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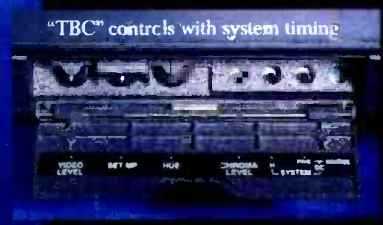
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Hicks ahead in consolidation wars The billion-dollar merger of Chancellor Broadcasting Co. into Evergreen Media Corp. gives Thomas Hicks control of 268 radio stations. And the new Chancellor may get bigger yet. / 6

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Court TV founder departs After being blocked in his attempt to purchase Time Warner's stake in Court TV, founder Steven Brill is being bought out of his shares of the network. / 15

Lawmakers worry over trade deal Some lawmakers believe that a new international telecommunications deal among 70 nations could open the door to 100% foreign ownership of broadcast licenses. / 20

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Network angel

Martha Williamson has millions believing in *Touched by an Angel* and its spin-off, *Promised Land*. Now in its third season, *Touched by an Angel* is CBS's highest-rated entertainment show. / 26
Cover photo by Monty Brinton



KCBS-TV getting image makeover KCBS-TV Los Angeles is preparing a long-term campaign to balance downbeat and uplifting stories in its newscasts. In the cluttered TV landscape of the mid-1990s, broadcasters are starting to pay more attention to long-term image building. / 34

Undercover reporting under fire In the wake of the recent Food Lion decision, a Columbia University panel examines whether investigative reporting is dead. / 37



Fox promotes 'Party of Five' *Party of Five*, which has been slow to attract a big following, got a significant boost this month with a massive promotion from Dr. Pepper and an outreach program that coincided with a current story line on the Wednesday drama. / 40

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Partners Cablevision, ITT battle over MSG stake A legal battle and a bidding war are building over rights to buy Madison Square Garden LP, a group of properties that include the arena, the NBA Knicks, NHL Rangers and MSG television network. / 49

Ball picked to head Fox/Liberty Networks Longtime David Hill associate Anthony Ball has been tapped as president and chief operating officer of Fox/Liberty Networks. Ball will oversee the day-to-day operations of FX, Fox Sports Net and Fox Sports International. / 50

Time, CNN news operations look for synergy CNN and *Time* are creating a series of ventures that combine the strengths of their print and broadcast journalists. *Impact*, a weekly news magazine, will bring together editors and writers from *Time* with anchors and producers from CNN. / 53

Telemedia *Week*

The serious business of online games

Owners of Internet game sites are determining whether revenue from advertising and sponsorships will offset the absence of subscription revenue. / 56



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NAB Seller's Guide In the first of three seller's guides focusing on new technologies, BROADCASTING & CABLE talks with the major TV networks to find out what they'll be looking for at NAB '97 in April. / 60

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EYEMARK
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Top of the Week

Hicks's sticks hit 267

Chancellor/Evergreen/Viacom deal creates radio group with \$870 million in revenue

By Elizabeth A. Rathbun and Donna Petrozzello

WASHINGTON

Thomas O. Hicks is the latest victor in radio's consolidation wars. With last Tuesday's merger of Chancellor Broadcasting Co. into Evergreen Media Corp., Hicks effectively would control 267 radio stations with estimated 1996 revenue of \$869.55 million, according to BIA Research Inc.

The numbers include Viacom International Inc.'s 10 major-market stations, which will be bought by the newly merged Chancellor Media Corp. for \$1.075 billion. The merger itself is valued at \$1.5 billion.

If approved by the Justice Department and the FCC, the merger would give Chancellor Media 103 radio stations and estimated revenue of \$700 million in 1996, the companies involved say. That puts Chancellor second only to CBS Radio, which had \$1.02 billion in estimated revenue—but only 79 stations—in 1996, BIA says.

"The radio industry has two huge companies: CBS and this one," says broker William J. Steding of Star Media Group. Steding initiated the merger and represented Chancellor Broadcasting.

Hicks's private investment firm, Hicks, Muse, Tate & Furst Inc., created Chancellor Broadcasting in 1993 and owns 90% of it. Together, Tom Hicks and Hicks Muse control more than 200 radio



Scott K. Ginsburg (l) will preside over the new Chancellor, while Tom Hicks remains its chairman.

stations via Chancellor, Capstar Broadcasting Partners Inc. and GulfStar Communications Inc. Evergreen controls 42 stations; its chairman, Scott K. Ginsburg, is also its 55.6% owner.

Justice Department officials who investigate major radio-company mergers have noted that Hicks's holdings seem to be carefully distributed to avoid potential antitrust problems. And

the new Chancellor largely avoids the Justice Department's trigger of 35% of a market's radio revenue, Steding says (see box, page 8).

The new Chancellor intends to get even bigger. It already has targeted Walt Disney Co./ABC Inc.'s 21 radio stations, as well as the five major-market stations owned by Gannett Co., Steding says.

This mega-merger might inspire Disney to sell, brokers speculate: the former giant now appears mid-size.

"If Viacom is not in radio anymore, I suspect someone in upper management at ABC has to be saying, 'What are we doing here?'" says broker Michael Bergner.

While there are no limits on how many stations a broadcaster can own nationally, the Telecommunications Act of 1996 caps the number of stations that

can be owned in one market at eight. To meet that cap, the new Chancellor will have to sell or trade two FMs in both San Francisco and Chicago, one FM in Detroit and one FM and two AMs in Washington.

The new Chancellor will feature diverse programming on its stations. In New York, it will own both Evergreen's top-rated rhythm/dance WKTU(FM) and Viacom's lagging classic rock WAXQ(FM).

It would make sense for Evergreen to "drastically adjust" some of the lower-rated Viacom sta-

Thomas O. Hicks
Chairman, Hicks, Muse, Tate & Furst Inc.
267 radio stations/\$870 million revenue*



* Revenue is estimated for 1996.

Source: BIA Research Inc.

Russell Bronson/The Dallas Morning News

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tions, says Art Laboe, president, Royal Programs Inc. and owner of top-rated KOHT(FM) Marana/Tucson, Ariz. That could mean tweaking KIBB(FM) and possibly adult contemporary KYSR(FM) to make their formats more "diverse," like the racially and ethnically mixed L.A. audience, he says.

"Evergreen has a track record of doing very well in these major markets, and they have some good, sound programmers. I'd think Chancellor would have the opportunity to benefit from that," says Tony Salvatore, VP/GM, KNBR(AM)-KFOG(FM) San Francisco.

Ginsburg and other Evergreen shareholders will control about two-thirds of the new Chancellor's stock, while Chancellor shareholders will have about one-third, the companies say. Ginsburg will be president/CEO of the new Chancellor, and Chancellor Broadcasting President/CEO Steven Dinetz and Evergreen President/COO James de Castro will be co-COOs.

Chancellor and Evergreen competed with each other in the auction for Viacom's stations, Hicks says, and merger discussions had started a month ago. Hicks and Ginsburg came to a merger agreement last Sunday (Feb. 16) and made a unified offer to Viacom that day. "It was an interesting weekend," Hicks says. Jacor Communications Inc. came in second for the stations, bidding nearly \$1 billion, sources say.

Justice's Klein courts legal challenge



Klein: 35% revenue cap is not hard-and-fast rule.

WASHINGTON—The Justice Department agrees with broadcasters that it's time to set some radio merger standards in court.

Justice's acting antitrust chief, Joel Klein, last Wednesday invited radio group owners to meet with him to plan such a case. "I will do everything in my power to facilitate such a challenge," he said at the National Association of Broadcasters in Washington.

The biggest source of contention between broadcasters and Justice seems to be whether radio is an advertising market unto itself, as Justice claims. Broadcasters maintain that radio cannot be divorced from a market's entire

advertising pie, which includes television and newspapers.

As first reported last November in *BROADCASTING & CABLE*, Klein confirmed during the meeting that Justice scrutiny will be triggered if a merger means that a broadcaster will own up to 35% of a market's radio revenue. However, Klein continues to insist that there is no "hard-and-fast rule."

Justice also will be on the alert if a broadcaster is "consolidating a large part of a particular format, even if your [revenue is] less than 35 percent," he said. "You should bring in antitrust counsel early." —EAR

The combined companies will rely on "traditional debt sources" to finance the Viacom stations, but as the company grows, more equity likely will be sold, officials say. The deal is expected to close by September.

Chancellor's and Evergreen's stock rose last week: Chancellor's from \$26.88 on Tuesday to \$30.12 on Friday and Evergreen's from \$31 to \$32.75.

Ginsburg calls the Evergreen/Chancellor merger "a combination of equals," but other broadcasters privately wonder how the strong egos involved will get along.

