Television Association**. Anaheim Convention Center, Anaheim, Calif. Contact: (510) 429-5300.

Major Meeting dates in red

—Compiled by **Kenneth Ray**
(ken.ray@cahners.com)

Howard scores with cable hat trick

If heading one telecommunications firm is a full-time job, multiply that by three and you get an inkling of what Gary Howard's life is like.

Howard holds top titles at three Telecommunications Inc.-related companies: president of subsidiary TCI Ventures Group; chairman of affiliate United Video Satellite Group, and chief executive officer of spin-off TCI Satellite Entertainment Co. That gives him the appointment book from hell. But Howard's not complaining.

The philosophy at TCI is, "whoever wants to accept more opportunities and more challenges can do it," Howard says.

Some of Howard's duties—at TCI Satellite (TSAT), at least—finally are tapering off, as Primestar Partners begins rolling up its partnership interests into a company that eventually will absorb TSAT. Howard apparently was considered the most likely person to take over the new Primestar, since TSAT is Primestar's largest shareholder. But it may have been a blessing in disguise for Howard that Time Warner, Primestar's second-largest owner, won that internal power struggle.

Howard has been the go-to guy just about everywhere he has worked. That role was established early, when he was treasurer at United Cable Television. The company, started by cable legend Gene Schneider, was looking to merge with United Artists.

The executives involved in that deal were a diverse group: Schneider, Stewart Blair of United Artists and John Malone, then president of TCI (which held a significant chunk of United Cable). Howard, as luck or fate would have it, found himself working the point on that deal.

Howard met the challenge and gave his career a boost at the same time. After two years as senior vice president/treasurer and chief administrative officer of United Artists Entertainment Co. (the combined United Artists/United Cable entity), he moved to TCI in mid-1991 as vice president of corporate development. A year later, he was promoted to senior vice president of mergers and acquisitions, a pivotal position at the nation's biggest MSO.

As always with such a heavy load, there's been a price. As Howard's star has risen, the opportunities to indulge in his



"Leave your options open, don't get painted into a corner, don't rely on a single strategy to execute."

Gary Scott Howard

President/CEO, TCI Ventures Group, Denver; chairman/CEO, United Video Satellite Group, Tulsa, Okla.; CEO, TCI Satellite Entertainment Co., Denver; b. Feb. 22, 1951, Chicago; BS, accounting, Colorado State University, 1973; CPA/audit manager, Arthur Andersen, Denver, 1973-80; CFO, Castle Pines Land Co., Denver, 1980-82; real estate developer, Boulder, Colo./Scottsdale, Ariz., 1982-84; treasurer, United Cable Television, Denver, 1984-89; senior VP/treasurer, CAO, United Artists Entertainment Co., Denver, 1989-91; Telecommunications Inc., Denver: VP, corporate development, 1991-94, and senior VP, mergers and acquisitions, 1994-95; current positions since 1995 (TCI Satellite Entertainment) and 1997 (United Video and TCI Ventures); children: Gentry, 18; Matt, 16; Chad, 12

passion—hockey—have declined.

"To the untrained eye, hockey is chaotic, which business often is," Howard says. "But to the trained eye, it's organized. There are plays, but just like in real life, you have to adapt plays differently."

Howard's been lucky to have an impressive group of business coaches, including Schneider, Malone and Leo Hindery, president of TCI.

"Gene taught me a lot about the business, and I respect and admire his tenacity for details. He is always looking at different options and thinking things through," Howard says.

On Malone: "His patience astounds me from time to time. ... He taught me to leave your options open, don't get painted into a corner, don't rely on a single strategy to execute."

On Hindery: "Oftentimes in this world, people draw lines between two points of view. They spend a lot of time drawing lines in the sand. What I've learned from Leo is to be flexible on how that line in the sand is determined, to negotiate fairly—and that rational people come to rational decisions."

When he was head of TCI's M&A activity, Howard helped to craft the pruning strategy implemented over the past two years by Hindery and TCI's current M&A artist, Bill Fitzgerald. Still, Howard is quick to defend TCI's often-criticized previous strategy of buying everything in sight.

"People like to take shots, but they're missing the big picture," he says. "The strategy was clear: Accumulate as much mass as you could, then move to the day of rationalization. That's what Leo is doing so masterfully now. You couldn't trade if you didn't have properties to trade."

As head of TCI Ventures (TCIV), which encompasses TCI's domestic non-cable, non-programming interests, Howard is assessing the mix in the company. "TCIV is all about focus and accumulating assets in a changing, broader telecommunications field," he says.

Howard's goal for 1998 (and beyond): "Organize the chaos," he says. "There are so many things we have going forward, I would just like to see half [of them] land where we want them to land."

"[And] I don't want the fun to end."

—Price Colman

Fates & Fortunes

BROADCAST TV

Annie Echiverri, writer/producer, creative services, WTVJ(TV) Miami, joins WMAQ-TV Chicago in same capacity.



Frisch

Diane Frisch, president/GM, KTRV(TV) Nampa, Idaho, joins KMSB-TV Tucson, Ariz., as VP/GM.

Robert Ramsey, director, programming and promotion, KDAF(TV) Dallas, joins WGN-TV Chicago as

director, programming.

Lon Bason, VP/GM, ARS properties, Austin, Tex., joins Sinclair Communications, St. Louis, as regional VP/GM.

Appointments at ABC Television Network, New York: **Laura Nathanson**, VP, interactive sales and group director, Eastern sales, Fox Broadcasting, joins

as senior VP, prime time sales; **Brian McAndrews**, executive VP, production, named executive VP/GM, ABC Sports.



Armstrong

Greg Armstrong, general sales manager, WPWR-TV Gary, Ind., joins KTVI(TV) Denver as VP/GM.

Kevin Salyer, director, creative services, programming and promotion, WJW-TV Cleveland, named

VP, programming and promotion.

Laureen Ong, VP/GM, KSAZ-TV Phoenix, joins WTTG(TV) Washington in same capacity.

Jon Lawhead, assistant GM, WXIX(TV) Cincinnati, named GM.

Kathy Palmer, director, engineering and operations, WLNE(TV) New Bedford, Mass., joins KING-TV Seattle as director, engineering.

Rich Renko, senior account executive, WJBK-TV Detroit, named national sales manager.

Sharon Philippart, director, communications, Maryland Public Television, Baltimore, joins KERA-TV/KITN(TV) Dallas/Denton, Tex., as director, corporate communications and design.

Susan Lyne, executive VP, Walt Disney Pictures and Television Inc., named executive VP, movies and miniseries, ABC Entertainment.

PROGRAMMING

Sylvia Esquivel, acting general counsel, Univision Communications Inc., Los Angeles, named senior VP/general counsel.

Paul Fine, producer/cinematographer, and **Holly Fine**, producer/editor, join ABC News, Washington, to produce documentaries and *Turning Point*. They will also contribute to ABC News magazine programs including *20/20* and *PrimeTime Live*.

Thomas F. O'Neil, 1915-1998

Thomas Francis O'Neil, 82, former chairman/CEO of the RKO General station group, died March 14 at his home in Greenwich, Conn., of heart failure complicated by pneumonia.

O'Neil joined the family business (General Tire & Rubber, founded by his father) in 1937. Following World War I, he developed an interest in broadcasting after becoming involved in radio advertising for GT&F. He joined the Boston-based Yankee Network as vice president and director, overseeing the 1948 creation of General Teleradio, which merged Yankee's radio affiliates with WNAC-TV Boston.

Next came the \$12.3 million purchase in 1951 of the Los Angeles-based Don Lee Broadcasting System (four AMs, one FM, one TV and 19% of Mutual Broadcasting System). Eventually General Teleradio comprised six AMs, six FMs and four TVs.

To supply the TV stations with programming, O'Neil began to buy the rights to movie packages from film studios and to sell them to other stations. That need for product led him to buy RKO Radio Pictures—and its 600 films—from Howard Hughes in 1954 for \$25 million. The new company became RKO General.

Troubles began for O'Neil's company in 1965. Fidelity Television filed a competing application for



O'Neil announces his retirement in 1985.

RKO's KHJ-TV Los Angeles. In 1967 the Department of Justice filed suit against RKO parent GenCorp.; Justice alleged that GenCorp. and some of its subsidiaries had conspired to force parties who sold them goods and services to purchase other goods and services—so-called reciprocal trade agreements. More competing applications and allegations of illegal actions by GenCorp. followed in the 1970s. In 1980 the FCC voted

4-3 to strip RKO General of three TV stations up for renewal, citing admissions to the Securities and Exchange Commission of bribery of officials of foreign governments and illegal political contributions by parent GenCorp. In 1982 the FCC took away its license for WNAC-TV Boston, for misrepresenting facts to the FCC, false financial reports and reciprocal trade agreements.