At a price of nearly 20 times cash flow, the Viacom deal also raised eyebrows. But the multiple will be reduced to 12.5 times the new company's cash flow in the first year. Hicks says. ■

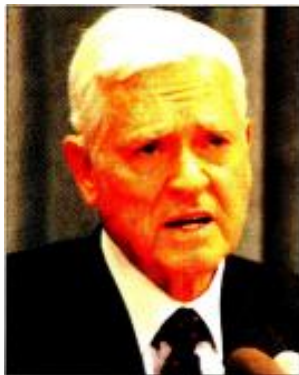
Hollings tells TV: Rate right or late night

Senator Ernest Hollings (D-S.C.) is reintroducing his TV safe harbor bill this week, with a twist.

Hollings's new bill would give broadcasters a choice: go along with a content-based ratings system, or restrict violent programming to late-night hours, when children are less likely to be watching TV. Prior versions of the bill, first introduced in 1993, would have simply restricted the hours of violent programming. The notion of a "safe harbor" is modeled on the FCC's indecency rules, which ban indecent programming between 6 a.m. and 10 p.m.

"The V-chip ratings system proposed by the industry doesn't meet the intent [of the Telecommunications Act]," explained an aide to Hollings. "Either the intent has to be met, or they must comply with the safe harbor. If they insist on an age-based system, they would be subject to the safe harbor."

Hollings's bill was approved by the Senate Commerce Committee last year (16-1), with John McCain (R-Ariz.) casting the dissenting vote. Hollings requested the Sen-



Hollings takes new tack.

ate floor several times, but was informed that holds had been put on the legislation. Since the vote, McCain has been elevated to chairman of the Commerce Committee.

The Clinton administration last year backed Hollings's bill because it may take several years for full implementation of the V-chip. Most TV programs now receive ratings, but equipping most TV sets with a V-chip content-filtering device may take years.

The Senate Commerce Committee will scrutinize the industry's age-based ratings system this week at a hearing Thursday. Most of the witnesses—including

parental and child advocacy groups, academics and lawmakers—will argue for a content-based system over the industry-developed system.

Other than Showtime President Matt Blank, broadcasting and cable industry executives declined invitations to testify, opting instead to let Motion Picture Association of America President Jack Valenti tell their side of the story. Valenti headed the industry's ratings implementation group. —HF

Netlets dealing for affiliates

UPN buys stations in Seattle, West Palm Beach; WB about to buy in Portland; both looking at Orlando

By Steve McClellan

NEW YORK

WB executives say this will be the year they dramatically strengthen their network's affiliate ranks, but Paramount was making all the moves last week, striking deals to acquire stations in 12th-ranked Seattle and 45th-ranked West Palm Beach, Fla.

The moves were seen as signals that Warner and UPN will be butting heads in a number of markets as both move to shore up distribution. The West Palm Beach deal signals the escalating competition between WB and UPN, sources say.

In that deal, the Paramount Station Group (PSG) agreed to buy WTVX(TV) from Paxson Communications for

\$34.2 million. The purchase was seen as a preemptive move to block WB from the market. Sources confirm that PSG intends to assign the station to a third party before the transaction closes. (Warner could still acquire Paxson's WBBF(TV), also for sale in the West Palm Beach market.)

Sources say Paramount also is talking with Meredith Broadcasting about buying or trading for a station in 22-ranked Orlando, where Meredith has to spin off either CBS affiliate WCPX-TV or Fox affiliate WOFL(TV). Sources say WB also is



TELEVISION NETWORK

looking at Orlando, either through the station group that WB President Jamie Kellner is putting together with other investors, or possibly through a separate investor group that would have WB backing.

In Seattle, Paramount agreed to acquire Gaylord's KSTW(TV), the current CBS affiliate, which will switch to UPN, in a

three-way swap with A.H. Belo and Cox Broadcasting. Earlier, Gaylord had agreed to sell the station to Cox. So before PSG acquires KSTW, it will trade KMOV(TV) St. Louis to Belo for KIRO-TV. Then it will swap KIRO-TV to Cox for KSTW plus cash (for a total \$160 million). KIRO-TV once again will become a CBS affiliate.

The deal will make PSG the seventh-largest broadcast group, covering 19.4% of the country.

Meanwhile, the Kellner-led WB group soon is expected to file an application for its first station, KWBP(TV) Portland. Sources say the group hopes to seal a deal soon for a group of five stations, some of which already are affiliated with The WB; the others will convert after the acquisition. The Kellner group ultimately hopes to acquire at least 12 stations.

"They're both out there searching high and low for station-buying opportunities," says one network source. "Paramount has the upper hand because they have a well-established group, so they can buy as well as swap."

But WB is exploiting all opportunities, including looking for possible investors (outside the Kellner-led group), to help buy stations. It's also helping existing affiliates apply for new stations that would align with The WB. Pappas Telecasting, for example, has 15 new applications at the FCC, and company owner Harry Pappas says all will become WB affiliates when they are approved by the FCC. ■

Connie & Maury find Hartford home

HOLLYWOOD—After extensive presentations to broadcasters at last month's NATPE convention, DreamWorks Television is quietly lining up stations for its upcoming strip hosted by Connie Chung and Maury Povich.

Among the first to commit a prime access slot to the half-hour strip for fall 1998 is Post-Newsweek Stations' CBS affiliate WFSB(TV) Hartford, Conn. DreamWorks officials declined to comment, but some outlets in the Young and Gannett broadcast groups are said to be interested in the show.

"We think Connie and Maury are two talented folks who will do a top-notch show and get a lot of [audience] sampling," said Bill Ryan, president of Post-Newsweek Stations.

DreamWorks is still shopping for a distribution partner on the show, but the heads of the studio's syndication unit—Bob Jacquemin and Ken Solomon—have been on the road for the past two weeks negotiating station deals. The company has also retained syndication veteran Jim Martz, formerly a senior executive with Twentieth Television, to help clear the ambitious project.

While the momentum is building as broadcasters look ahead to 1998, it's still unclear where the Chung/Povich news magazine will land in the crucial top three markets. CBS and NBC O&O groups appear to be the only options, as the ABC O&Os have re-upped for three more years with King World for *Jeopardy!* and *Wheel of Fortune*. The Fox-owned stations have invested heavily in, and scored big with, off-network sitcoms in access, as have the Tribune and Chris Craft/United groups.

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Soap on a rope

Fate of ABC/Comcast soap opera cable channel hangs on affiliate OK

By Steve McClellan and Joe Schlosser

NEW YORK

The ABC/Comcast soap opera project that supposedly died last spring is instead a continuing drama.

Disney chief Michael Eisner is so high on the concept, he described it as "on deck" among the cable networks ABC hopes to launch. ABC and Comcast executives confirm that the project is still very much alive, and one high-ranking cable MSO executive says the partners have been aggressively pursuing a revived plan since December.

Rich Frank, president of C³, the Los Angeles-based programing arm of Comcast, told BROADCASTING & CABLE last week, "We have a deal, but there is nothing we can get going because of [ABC's] affiliate situation." If the affiliates can be convinced to sign off on the deal, Frank said, it will "absolutely" go through.

A number of affiliates apparently remain unconvinced that the soap channel is a good idea—even if they do get a piece of the action. Some, like Jim Hart, president of Scripps Howard Broadcasting (with six ABC affiliates), believe that giving up program exclusivity for compensation is mortgaging the future of local broadcasting. "We weren't enthusiastic about it before and we're not in favor of it now," he said. "We're cannibalizing ourselves."

A year ago, the plan was to rebroadcast ABC soap operas on Comcast's Q2 cable channel later on the same day they air on the broadcast network. The word now is that a block of soaps to air on E! The Entertainment Channel is also being considered. Disney and Comcast recently agreed to take control of E! for \$321 million.

It was affiliate opposition that killed the project a year ago. The soap project was just one of several that Disney and ABC introduced last year which had the affiliates up in arms. Another was the rebroadcast of the ABC prime time show *Second Noah* on the Disney Channel last spring.

Those moves prompted a series of



C³ President Rich Frank: "We have a deal, but there is nothing we can get going because of the affiliate situation." At left: ABC's 'One Life to Live.'

discussions between affiliates and the network on the so-called repurposing of programs supposed to be exclusive to the network. Andrew Fisher, head of the Cox affiliate television stations and chairman of the ABC affiliate advisory board, said those talks are continuing.

Fisher suggested that ABC and its affiliates could come to terms on the soap project and other repurposing efforts if the affiliates were to benefit financially. Program exclusivity is the hook that local stations use to grab viewers and sell advertisers. To the extent that exclusivity is diminished, local stations are hurt, he said.

repurposing on the TV station side, are we going to get some benefit from the repurposing—however it's accomplished? As long as that keeps getting solved, then I think you have good growing businesses."

Cable sources say that Disney and ABC executives acknowledge they have to go back to producers and renegotiate exhibition contracts to get rebroadcast rights for cable.

A couple of other soap opera channels, from Liberty Media and Sony, have been proposed in recent years. The Liberty project died, and Sony officials declined to comment on their plans. ■

Brill leaving Court TV

Founder of network claims Turner nixed his deal with Time Warner to acquire cable network

By Michael Katz
WASHINGTON

There's a new order in Court TV. With Time Warner's decision to hold on to its stake in Court TV, president and founder Steve Brill will leave the bench, and Ted Turner will preside over the network.

A group led by Brill had been negotiating to purchase Time Warner's stake in the network, and when he thought the deal might go through, Turner stepped in and nixed it, Brill says.

"It was a very long, frustrating and tortuous negotiation," says Brill. "I wanted it to go another way—I can't

deny it—but it wasn't to be, because Ted Turner didn't want it to be."

Time Warner will buy Brill's 20% stake in legal newspaper, magazine and online publisher America Lawyer Media, which had an option to purchase 4% of Court TV.

Time Warner already owns 33% of Court TV and 70% of American Lawyer Media, which gives the media giant an option to purchase another 11% of the network. When the deal is settled, Time Warner will own 46% of the network and NBC and Liberty will own 27% each.

Brill says it will be difficult for Court TV to grow under the divided

ownership of Time Warner, NBC and Liberty Media. Brill believes that if Time Warner had sold its stake to him, Liberty and NBC would have followed suit but that NBC is not likely to sell its interest to Time Warner.

"I had a specific plan to grow Court TV," he says. "NBC and Turner are at loggerheads, and my leaving doesn't solve that problem. NBC will still have the same veto power...someone will have to solve it."

Brill will stay on with Court TV during the transition and will then turn the reins over to Thayer Bigelow, president of Time Warner Cable Programming, who will report to Turner.

Brill says there are many things he wants to do when he leaves Court TV, and starting a cable channel may be one of them. "If I'm stupid I'll walk out of here and step immediately into another job, which I might do," he says. "But if I'm smart I'll take a cou-



Brill: "If I'm stupid, I'll walk out of here and step immediately into another job."

ple of months off and think about it."

Time Warner plans to sell its interest in American Lawyer Media as part of its plan to sell non-core assets and reduce debt. However, it will hold on

to its interest in Court TV.

"We are happy with our ownership in Court TV, which we consider an important part of our sterling basic cable channel assets," Time Warner Chairman Gerald Levin says.

Time Warner says it "plans to maximize Court TV under Ted Turner's leadership." The company wouldn't comment on whether it will try to buy the rest of the network, but some analysts think that is the logical next step. "You'd think they would try to consolidate it," says CS First Boston analyst Laura Martin. "Or at least buy Liberty's piece."

But Merrill Lynch analyst Jessica Reif thinks Time Warner will not be making many purchases in the near future. "I'd be surprised if they were to do that right now," Reif says. "Their goal is to monetize their assets rather than increase their holdings. It would be a surprising move." ■

Tom Sobollik/Black Star

Cablevision eyes \$1 billion sale

Proceeds from systems sell-off could reduce debt or fund purchase of MSG

By Joe Schlosser

Some analysts think Cablevision Systems Corp.'s plan to sell nearly \$1 billion worth of cable systems could be a way to raise cash to buy the other half of Madison Square Garden.

Other analysts believe that such a sale has more to do with the company's balance sheet. Cablevision, which has \$2.9 billion-\$4 billion in debt, would not comment.

In a conference call with analysts last Wednesday, Cablevision officials reportedly were considering the sale of cable systems serving 475,000 customers in areas including Michigan and Maine. The company apparently wants to focus on its so-called core markets in New York, Cleveland and Boston. Cablevision is the nation's sixth-largest cable operator, with roughly 2.8 million subscribers in 19 states.

"Clearly, selling assets to raise proceeds is a way to finance other acquisitions they are attempting to do with both cable operators and, potentially, with MSG," says Alan R. Ginsberg of Smith Barney.

Other analysts, including Jessica Reif of Merrill Lynch, say Cablevision is worried about only one thing: erasing debt.

"[Cablevision's] balance sheet is the largest of all the major cable operators, so they have to start taking steps to reduce their debt, regardless of MSG or anything else," Reif says. "They've got to start getting their debt ratio down."

Reif adds that most cable companies have debt-to-cash-flow ratios of 5:5 1/2. Cablevision is at 8:8 1/2. To change that, the company says it plans to focus more on operations than acquisitions.

"Concentrating on a group of core clusters is definitely a strategy that makes sense," Ginsberg says. "It is a change in Cablevision's prior strategy of growing the total number of subscribers, but I think a good one."

The center of Cablevision's universe is the greater New York City area, where the company has 1.7 million subscribers. Madison Square Garden and all the properties that come with it would seem a perfect fit for the Long Island-based company.

Cablevision, through its Rainbow Programming Holdings unit, now owns 50% of Madison Square Garden. ITT Corp., which is facing a hostile takeover bid from Hilton Hotels, owns the other half. ITT is reportedly trying to sell \$3 billion in assets to raise cash

"Clearly, selling assets to raise proceeds is a way to finance other acquisitions they are attempting to do with both cable operators and, potentially, with MSG."

—Smith Barney's Alan R. Ginsberg

to fight off the takeover, and Cablevision is ready to take the other half of MSG off ITT's hands.

Cablevision claims that it has the right to purchase ITT's share in MSG if it is put up for sale. ITT disputes that, saying it has the right to sell its share in MSG to anyone it pleases (see story, page 49). Analysts say a lawsuit might be forthcoming.

The valuable MSG properties include the arena, the New York Knicks, the New York Rangers and the MSG television network. Other potential buyers reportedly include Disney, Westinghouse Electric and News Corp. ■

What hath Furchtgott-Roth?

Favorite for FCC Republican seat is economist and author with deregulatory bent

By Chris McConnell
WASHINGTON

He knows what a parametric error structure is, does not like government interference with markets and does not own a TV.

He is Harold Furchtgott-Roth, the odds-on favorite to fill the Republican FCC seat vacated last year by Andrew Barrett. With an endorsement from Senate Majority Leader Trent Lott (R-Miss.) already pending at the White House, the 40-year-old House Commerce Committee chief economist in recent weeks has become the subject of intense curiosity among broadcast and cable lobbyists eager to glimpse the potential new face at the FCC.

Those who know him see a traditional, numbers-crunching economist whose skepticism of regulations will likely place him on the opposite side of FCC Chairman Reed Hundt on public interest-related issues. "Most economists think regulators screw things up," says Bruce Owen, president of Economists Inc., the economic research firm where Furchtgott-Roth worked for about seven years. "He's sort of a mainstream economist."

An econometrician, in fact, working in a branch of economics that specializes in statistical analysis. His published thoughts on cable regulation, for instance, are in part explained in complex equations that incorporate log linear functions, co-variance structures and exogenous variables.

"You'll see very few economists who are pro-regulatory," says Brookings Institution Senior Fellow Robert Crandall, who co-wrote a book with Furchtgott-Roth on cable rate regulation.

That book, "Cable TV: Regulation or Competition?," supports the deregulatory assessments of Furchtgott-Roth. The authors criticize both the 1992 Cable Act and the FCC's implementation of it. The 17% rate rollback "was achieved at a high cost in FCC credibility," they say.

"The commission appeared to manipulate its empirical analysis to



"We are profoundly skeptical that regulation can be employed to increase consumer welfare."

Harold Furchtgott-Roth and Robert W. Crandall in "Cable TV: Regulation or Competition?"

Harold Furchtgott-Roth (R)

Age 40; chief economist, House Commerce Committee—1976-82, research assistant and intern for various federal agencies; 1983-84, research fellow, Brookings Institution; 1984-86, research staff, Center for Naval Analyses; 1988-95, senior economist, Economists Incorporated; S.B., economics, Massachusetts Institute of Technology, 1978; Ph.D., economics, Stanford University, 1986.

accommodate political pressure," the authors say. Efforts to regulate cable rates are counterproductive, and short-term rate reductions are outweighed by reductions in service quality and new program offerings, they add.

"I thought it was a good analysis," says Daniel Brenner of the National Cable Television Association.

The analysis also contains some encouraging words for broadcasters. The authors question the requirement that

DBS operators devote 4%-7% of their channel capacity to public interest programming.

"DBS systems would enjoy little or no market power," the authors say. "Why, then, did Congress feel that handicapping them with non-compensatory carriage requirements was in the public interest?"

Several sources predict that Furchtgott-Roth will take a similar view toward terrestrial broadcast public interest requirements. One source compares him to former FCC Chairman Mark Fowler, famed for viewing TV as a toaster with pictures.

"He leans in that direction," the source says.

Several others in Washington also speculate that Furchtgott-Roth's strict economic reviews would give a thumbs-down to broadcast ownership caps, currently the subject of review at the FCC.