O'Neil retired from RKO General in 1985. The company eventually sold all its broadcast properties, including WOR-TV New York (now WWOR) in 1986 and KHJ-TV Los Angeles (now KCAL) in 1988.

O'Neil is survived by his wife, Claire; five sons (including Shane, who also was an executive at RKO General); four daughters; 20 grandchildren, and two great-grandchildren.

—Mark K. Miller



Sandra Gong, VP/controller, Orion Pictures Corp., joins Fox Broadcasting Co., Los Angeles, as VP, finance.

Ray Pearson, regional director, MSO sales and distribution, Western region,

Primestar Partners, joins TVN Corp., Burbank, Calif., as director, affiliate operations.

Bradley Pacheco, marketing executive, WNYG(AM) Babylon, N.Y., joins Luna Television Network, New York, as national sales manager.



Arthur Hasson, senior VP, Eastern sales, Universal Domestic Television Distribution, joins USA Networks Studios, Universal City, Calif., as senior VP/national sales manager.

Dan Schmidt, senior VP, WFMT(FM) Chicago and The Radio Networks, named president/CEO, Window to the World Communications Inc., Chicago.

Salil Mehta, director, strategic planning, The Walt Disney Co., Burbank, Calif., named VP.

JOURNALISM

Susie Gharib, anchor, *Today's Business*, CNBC, joins *Nightly Business Report*, New York, as co-anchor.

Appointments at WMAQ-TV Chicago: **Amy Burkholder**, executive producer, noon newscast, WGN-TV Chicago, joins as nightside senior producer; **Jennifer Lay**, weekend evening news producer, WFLD(TV) Chicago, joins as producer, weekday morning newscasts.

Jeff Hullinger, sports anchor, WAGA-TV Atlanta, adds play-by-play of the Atlanta Falcons to his responsibilities.



Hasson

Gerrard O'Sullivan, director, operations and engineering, WBIS+, joins Fox News Channel, New York, as VP, operations and engineering.

Steve Daniels, investigative reporter, WTVJ(TV) Miami, joins *Dateline NBC*, Miami, as investigative correspondent.

Scott Libin, faculty associate, Poynter Institute, joins KSTP-TV St. Paul as news director.

Secily Wilson, evening anchor, WGXA(TV) Macon, Ga., joins WTVT(TV) Tampa, Fla., as news reporter.

RADIO



Claus

Chris Claus, VP/GM, WOGL-FM Philadelphia, assumes the same responsibility for WPHI(AM) Philadelphia.

Nickie Jurado, agent, Bozell Sawyer Miller Group, joins Radio Unica,

Miami, as director, communications.

Laura Ivey, Scarborough training specialist, Arbitron's Eastern radio station services division, Columbia, Md., joins Scarborough Radio Sales and Service as VP. Ivey will divide her time between the Columbia, Md., office and New York headquarters.

John Holmes III, GM, NBG Radio Network Inc., Portland, Ore., named president.

Bert Goldman, VP/group director, engineering, Nationwide Communications, joins ABC Radio, New York, as VP, engineering.

John Mullen, operations coordinator, WQHT(TV)/WRKS-FM New York, joins WQCD(FM) New York as program director.

George Sample, GM, Enterprise Media, New York, joins Root Communications Inc., Daytona Beach, Fla., as GM, Southeast Georgia stations.

Vance Dillard, programming director, WPCH(FM) Atlanta, adds Soft AC responsibilities to his current lineup, as director, soft adult contemporary programming, Jacor Communications.

Appointments at Chancellor Media Corp., New York and Irving, Tex.: **John Coulter**, VP, national sales, named

VP/director, sales; **Charles Warfield**, VP/GM, WDAS-AM-FM Philadelphia, named senior VP, urban regional operations.

CABLE

Appointments at CNN, Washington: **Maggie Simpson**, director, public rela-



Simpson



Koppel

tions, named VP; **Andrea Koppel**, bureau chief, Beijing, joins as state department correspondent.

Luann Hoffman, chief financial and administrative officer, The Box Worldwide Inc., Miami Beach, Fla., named executive VP/COO.