The same economic analysis also could place Furchtgott-Roth and Hundt on the same side when it comes to spectrum policy, sources predict. Hundt has favored a more market-driven approach, recently articulated in a paper penned by FCC Deputy Chief Economist Gregory Rosston and FCC Special Counsel Jeffrey Steinberg. Other commissioners refused to endorse the paper as an FCC policy statement.

But while predicting a market-driven spectrum philosophy from Furchtgott-Roth, few expect him to favor an auction of digital TV spectrum or a digital TV transition plan of the sort proposed by the Clinton administration. Sources speculate that the plan, with its early auction of analog spectrum and its revenue targets, would not comply with Furchtgott-Roth's economic principles.

Furchtgott-Roth has applied those principles to a variety of projects, including last year's Telecommunications Act. At Economists Inc. he worked on cable regulation studies for the National Cable Television Association and Tele-Communications Inc.

Other work has ranged from studies of the computer software business to the

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HOLLYWOOD

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ER is ready to roll on weekends with broadcasters beginning in fall 1998. Station sources say Warner Bros. Television's top-rated NBC drama has been cleared for weekend barter runs in at least 50 markets, with a lineup that includes WABC-TV New York, KCAL Los Angeles and WPWR-TV Chicago. Reruns of fast-paced medical drama will also bow as a Monday-Friday strip on either WTBS(TV) Atlanta or TNT next year.

English woos Clintons

Diane English of *Ink* reportedly is looking to the White House for some stunt casting during the May sweeps. The executive producer and DreamWorks TV hope that First Lady Hillary Rodham Clinton will agree to appear in an episode of the Monday night comedy, a source close to the show says. English may have a leg up; the President and Mrs. Clinton know *Ink*'s Ted Danson and Mary Steenburgen and attended the couple's wedding on Martha's Vineyard. CBS declined comment.

NEW YORK

Petry president

Look for Harry Stecker to be named president of Petry Television, one of three rep firms controlled by Petry Media (the others are Blair Television and Fox Station Sales). Prior to Petry's winning bid to represent all the Fox-owned stations, announced earlier this month, Stecker had been one of three executives with joint oversight of Petry Television. One of the others, William Shaw, was named to head the new Fox Stations rep firm. Blair Television President Tim McAuliff will continue to run Blair. All three report directly to Petry Media chairman Thomas Burchill.

Players choice

Players Inc., the subsidiary of the NFL Players Association, is entering the television arena with a one-hour show, *The Players*. The show will feature an inside look at

the NFL and its current and former players. *The Players* was developed by Kestrel Communications Inc., in Atlanta, and has yet to sign with a network. Players Inc. already has a nationally syndicated talk show.

CNN synergies

CNN and CNNfn will soon be combining their resources with more Time Warner publications, according to CNN President Tom Johnson. Reporters from *Fortune* and *Money* magazines will be brought into the mix at CNNfn and on CNN business reports. Top-selling *People* magazine will likely team with the cable network in the near future as well. Other publications in the media giant's stable are also being looked into. Since the merger of Turner Broadcasting System and Time Warner Corp., CNN has launched cable channel CNNSI with *Sports Illustrated* and TV news magazine *Impact*, which will debut next month, in conjunction with *Time* magazine.

WASHINGTON

People to see

With lawmakers back from their President's Day break, FCC Commissioner Rachele Chong hopes to meet with Senate Commerce Committee Chairman John McCain (R-Ariz.) to discuss her wish to remain at the FCC. Chong last week said she hopes to stay on for another term and that she had discussed the issue with many key players. Aside from McCain, another key player Chong has not yet met with is Senate Majority Leader Trent Lott (R-Miss.)

Copyright powwow

New House Courts and Intellectual Property Subcommittee Chairman Howard Coble (R-N.C.) is getting up to speed on copyright issues, and Rupert Murdoch wants to help him out. An aide to Coble said Murdoch has requested a meeting with the chairman in March. ASkyB—the DBS venture of MCI and Murdoch's News Corp.—is seeking changes to the Satellite Home Viewer Act that would allow it to retransmit local TV signals.

Exxon Valdez oil spill. He also has worked at the Center for Naval Analyses and analyzed a variety of military gear.

"He's a very quick study," says NextWave Telecom Inc.'s Mike Regan, who worked with Furchtgott-Roth on the Commerce Committee.

Others add that he is a quiet study. Described by all observers as an amiable fellow, colleagues in and out of the government say Furchtgott-Roth tends to articulate his points in clear but understated manner.

"He is extremely thoughtful," says one source, recounting Furchtgott-Roth's work on spectrum auction issues during last year's drafting of the Telecommunications Act. The source says Furchtgott-Roth would talk with all sides about the economic issues raised by auctions.

The thoughtful econometrician is the father of five children, ages one through eight. His wife, Diana Furchtgott-Roth, is resident fellow and assistant to the president of the American Enterprise Institute for Public Policy and Research.

Last year she co-wrote a study of women's progress in labor markets that also comes down against government intervention. The study, "Women's Figures: The Economic Progress of Women in America," reports that the "glass ceiling" and wage gap "are rhetorically powerful but factually bankrupt terms. Those who insist on invoking those concepts as evidence of discrimination encourage unnecessary and harmful government intervention."

Some predict that her husband's general opposition to government intervention could lead to snags if senators from western states press him on the issue of telephone universal service. Sources say Furchtgott-Roth's economic principles may place him on the opposite side of senators who favor a more extensive universal service regime.

Some lobbyists also worry that his strict adherence to the economic principles could hinder his ability to negotiate pacts on FCC policies. "He's just a no-vote. He's not going to be able to move policy," says one lobbyist.

Others counter that Furchtgott-Roth picked up political savvy during his work for the Commerce Committee. Says one associate, "He knows how to work with the political system."

Onlookers do not expect Furchtgott-Roth's lack of a TV set to lead to problems, particularly if he has no content-related complaints. "I know people who lead healthy lives without watching television," says one lobbyist. ■



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Will trade deal promote foreign broadcast ownership?

Lawmakers worry liberalized telcom access might spill over

By Heather Fleming

WASHINGTON

U.S. trade negotiators gave a thumbs-up last week to an international telecommunications deal that some lawmakers say could open the door to foreign ownership of broadcast licenses.

The accord, negotiated among 70 countries at the World Trade Organization, allows U.S. companies greater access to foreign markets and insures that U.S. companies can acquire, establish or hold a significant stake in telcom companies around the world. In exchange, the U.S. has agreed to liberalize access to its market, allowing 100% indirect foreign ownership of common carrier licenses.

Although the agreement deals specifically with telecommunications services, Senator Ernest Hollings (D-S.C.), Representative Edward Markey (D-Mass.) and other lawmakers worry that the deal opens the door to 100% foreign ownership of broadcast licenses. Under current FCC rules, such ownership is limited to 25%.

The United States trade representative's position, "as it pertains to foreign ownership of common carrier licenses, also implicates foreign ownership of broadcast licenses since such licenses fall under the same statutory prohibitions," Markey said in Feb. 5 letter to President Clinton. "The logical conclusion of USTR's interpretation is that foreign ownership of U.S. television and radio licenses today hinges solely on the FCC's willingness to block such ownership on public interest grounds."

Hollings, a leader in the battle against liberalizing foreign ownership restrictions of common carrier and broadcast licenses in the Telecommunications Act of 1996, says the WTO deal changes U.S. law and should be subject to implementing legislation voted on by Congress. He has delayed the nomination of USTR designee Charlene Barshefsky over the issue.

Representative Billy Tauzin (R-La.), who opposes relaxing foreign ownership restrictions on broadcast licenses, said it was "pretty clear" in a conversa-

tion with Barshefsky that the USTR had "no intention" of interpreting the deal in a way to allow foreign ownership of broadcast licenses. "I think Congress wants and will continue to want much more to say about ownership of broadcast licenses, and there were no complaints from Barshefsky on that point," Tauzin said.

On another front, direct-to-home satellite provisions were struck from the final agreement. The U.S. classifies DTH as a basic telecommunications service, but other countries consider it a broadcast service that goes beyond the scope of the agreement.

U.S. negotiators insisted that the U.S. retain the right to decide which foreign companies may broadcast satellite TV services in the U.S. This was directed at Canada, which refuses to allow foreign companies to own more than 46.7% of Canadian telecommunications companies.

Canada and the U.S. are at odds over whether Canadian DBS companies may provide service in the U.S.

Last year, TCI and TelQuest's



Representative Markey worries that the trade deal opens the door to 100% foreign ownership of broadcast licenses.

effort to beam DBS signals to the U.S. from Canadian satellites was shot down by the FCC on the grounds that the companies must first gain Canadian government approval before applying for a U.S. license. But the Clinton administration had earlier weighed in at the FCC on the deal, expressing concern over Canada's refusal to allow U.S. companies to provide service in Canada. Another concern was Canadian restrictions on U.S. programing.

"We did not want to give up one jot or tittle on our argument," FCC Chairman Reed Hundt said in explaining the U.S. position on the WTO deal. ■

Networks prefer promos to PSAs

Clinton's call targets prime time

By Michael Katz

WASHINGTON

President Clinton's call for free prime time for anti-drug spots may put the broadcast networks on the spot.

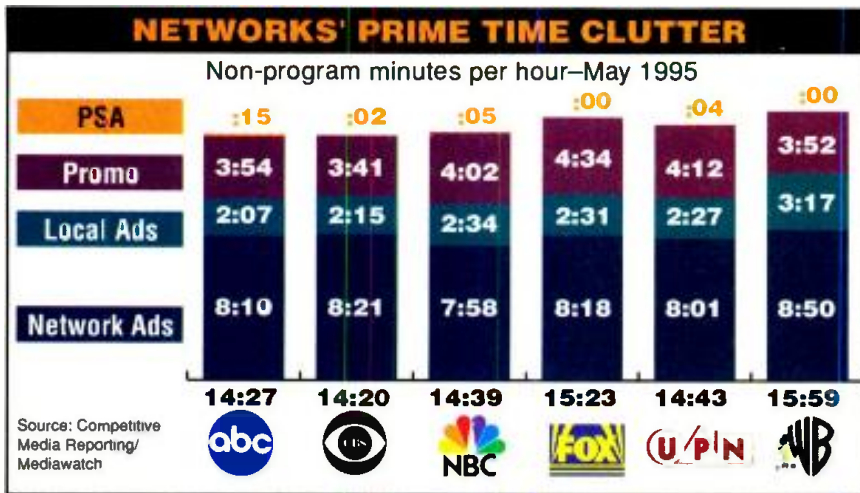
Although broadcasters say they provide plenty of free time for a variety of causes, the networks make little available in prime time.

Clinton is planning a \$350 million media blitz aimed at discouraging illegal drug use. The government would

pay half the bill, but broadcasters would cover the other half in the form of free prime time.

The broadcast networks are withholding comment on the plan until details are released, which is expected sometime this week. And only CBS will say how much prime time it now devotes to public service announcements. CBS says it places one PSA during the first half hour of prime time each night, which is not preemptable by the affiliates.

A 1995 report released by the American Association of Advertising Agen-



cies, found that ABC, NBC, CBS, Fox, UPN and The WB ran a combined 26 seconds' worth of PSAs per prime time hour during May of that year. ABC by itself ran 15 seconds per hour, followed by NBC with five seconds. UPN ran four seconds; CBS, two seconds. Fox and The WB produced none.

Fox, the network that devoted the least time to PSAs, aired four minutes and 34 seconds of promos per prime time hour—the most of any network. UPN aired 4:12 per hour; NBC, 4:02; ABC, 3:54; The WB, 3:52, and CBS, 3:41.

Although the figures are from 1995, the report, which has been conducted annually since 1986, shows that the amount of airtime devoted to PSAs has remained flat during the past seven years.

Still, one network lobbyist says the broadcasters are swamped with PSA requests. "I don't think the White House realizes how much we hear from cabinet secretaries and agency heads about PSAs," the lobbyist says. "At this rate we're going to turn into a PSA network."

A network executive who did not want to be identified added that prime time PSAs may not be reaching the right audience and that Clinton might get more for his—and television's—dollar by targeting other times.

Partnership for a Drug-Free America, one of the country's most vocal anti-drug organizations, applauded the budget proposal. "We enthusiastically support the concept of using advertising and the powers of mass media to reduce demand for drugs among children," Richard D. Bonnette, president of the partnership, said in a statement. "The proposal could give a much needed boost to public service advertising

in general, which, collectively, is receiving less and less media exposure."

"In general the networks have been generous to us on this issue," a Partnership for a Drug-Free America spokesperson says. However, "lately there has been a deterioration of their support due to other issues they have supported, as well as a general decline in PSA availability due to program promotion."

The National Association of Broadcasters estimates that broadcasters already donate "more than \$1 billion a year toward the prevention of sub-

stance abuse in the form of free airtime, production costs and local station community outreach programs."

The Advertising Council, the public service collective of advertisers, runs 30 nonprofit campaigns. Broadcasters gave \$83 million in airtime for those campaigns in 1995, but only 10% of that came from the networks. Cable networks and local cable systems contributed \$186 million worth of time.

"There is very little time available for PSAs on networks, especially on prime time," says Donna Feiner, the Advertising Council's senior vice president, media. "We would like to see a bigger share of time given to PSAs. We want to get these messages out...we know that these ads work."

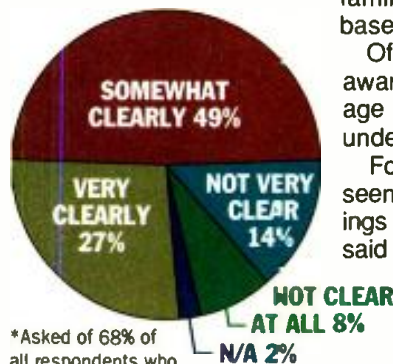
ABC is launching its *March Against Drugs* campaign next month at a cost of more than \$15 million in airtime, it says. The campaign will reach 90% of adults, ages 18-49, 11 times during the month. Partnership for a Drug-Free America will be working with ABC on the drive.

NBC's PSAs are lead by its *The More You Know* campaign, which features the network's stars, and *The More You Know About Violence Prevention* campaign, which won a 1996 Emmy.

Ratings score in public awareness, understanding

WASHINGTON—Nearly seven in 10 Americans are aware of the seven-week-old TV ratings system, and more than three-quarters of those understand it clearly, according to a new national survey.

'How clearly do you understand the television content ratings system?'



*Asked of 68% of all respondents who said they were aware of the ratings system

and 49% said it was "somewhat clear." Fourteen percent of those who were aware of the system said they were "not very clear" about it, while 8% of those aware said it was "not clear at all."

—HF

1000 EPISODES.

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AWRT honors freshmen

Ellen Schned, president of the Washington chapter of American Women in Radio and Television, and representatives John Sununu (R-N.H.) (center) and Ronald Kind (D-Wis.) mingle at AWRT's 30th Congressional Gala honoring new members of Congress. The Capitol Hill soiree was attended by nearly 50 freshman members of Congress, Clinton administration and FCC officials, and hundreds of industry representatives.

Media's \$5 million pours through 'soft money' loophole

Disney, DreamWorks, News Corp. are major contributors

By Heather Fleming
WASHINGTON

Media and entertainment companies provided \$5 million of the record \$263 million raised by the Republican and Democratic national parties in "soft money" during the 1995-96 election cycle.

Soft money—money raised for "nonfederal" purposes by national party committees—is perceived as an

expanding loophole in campaign finance law that allows companies and individuals to contribute money to political parties without limit.

According to a new report from the Center for Responsive Politics, a non-profit group that specializes in the study of money's role in congressional elections, top donors to the Democratic national parties included Walt Disney Co. (\$1.06 million), DreamWorks SKG (\$530,000), Time Warner (\$401,250)

and Viacom (\$226,400). Among top donors to the Republican national party were News Corp. (\$654,700), TCI (\$403,950), Time Warner (\$325,000) and Walt Disney (\$296,450). Overall, companies classified as media/entertainment gave \$3.2 million to Democratic national parties and \$1.88 million to Republicans.

The second-largest overall soft-money contributor was distilled spirits producer Joseph E. Seagram & Sons, which gave \$1.26 million to the Democratic national parties and \$677,145 to the Republican national parties. Seagram came under fire last year when it decided to air TV ads for its Crown Royal bourbon and Chivas Regal scotch. The controversial move led to the distilled spirits industry's decision to lift its decades-old ban on TV advertising.

Republicans collected \$141.2 million in soft money in 1995-96, while the Democrats took in \$122.3 million. The \$263.5 million total is up from \$106.4 million in the 1993-94 election cycle and \$89 million in 1991-92, the last presidential election cycle. The Center for Responsive Politics based its results on data obtained from the Federal Election Commission.

Record spending and allegations of campaign finance abuses have spurred campaign finance reform efforts in the 105th Congress. A ban on soft-money contributions is a key component in a handful of reform bills now pending on Capitol Hill. ■

Auction alternative

Representative Edward Markey (D-Mass.) wants the FCC to consider an alternative to auctioning spectrum. In a letter this month to FCC Chairman Reed Hundt, Markey suggested that the commission consider handing out licenses to applicants pledging the lowest prices for service. "Without question, the policy of assigning licenses through competitive bidding has been a boon to taxpayers," Markey said. "I believe, however, that although billions have been raised for taxpayers, the ratepayers of these new services could do better." Markey maintained that the commission has authority to conduct competitive bidding on the basis of offering lower prices. He cited provisions barring the commission from choosing auction methodologies based solely on their potential for raising revenue. "I would encourage the commission to consider competitive bidding alternatives that result in wireless services being rapidly adopted in the consumer market through affordable pricing," Markey said.