Appointments at ESPN, Bristol, Conn.: **Terrence Sekel**, director, international advertising sales, named director, integrated sales and marketing; **Randy Ger-**

HBO appoints comedy, drama, documentary executives



Condon



Antholis



Abraham

Appointments at HBO Original Programming, New York: **Sarah Condon**, director, named VP, comedy series, late night and specials; **Kary Antholis**, consultant, joins as VP, drama events; **Nancy Abraham**, director, documentary programming, named VP, documentaries.

stenblatt, director, marketing sales, Capital Cities, ABC National Television Sales, joins as director, integrated sales and marketing; **Paul Slagle**, director, integrated sales and marketing, named VP; **Marian Melcher**, managing director, International Promotion Management, Simsbury, Conn., joins as VP, special events marketing.

Joey Plager, executive VP, movies and miniseries, Zaloom-Mayfield Productions, joins Showtime Networks Inc., New York as VP, program enterprises and distribution.



Ouweleen

Michael Ouweleen, creative director, Cartoon Network, Atlanta, named senior VP/creative director.

Appointments at Discovery Communications Inc., Bethesda, Md.:

Tom Love, manager, worldwide strategic planning, Apple Computer Inc., joins as director, research and planning; **Ken Wells**, GM, database services, Neodata Services Inc., joins Discovery Enterprises Worldwide as VP, affinity marketing.

Peter Mann, VP/sales manager, Western region, NBC Cable Networks, New York, named VP, national sales.

Greg Brodsky, director, advertising, publicity and promotion, Warner Bros. Domestic Pay-TV, Cable & Network Features, joins MSG Network and Fox Sports New York as VP, marketing.



Wayne

Jeff Wayne, VP/COO, cable network operations, Jones International Networks, Englewood, Colo., named president of JIN's cable programming networks.

Debra Brause, researcher, *A&E's Biography*, Van Ness Films, joins USA Networks Studios, Universal City, Calif., as manager, comedy programming.

Jessica Finestone, director, off-air creative, MTV: Music Television, joins CNBC, Fort Lee, N.J., as director, off-air marketing and creative services.

ALLIED FIELDS

Appointments at RCN, Princeton, N.J.: **Dennis Spina**, president/CEO, Erol's Internet Inc., joins as a director and



Spina



Quadrino

vice chairman, as well as president, Internet services; **Sal Quadrino**, CFO, Erol's, joins as chief administrative officer.

Kathy Peaslee, artist/designer, joins Encore Hollywood as VP/creative director.

Scott Curry, associated director, Bay Street Group, Sausalito, Calif., joins Communications Equity Associates, New York, as consultant, business development.

ADVERTISING/MARKETING PUBLIC RELATIONS

Appointments at Pittard Sullivan, Culver City, Calif.: **Andrew Kobliska**, founder, SMOG, Los Angeles, joins company's new studio marketing division as executive producer; **Andy Hann**, VP/creative director, E! Entertainment Television, joins as creative director.

Nestor Barrero, senior counsel, Union Bank of California, joins Universal Studios, Universal City, Calif., as VP/employment counsel.

Sandy Aronowitz, director, client services and broadcast, Paragon Media Inc., joins The Media Edge, New York, as VP/manager, local broadcast buying.

Appointments at Bates USA, New York: **Ray Hirschman**, managing director/executive creative director, Gillespie agency, Princeton, N.J., joins as senior VP/creative director; **Bill Ryan**, VP/creative director, DMB&B, joins as VP/associate creative director.

ASSOCIATIONS/LAW FIRMS

Appointments at National Cable Television Association, Washington:

Greg Klein named senior director, economic and policy analysis, legal department; **Lance Matthiesen**, marketing executive, the *Washington Post*, joins as senior director, public affairs.

Jeffrey Sinsheimer, director, regulatory affairs, the California Cable Television Association, Oakland, Calif., named VP, law and public policy.

Hugh Long, technical trainer, Tele-Communications Inc., Denver, joins the Society of Cable Telecommunications Engineers, Denver, as manager, curriculum development.

TECHNOLOGY

Tom Malson, director, sales and marketing, COM2000, Long Beach, Calif., joins Trilogi Communications, Jackson, Miss., as Western region sales manager, coaxial cable products division.

Mark Borman, VP, investor relations, General Instrument Corp., joins ADC Telecommunications Inc., Minneapolis, in same capacity.

Mitchell Bowling, GM, Primestar by Comcast, Comcast Satellite, named national director, operations, Comcast@Home, Bala Cynwyd, Pa.