Spirited attack

Too many TV stations are airing hard-liquor ads, FCC Chairman Reed Hundt said last week. Hundt cited a *New York Times* estimate that 50 cable and independent TV stations are carrying the liquor spots. "It's far too many to regard as acceptable," Hundt said, adding that he is maintaining a "zero-tolerance" attitude toward the issue. FCC commissioners have been split over the FCC's authority to weigh in on the issue, with commissioners Rachelle

Chong and James Quello maintaining that jurisdiction belongs to Congress or the Federal Trade Commission. Hundt also repeated his suggestion that broadcasters address the issue by resurrecting the National Association of Broadcasters' Code of Good Practices. The NAB dropped the programming and commercial guidelines in 1982 after they were challenged by the Justice Department on antitrust grounds.



Edited by Chris McConnell

Broadcasting

February 24, 1997

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 A photograph of Martha Williamson, a woman with long dark hair and bangs, wearing a dark blue or purple jacket. She is standing in front of a red classic car, looking towards the camera with a slight smile. The background is dark, suggesting an outdoor setting at night or in a dimly lit area.

Heaven Can't Wait

Martha Williamson has millions believing in 'Touched by an Angel' and its spin-off, 'Promised Land'

Martha Williamson is used to making people cry. There's something about saying "God loves you," Williamson says, that makes them lose it. It also makes them tune in. Now in its third season, *Touched by an Angel* is CBS's highest-rated entertainment show, earning an average 5.3 Nielsen rating/20 share in households this season and generating some \$190,000 per 30-second spot in ad revenue, compared with the upfront rate of \$80,000.

The spin-off *Promised Land* also is showing promise, averaging an 8.9/15 and commanding \$130,000 per 30-second spot in ad revenue (upfront spots went for as little as \$55,000). And business is only looking up for Williamson, 41, who already earns more than \$2 million annually as the industry's only female producer to executive-produce two dramas simultaneously. There's talk about another series—last night's scheduled two-part episode of *Touched by an Angel* reportedly has some thinking yet another spin-off—while basic cable networks have already expressed interest in the family-friendly drama once it hits syndication this summer.

BROADCASTING & CABLE'S Lynette Rice talked with Williamson, who began her career in TV 13 years ago by writing for musical variety shows, in her Los Angeles office.

Touched by an Angel and Promised Land seem to have stuck a chord with viewers. Why do you think that is?

It's really interesting to see the audience in adults 18-49 emerging. We knew it would. The audience for *Touched* and *Promised Land* is getting younger and more affluent. What I love is that we started with the grass roots, from the inside. Usually a hit show starts from the outside, from the coasts, and works its way in. Both shows started in the breadbasket and worked their way out. It's very gratifying.

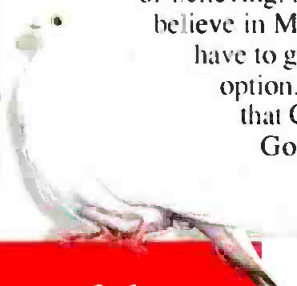
I knew the basic message of both shows would really connect with people. It's a more familiar message for middle America than for the younger, hipper crowd in New York and Los Angeles, but it's not a message they don't want to hear. Once it became kind of cool to watch, they could let it down a little bit.... I knew if we could get that message to people who wouldn't normally turn on the TV, to let them know there was something worth watching, then once they saw it they'd be hooked.

Why did you eventually decide to take over *Touched by an Angel* [which was created by John Masius]?

I had turned it down, originally; it was not my kind of show. I always separated my spiritual life. I never wrote religious or spiritually oriented shows. They might have been inspirational in some form, but I was never interested in angels or angel stuff. But when I was presented with the show, it forced me to say, "If I'm going to do a show about angels, then I at least have to write something I believe." That demanded [the question]: What do I believe? I knew as a Christian that I'd never given angels a whole lot of thought. I did believe in God. I believed there was great

entertaining, inspiring or providing a moral compass?

First of all, viewers need to be entertained. That's what CBS hired me for. One hour, quality entertainment. Certain things have to go into this story every single episode. The message that comes out is basically that God exists, which is very revolutionary. Many shows will talk about whether or not God is there. The original pilot began with "if you believe in a higher source." I think that's one of the biggest mistakes you can make on any show: giving the audience the option of believing. *Mork and Mindy* didn't say, "if you believe in Martians, then Mork is an alien." You have to grab the audience; don't give them an option. If there is any message at all, it's that God exists, that he loves you and that God loves to be a part of your life.



That's why he sent this angel. The angel comes, not to interfere but to intervene.

I think one of the reasons 'Touched' grabs people is because it really does demand that we acknowledge God as an awesome, wonderful being that's not to be dismissed, not to be ignored.

Do you think it is important that every episode establish that belief in God can be the ultimate solution?

I think one of the reasons *Touched* grabs people is because it really does demand that we acknowledge God as an awesome, wonderful being that's not to be dismissed, not to be ignored. People say it's overtly religious. What's the difference between overtly religious and religious? I'm not a big fan of the word "religion" anyway. I think there is religion, and what is true. There can't be, like, 80 gods running around.

Parents argue that children learn from what they see on TV, especially in cases of violence and premarital sex. In the episode called "A Joyful

Psychologist's choir in her the characters affirm this

specifics. There me children could that story. At first was something we I thought about it something that made to tend to [ignore] one of the saddest ed into believing in believing in God. of God.

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COVER STORY

would like to know how many advertising executives on Madison Avenue have gone out and bought their own laundry detergent. If they have and are loyal to one, I'd be really surprised. One guy said to me, "I love *Promised Land* because I'm a baby boomer, my parents are dead and I miss hearing the things they used to tell me. And I hear them on *Promised Land*." I don't think the baby boomers have grown up at 40 the way our parents grew up at 40.

CBS is quick to tout you as the first female producer to successfully executive-produce two hour-long dramas simultaneously. Do you feel like a pioneer?

It's nice to realize you've done something no one else has done. At the same time, it's not like you did it all by yourself. The secret to me is getting the right people. My first experiences in TV were with Grant Tinker. He's my hero. I love him. He had two things: First be the best and then be first. The other thing you live by is just to find the best people, leave them alone and let them do their work.

What advantages do you see in having CBS Productions, the network's in-house arm, produce both shows?

I like working with the people at the network. When you have a studio, a lot of hours are spent dealing with a lot of

CBS looks to touch 25-54

Touched By An Angel is one of a number of older-skewing shows that CBS is counting on to welcome home adults 25-54 this season.

Arguing that no one entertains the baby boomers like CBS, the network hopes its successful older-skewing shows including *Angel*, *Chicago Hope* and *Murphy Brown* can not only boost ratings but convince advertisers there's money to be made in 25-54s.

Entertainment President Leslie Moonves went looking for converts at January's press gathering in Pasadena, projecting that half of the advertising buys within three years will be based on the older demo. Currently, he said, 33% of the buys are based on 25-54.

"You can't ignore the statistics that the population is getting older," Moonves said. "As I said in 1996, the first group of Baby Boomers turned 50, so for all of the other networks who don't want anybody 49-plus, welcome home to CBS."

The network's ratings performance in the older demo has certainly been nothing to write home about this season: CBS is averaging a 5.2 Nielsen rating, fourth behind NBC (7.5), ABC (6.2) and Fox (5.6). Still, CBS is registering gains this season and is currently beating ABC and Fox in households (9.7/16 vs ABC's 9.5/16 and Fox's 8.1/13). NBC leads with a 10.7/18.

There is sentiment to back up CBS' latest claim. In the January issue of *American Demographics*, Richard Lee—a Minnesota consultant who specializes in mature markets—wrote: "Today's older consumers are sitting on a lot of... money, in part because they don't see enough marketing messages that persuade them to spend it. If they don't spend it before they die, their children stand to inherit billions of dollars. But even if they do spend it, the baby boomers who follow them will be an even larger customer base."

Still, not all see CBS's campaign as revolutionary, or



Angels Roma Downey, Della Reese and John Dye

even. David Westin, president of the ABC Television Network, has said of Moonves's projections about ad buys. "You have to play the hand that's dealt you. And Les is a good poker player, and that's good way to do it. My hat's off to him."

Still, Grey Advertising's Jon Mandel said 60%-70% percent of his firm's business is already based on

the older demo.

"It's not like CBS has converted people. The population has aged," he said. "However they would like it to be 35-plus, given their audiences. I'm sorry, but it's not 35-plus. Our clients know who their customers are... It's harder to reach the younger ones so you've got to make sure to do a good job on the younger ones because the older ones will follow."