INTERNET

Appointments at @Home Network, Redwood City, Calif.: **Paul Salzinger** joins as director, new business development; **Dave Soucy**, director, special accounts, Primestar Partners, joins as director, national accounts; **Scott Sternberg**, Southeast region affiliate account manager, Outdoor Life/Speedvision Networks, joins as affiliate marketing manager, Philadelphia.

SATELLITE/WIRELESS

Synetta Armstrong, VP, public relations, First Data Card Services Group, Omaha, joins MediaOne, Denver, as director, employee communications.

George Denney, founder/chairman, Cole-Haan, and **Tom Sawyer**, chairman emeritus, NACT Telecommunications, join the board of World Wireless Communications Inc., Salt Lake City.

—Compiled by Denise Smith
e-mail: d.smith@cahners.com

Emmis Broadcasting Corp. is reportedly bidding against Sinclair for Barry Diller's interest in the SF stations. Brokers say that for Emmis, which seemingly sat out of consolidation for the past two years, it's buy or be bought. Diller co-owns the stations with Fox, which wants to ensure their continued Fox affiliations. The four stations are valued at \$350 million–\$450 million for total ownership. If it is promised continued affiliations, Fox is likely to sell as well.

Sinclair Broadcast Group Inc. is selling three New Orleans radio stations to Centennial Broadcasting for \$16 million. WBYU(AM)/WRNO-FM and KMEZ(FM) will bring Centennial's radio holdings to five FMs and one AM in Nevada, Florida and Louisiana. WBYU/WRNO-FM are being acquired by Sinclair from Heritage Media and are being divested to comply with regulatory guidelines.

Lockwood Broadcast Group is buying KTEN(TV) Ada, Okla., from KTEN Television LP (Tom L. Johnson, president), for \$15.125 million. Patrick Communications brokered the deal.

Paxson Communications Corp. is exercising its right to acquire WXPX(TV) West Palm Beach, Fla., from Hispanic Broadcasting Inc. Hispanic President Betti Lidsky will retain 10% of the future Pax Net affiliate. The station, formerly WHBI(TV), already was slated to be affiliated with Paxson's new network; its acquisition does not affect the network's coverage, but it does increase the Paxson group's coverage by 0.606% of U.S. TV house-

More to come from Roseanne, King World

King World and Roseanne have more going than a talk show. Last Wednesday the two announced a development deal to produce both syndicated and network programming.

The first project is an animated series for adults tentatively titled *Family Values*. The series was created by Roseanne and two of her daughters, Jessica and Jennifer Pentland. Roseanne will serve as executive producer along with Vanessa Coffey and Jim Ballantine, King World Kids division heads.

Roseanne and some of her children will be the voices of many of the series' characters. King World executives say no decision has been made on a possible debut or pilot.

King World also announced that Allan Stephan, a producer for Roseanne's ABC sitcom, will work as a producer on her fall talk show. —Joe Schlosser

holds—bringing the group's total coverage to 61.8% of U.S. TV households for 57 stations and giving it an FCC coverage of 31.5% (after discounting UHF stations by half). (The numbers in the Buyer's Guide article, page 54, do not include the West Palm Beach station, which was acquired after those pages went to press.)

Several pieces of cable-related legislation were postponed last week while other congressional priorities took precedence. The Senate Commerce Committee put off its scheduled March 31 hearing on competition in the cable industry until after Congress's spring break because that committee is clearing its agenda to handle tobacco legislation. An April 1 hearing on video competition scheduled in the Senate Antitrust Subcommittee was delayed indefinitely while that committee works on aviation issues. In the House, a full Judiciary Committee markup of satellite legislation was moved from March 24 or 25 to a possible March 31 date, sources

say. Sources also expect the House Judiciary Committee to move quickly on all pending legislation. That's because this spring it may have to review the hundreds of documents from independent counsel Kenneth Starr's Clinton investigation.

Steven Dinetz has quit as COO of Capstar Broadcasting Partners.

He will continue as a consultant with Capstar owner Hicks, Muse, Tate & Furst Inc., Capstar and Hicks Muse said last week. Dinetz had been president of Hicks Muse's Chancellor Broadcasting Co. from 1993 until it merged into Evergreen Media Corp. last February. At Hicks Muse, Dinetz will focus on international opportunities and minority-controlled broadcast licenses, the companies said. John Cullen, president of Capstar subsidiary Gulfstar Communications, will serve as interim COO of Capstar until a permanent successor is named in the second quarter.