CBS's David Poltrack disagrees, arguing advertisers can't assume older viewers will follow younger-skewed shows like they did in the '60s.

"To say you are going to target a younger audience and you are going to accept that you will get the older viewers who happen to come along, is to not an effective way to target the most critical audience," said Poltrack, executive vice president of research. "Advertisers should think of 35 to 54s as the primary audience. Advertisers are recognizing the aging population, but they may not have recognized how fast the change is coming and the true dynamics of it."

Poltrack uses as an example *Chicago Hope* and Fox's *Melrose Place*—two dramas that attract comparable audiences under 55. Because of the youth-oriented strategy, buyers are more apt to favor *Melrose Place* because of its concentration of younger viewers, Poltrack said. Yet CBS will argue *Chicago Hope* offers more value—especially to influx of baby boomers—because the medical drama lures more of a college-educated, affluent audience.

"We want more *Chicago Hopes*," said Poltrack. "It's a show that can appeal to both sides." —LR

people at the studio level and then—and only then—does it get to a network discussion. I like the fact that everybody works together over there and that if I have questions that can best be answered by Les Moonves, I can pick up the phone and not worry about offending someone at the studio. I like that because I don't like wasting time in getting straight answers.

Was there any thought of going outside CBS Productions to do *Promised Land*?

I didn't take it there. They asked me. Les Moonves called and said: "Can you do a spin-off?" And I said sure.

Are your best interests served by having CBS's own production arm negotiate the re-up of *Touched by an Angel* and *Promised Land*?

They have been so far. My interest has been to get shows on the air. If I'm dealing with people who are going to put the shows on the air instead of *trying* to put the shows on the air, that's fine. I'm essentially a writer. To be able to have as little discussion as possible about the content of the show, to take it out of committee as much as possible, is something I like. It's something any writer likes.

Do independent producers have something to fear in the rise of in-house production units?

I wish I could give a detailed answer. You can't say it's a good movement for everybody until you know who is running in-house production. It could be a bad move. All the people I've dealt with in any in-house experience have been at CBS, and they've all been great. It probably doesn't feel like an in-house arm the way it might at another network.

On the syndication front, there's already a buzz that *Touched by an Angel* has attracted interest from basic cable networks like Lifetime, The Family Channel and USA. What is the nature of your profit participation?

We're in the process of negotiating it. I do have participation in *Touched* as well as *Promised Land*. I don't have creative credit on *Touched*, but in terms of participation, I'm very, very happy. I might as well have had [creative credit].

Do you wish you had an overall development deal with CBS?

As long as I keep delivering, I'm not worried about working.

Harbert links with DreamWorks

First order of business will be co-executive producing 'Arsenio'

By Lynette Rice

Ted Harbert—who resigned as chairman of ABC Entertainment Feb. 15—has signed an exclusive, two-and-a-half-year deal to develop and produce new TV shows for DreamWorks SKG.

Work will begin immediately for the 41-year-old veteran TV executive. He's been tapped to executive-produce *Arsenio* with newly appointed executive producer Tim O'Donnell and star Arsenio Hall. The sitcom debuts March 5 on ABC.

"Across today's television landscape, the non-writing executive producer is the most sought-after commodity, yet also tops the endangered species list," said Dan McDermott, head of DreamWorks network TV. "Adding a talent like Ted Harbert to our roster of writers and directors is a coup for DreamWorks Television."

Said Harbert: "This is an incredible opportunity that gives me everything I'm looking for—the ability to develop and produce television with a great company like DreamWorks and the thrill of jumping into my new life by joining *Arsenio*, a show with a great star and a real chance to be a major hit."

In January, Harbert announced he

would resign his post as chairman at ABC, a network that had been his home since 1977. Having served in many capacities at ABC, including planning, scheduling and president, Harbert said about his final months at the network: "It's harder and harder to get close to a 20 share. And it's so much more expensive. In the last six months, I

found myself spending more time working on deals than shows. The frenzy has taken some of the enjoyment out



Ted Harbert lands at DreamWorks

of doing what I love to do, and that's working on shows."

At the time, Harbert said he was interested in pursuing a job with a production company rather than another network. "The learning curve is flat and I hate that," he said at the time. "The family tradition is to keep on challenging yourself and to keep on learning."

DreamWorks Television produces *High Incident*, *Spin City* and *Arsenio* for ABC and *Ink* for CBS.

Levin heads The WB development

Jordan Levin has been named head of development for The WB. Levin, 29, is one of the youngest senior-level network executives in the industry and was a member of the original team that launched The WB in 1994. He initially served as head of comedy development and current programming and has been involved with the development of all of the network's programming since its inception. "We knew that Jordan Levin had the potential to be a great programming executive when we hired him almost three years ago," said Garth Ancier, head of programming. "With his ability and talent, I believe he will be on everyone's short list for the elite jobs in the television industry before his career is over."

—LR



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SONY

KCBS getting image makeover

Station in number-two market looks for promotional help in news race

By Cynthia Littleton

A decade after the dawn of overnight ratings, the pendulum is starting to swing back.

The national rollout of Nielsen Media Research's peplemeter set-top measurement device in the mid-1980s encouraged local broadcasters to focus on topical promotion, often at the expense of station identity campaigns. But in the cluttered TV landscape of the mid-1990s, broadcasters are starting to pay more attention to long-term image building.

"The only hope broadcasters have of stemming the tide [of declining audience share] is to establish a strong relationship with the consumer," says Jim Chabin, president of the communications industry promotion and marketing association Promax International. "You can't do that as well with tune-in-tight topicals."

In other words, advertising veterans say, broadcasters need to give viewers a reason to make them their favorite or most trusted source of local news and information. And nothing plays a bigger role in shaping viewers' perception of a local station than its newscasts.

KCBS-TV Los Angeles is preparing to launch this week a long-term campaign to redefine itself as the station that strikes the proper balance between downbeat and uplifting stories in its newscasts. The CBS O&O in the nation's number-two market runs a distant third in most head-to-head news contests with its NBC and ABC competitors.

Information overload is part of the problem broadcasters face. With ever-increasing broadcast, cable and online options, up-to-the-minute information isn't the scarce commodity it once was. As a result, broadcasters need to learn how to become better niche marketers.

Fox deserves much of the credit for sparking the current trend in broadcast promotion, thanks to the network's efforts to "Foxify" its affiliate base. Staking out a distinctive position in a marketplace is usually tougher for long-established Big Three affiliates, says station marketing guru Stefan Gerber, co-founder of the specialty agency Jacobs and Gerber, which

**"The only hope
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stemming the tide [of
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the consumer."**

**Jim Chabin, president,
Promax International**

changed its name to Air Creative Group last month.

"Broadcasters have more difficulty differentiating themselves from their competitors because they're so geared toward speaking to a mass audience," says Gerber.

Gerber, whose clients include several CBS network divisions and KCBS-TV, says Air is being asked to produce a wider range of image-building spots aimed at specific demographic groups. TV marketing is similar in many respects to political advertising, where it's often more effective to pitch a candidate as being against, rather than for, a hot-button issue.

Traditionally, broadcasters looking to polish their news image have turned to focus groups and other market research tools to find the "obvious negatives" about their competition, says Gerber. Once the researchers identified what was lacking in a market, the station's promotional team set out to find a "wedge" concept to exploit, says Gerber.

But for KCBS-TV, it wasn't that simple. Dozens of focus groups and telephone surveys found that the local audience is largely satisfied with their broadcast news options. Yet viewers from all walks of life also said they'd like to see more balanced coverage of daily events in Southern California. And therein lies KCBS-TV's opportunity, according to general manager John Culliton.

"We're not going to sugarcoat anything," says Culliton, who made headlines several years ago by introducing a "family sensitive" newscast on WCCO-TV Minneapolis. "People want to know what's going on, but they also think that TV has gone overboard on gore," Culliton says. "There's a real dichotomy in this market—people think it's both a great place to live and a difficult place to live, and they think no one is representing that on television." ■

Silver King staffs up

Names news, operations and engineering and financial VPs

By Cynthia Littleton

The homogenization of local news production is a common complaint among broadcasters. Silver King Broadcasting's newly appointed vice president of news is promising to present local news in a very different way.

"There's a sameness to local news that doesn't reflect the fact that each town is different," says Bill Knoedelseder, most recently executive producer of the Philadelphia Inquirer's nightly newscast for WPHT-TV Philadelphia.

"News in Miami looks the same as it does in Boston," he said. "Our idea is to make it more relevant by trying to be different."

Miami is expected to be the first of the UHF station group's 11 major markets to undergo the transformation from Home Shopping Network programming to locally oriented fare. Barry Diller, chairman of Silver King parent HSN Inc., has said the growth of national programming services, including his own work at Fox, has created a void with viewers and advertisers in many TV markets.