Columbia TriStar Television Distribution has

cleared its weekend off-network series Party of Five in more than 50% of the country. The series debuts in syndication this fall. Clearances include WNYW(TV) New York, WFLD(TV) Chicago and KTTV(TV) Los Angeles.

Financial analysts told a sparsely attended Senate panel that competition must be increased if cable prices are to fall.

Specifically, satellite broadcasters should not be saddled with full must-carry requirements and higher copyright fees if Congress wants to introduce competition to the cable market, George Reed-Dellinger, senior VP of HSBC Securities, told the Senate Communications Subcommittee last week. "The cable lobby is shrewdly saying that local-into-local should be allowed only if full must carry is required," said Scott Cleland of investment firm Sanford C. Bernstein & Co. Alternative video providers, such as satellite companies, also need more aggressive access to programming from vertically integrated cable companies as well as higher penalties from the FCC for violations of the program-access rules, the analysts said. "I don't think the Republican-led Congress will renege on a promise to eliminate cable rate regulations as of March 1999," Reed-Dellinger said.

EchoStar Communications Corp. last Friday reported negative EBITDA of \$51 million in 1997, a 22.7% improvement over the previous year. The company's DISH Network DBS service grew to 1.04 million subscribers, from 350,000 at the end of 1996. As expected, EchoStar reported a big jump in net losses, which were up 210%, to \$321.3

million, on revenue of \$477.4 million (up 140%). EchoStar ended the year about \$1.4 billion in debt after tapping debt markets for some \$750 million during the year. Fourth-quarter results mirrored the year's performance, with EBITDA improving to a negative \$9 million, versus a negative \$37 million during the same period in 1996. The net loss increased nearly 58%, to \$71 million, on revenue of \$179 million, up 240%. EchoStar's DISH Network subsidiary added 220,000 subs during the quarter.

Cable Television Laboratories specified the IEEE 1394 interface as the standard high-speed connection between OpenCable-compliant digital set-top boxes and devices such as television sets and digital versatile disk players. The choice of the 1394 interface, sometimes called "firewire" or "I-Link," is a key step in the OpenCable process because it removes any lingering uncertainty about the choice of the high-speed connection. CableLabs was able to set the high-speed interface specification after the cable and computer industries and Hollywood studios agreed in principle to a plan for ensuring different levels of copy protection of digital television signals that will pass through the interface.

Marcus Cable reported that pro forma 1997 EBITDA rose 11.2%, to \$230.4 million, and pro forma cash flow from cable

operations increased 11.6%, to \$241.4 million. Marcus said that its net loss increased 9.1%, to \$109.2 million, for the year, on revenue of \$479.3 million, up 10.7%. The pro forma results reflect a 12.8% increase in basic customer revenue, a 33.6% increase in pay-per-view revenue, a 16.2% increase in equipment revenue and a 15.4% increase in ad sales.

LIN Television and NBC have invited U.S. representatives to gather in the Rayburn House Office Building March 31 to watch a high-definition broadcast of the Texas Rangers versus the Chicago White Sox. LIN Productions will produce the game from the ballpark at Arlington, Tex. The broadcast will be transmitted to HDTV test station WHD-TV Washington by MCI. Many Texas baseball fans also will get their first look at HDTV. The game will air on screens at the ballpark and at Circuit City retailers around the Dallas-Fort Worth area.

Tele-Communications Inc. will finally deliver the hit show *South Park* to the homes of the series' creators by launching Comedy Central in its Denver and Boulder, Colo., systems. A local radio station led a campaign to lobby TCI, and many subscribers called and wrote the system. As a result, Comedy Central will add 430,000 subscribers. TCI also is restoring superstation WGN-TV Chicago, which was dropped last

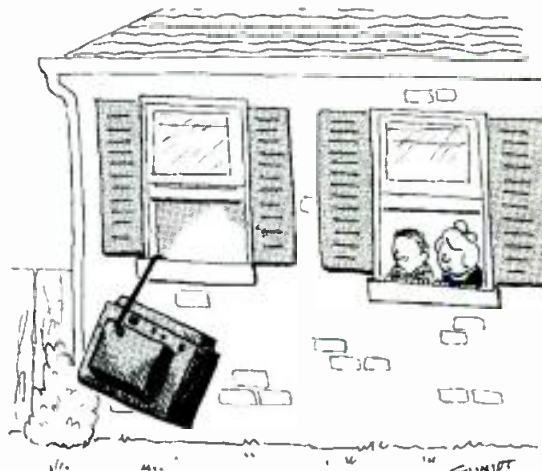
year to make room for networks that were paying launch fees.

Longtime Oakland/San Francisco anchor Elaine Corral of KTVU-TV surprised viewers and apparently some colleagues last week with the on-air announcement that she is leaving "to pursue personal and professional objectives." VP/GM Kevin O'Brien praised Corral's talent, dedication and long service to the station and said that the decision was hers alone. Corral, who has been anchoring the news for the station since 1986, was a reporter there for eight years before that. O'Brien said that weekend anchor Leslie Griffith would take over for Corral on the 10 p.m. news with Dennis Richmond.

Sen. Joe Lieberman (D-Conn.) and former education secretary William Bennett last week gave a "Silver Sewer Award" to Seagram Inc. for the company's stake in *The*

Jerry Springer Show and Interscope Records, distributor of Marilyn Manson's music. "Today we recognize a company that is the leading purveyor of cultural rot," said Bennett, addressing the award to Seagram President Edgar Bronfman Jr. Lieberman and Bennett added that they plan to press their case against Stringer's show with local broadcasters at next month's NAB convention. Asked whether he felt that lawmakers should return campaign contributions made by Bronfman, Lieberman responded, "It's a personal matter."

Errata: The March 9 story on page 43, "Will cable be ready for HDTV," stated that the General Instrument DCT-1000 box "doesn't have HDTV signal pass-through capability." GI says that with downloadable software upgrades—and, in some cases, hardware modifications—the boxes can pass through HDTV signals.



"I guess Dad meant it when he said 'no TV until you finish your homework!'"

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Incorporating The Fifth Estate TELEVISION Broadcasting

Time to go

We love a good sunset. And we are particularly looking forward to the sunset of the program-access provision in 2002. Attached to the 1992 Cable Act, the provision prohibits cable networks whose owners also own cable systems from denying their services to satellite TV companies and other cable competitors without good reason or from discriminating against them in contract terms. The provision arose from the fear—not the reality—that such vertically integrated cable networks would deny programming to rivals to protect cable systems in the corporate family.

We believe that the law has done some good in its six years of existence, easing the way for DirecTV, USSB, EchoStar, Ameritech and others to take on the entrenched cable operators. Among all the uncertainties of launching a new and costly business, those companies knew that at least they would be able to offer all the popular cable services.

But program access needs to go, and 2002—the built-in expiration date—seems just about right. Program access is yet another of those government manipulations of the market that create unexpected incentives or disincentives and introduce inefficiencies. It tends to turn cable networks into commodities, available to all at one low price, and thus to devalue them. It may be hurting the chances of upstart cable networks that could use the promise of exclusivity to squeeze their way onto crowded cable systems. And it strips programmers of some control over their property on the mere presumption that they may misbehave. That's not right.

We bring all this up because the growing cadre of cable competitors is demanding that Congress or the FCC not only extend program access beyond 2002 but also strengthen its language and expand its scope. Some want the provision to apply to cable programmers without related cable systems, like Disney and Viacom. Most cable competitors

are now well established; by 2002, they ought to be strong enough to line up cable programming without leaning on government bureaucrats. If they sense a conspiracy among suppliers to withhold their goods, they can do what everybody else in the rough-and-tumble world of free enterprise does: hire a good lawyer.

P.S. One attempt to extend and expand program access gives us special pain. Buried in a draft from House Judiciary Committee Chairman Henry Hyde is a provision that would prohibit TV stations from using retransmission consent to negotiate for carriage by cable networks. Retransmission consent, also spawned by the 1992 Cable Act, represents the proper role of government. It strengthens TV stations' control over their programming—their property—by allowing them to deny cable operators permission to carry their signals. What stations ask from operators in return should not be regulated. Instead of the hopper, Hyde should drop this one into the basket next to his desk.

Be careful what you ask for

We argue continually here against FCC meddling in the affairs of broadcasters. So it is somewhat disconcerting when broadcasters themselves go running to the agency and try to involve it in industry affairs, as the Association of Local Television Stations did last week. The ALTV wants the FCC's help in fighting an NFL proposal to restrict the use of its football highlights. We too lament that many TV stations' lucrative football shows are threatened. But those stations shouldn't be looking to Washington for a solution. Every time you take something from government, government expects you to give something back. It's the old Reed Hundt quid pro quo.

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