Knoedelseder, who will oversee the development and staffing of the group's news operations, previously worked for the former chairman of Fox in the early 1990s during Knoedelseder's stint as executive producer of Fox Entertainment News.

Also last week, Silver King an-

nounced the appointment of Andy Murphy to the post of vice president, broadcast operations and engineering. Murphy was most recently vice president and general manager of Fox Net, which distributes Fox programming via cable and satellite to mostly rural areas that can't receive broadcast signals.

Helen Finzi has been promoted from assistant controller for Savoy Pictures (which merged with HSN last year) to vice president, controller, for Silver King. One major executive appointment still to come from Silver King is the station group's chief financial officer. ■

Frank out in BBC shake-up

Discovery joint venture prompts moves

By Steve McClellan

A major shake-up last week at BBC Worldwide Americas headquarters in New York culminated with the resignation of Sarah Frank, president and CEO of the BBC U.S. subsidiary. Sources say the news sparked concern



among key BBC program licensees in the U.S.—notably, the Public Broadcasting System and numerous cable channels—that programming from the BBC would now flow primarily to one U.S. exhibitor, Discovery Communications, which is finalizing a \$500 million joint venture with the UK-based broadcaster and programmer.

Frank resigned in the wake of a downsizing that pared 16 employees, including a number of senior executives, from a staff of 60 at the company's New York headquarters. Among those let go were Eileen Opatut, executive vice president, sales and co-productions, and communications vice president Joe Kennedy. The BBC, London-based parent of BBC Worldwide Americas, mandated the cuts as part of a reorganization of the subsidiary. The cuts were announced and effective last Wednesday.

The reorganization comes just as the BBC and Discovery are close to completing their joint venture to produce programs and launch cable channels in the U.S. and abroad. Frank will leave in mid-March.

Sources say the reorganization is driven by the announced venture with Discovery, to which the parties are reportedly contributing as much as \$500 million. That venture, says a source close to it, will mean "an entire new direction" for BBC Worldwide Americas. "A lot of their programming is going into the venture with Discovery," says the source; in essence, the BBC is shifting resources from its U.S. subsidiary and contributing them, and a lot more, to the venture with Discovery.

"Everybody is very worried," says one executive who has talked with a number of U.S. BBC clients outside of Discovery. "The BBC has had a profound impact on PBS, and now the question becomes how the pending venture with Discovery will limit product availability to other exhibitors."

That venture is one of two key ventures the BBC is trying to establish with major cable entities. The other is with TCI International and its UK-based programming arm Flextech to develop six (possibly more) new subscription channels for the UK. Discovery is owned

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Frank confirmed that she chose to resign rather than accept the reorganization mandated by BBC executives at the parent company.

Two acting replacements were named: Maq Jawed will assume the role of acting general manager; Candace Carlisle will be responsible for TV sales, co-productions and production. Frank joined BBC Worldwide Americas in 1984 and was named president in 1990. She is credited with expanding the scope of the company from program sales to include production, home video, and the



Sarah Frank confirmed that she chose to resign rather than accept the reorganization mandated by BBC executives at the parent company.

children's educational market, boosting revenue fivefold in six and a half years.

"I've built these businesses and I'm proud of those accomplishments," Frank said last week. "But I think in light of the imminent Discovery joint venture, I've taken the company as far I can. I need more creative freedom to do what I do best."

Discovery executives declined to comment on developments at BBC Worldwide Americas. A spokesperson would say only that the venture with the BBC had not been finalized, but that "positive talks" were ongoing.

A BBC spokesperson said that despite the concern, it was "business as usual" at BBC Worldwide Americas. PBS executives could not be reached for comment. ■

Undercover under fire

Journalistic practice critiqued in New York panel

By Steve McClellan

Is undercover reporting doomed? That was the question posed to panelists at a session at Columbia University's Graduate School of Journalism in New York. The answer: not likely.

While some on the panel said they wished undercover reporting were less prevalent, none suggested it will or ought to disappear.

Perhaps the best example of why they reached that conclusion was submitted by panelist and former NBC investigative producer Ira Silverman, who brought with him a hand-held device used to trigger a nuclear explosion. It was a prop Silverman used to illustrate an undercover story he worked on in 1989 exposing Iraq's Saddam Hussein's efforts to develop nuclear weapons.

No one argued that a misrepresentation or two, and the deception of hidden cameras, were unacceptable means to expose such a story.

But the recent Food Lion case, which

has prompted a hard look at investigative techniques, is a different matter. There was disagreement over whether ABC was justified in going undercover and lying on resumes to get that story.

Paul Starobin, a reporter with the *National Journal*, said undercover reporting amounted to so much "trick journalism." Of the Food Lion verdict, which slapped a \$5.5 million fine on ABC, Starobin said it offered a "good warning shot for people considering these kinds of stories." He said that for the most part, respected print vehicles don't use undercover tactics but manage to ferret out compelling investigative stories.

Yet one such print reporter, Jeff Leen of the *Miami Herald*, called the Food Lion verdict "perverse" and "damaging." He said the verdict was perverse because the truth of the story was not an issue in the case. "To me, truth is always the issue," he said.

Leen termed the verdict damaging because the major networks, "not the print media," are doing the heavy lift-

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ing when it comes to cutting-edge investigative journalism. The reason, he said, boils down to economics—the networks have found a way to make such stories pay off through high ratings and advertising. Print readership, on the other hand, remains constant with or without investigative reporting.

First Amendment lawyer Floyd Abrams, who worked on the Food Lion case on ABC's behalf, conceded that there may be some "moral ambiguity" with respect to undercover tactics. But, he said, "these stories are awfully important to do. It's worth the moral ambiguity." He drew a distinction between vehicular homicide and jaywalking, noting, "There are minor offenses that we simply live with."

Panel moderator and Court TV and *American Lawyer* founder Steven Brill asked Abrams if ABC would have run the Food Lion story if the reporting had concluded that the company ran the cleanest, most sanitary food chain in the business. Borrowing former NBC News president Reuven Frank's definition of news, Abrams replied: "Sunshine is a weather report. A flood is news." ■

Fox pushes 'Party of Five'



Scott Wolf ('Party of Five'); Linda Loe, *Drug-Free California*; Fox Entertainment Group President Peter Roth and Ian Ziering ('Beverly Hills, 90210') appeared on a "Refuse to Abuse" interactive panel in Los Angeles Feb. 19 linking high school students in a discussion of substance abuse.

Puts promo muscle behind acclaimed but low-rated show

By Lynette Rice

No one can accuse Fox of abandoning its three-year-old *Party of Five*, a drama series quick to garner awards and critical acclaim but slow to attract the kind of following generated by other Fox hits *Melrose Place* and *Beverly Hills, 90210*.

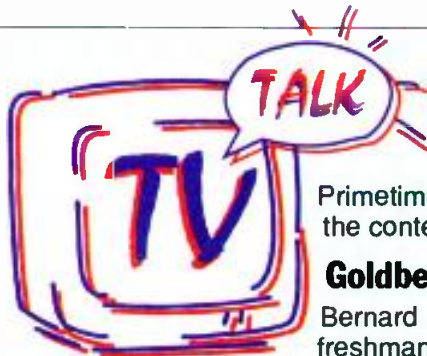
The drama from Columbia Pictures TV—which scores best with female teens and women 18-34—got a significant boost this month with a massive promotion from Dr Pepper and an out-

reach program that coincided with a current story line on the Wednesday drama. Both events come on the heels of another *Party of Five* promotional campaign last November, when the drama's soundtrack was released.

On Feb. 19, Mothers Against Drunk Driving and Partnership for a Drug-Free America teamed with Fox for "Refuse to Abuse," an outreach program to spawn discussion about alcohol and substance abuse. The program was fed via satellite to Fox affiliates and high school students in major markets and included comments by star Scott Wolf and *Party of Five* producers Christopher Keyser and Amy Lippman. The program coincided with story arcs on *Party of Five* and *Beverly Hills, 90210*.

Earlier this month, Fox announced its largest-ever promotion—"Play and Party with *Party of Five*"—with the Dr Pepper Co., which is expected to provide some \$10-\$15 million in added on-air and off-air support for the drama. A massive print, radio and TV campaign is scheduled, as are giveaways to viewers.

"Play and Party with *Party of Five* gives the consumer and the viewer the chance to have some fun while elevating the awareness of *Party of Five*," said Mark Stroman, senior vice presi-



And the winner is...

Sept. 14 is the date, Pasadena is the place and CBS is the network to watch for live coverage of the 49th annual Primetime Emmy Awards. The nominations for the contest will be unveiled July 24.

Goldberg returns to '48 Hours'

Bernard Goldberg—seen briefly this year in the freshman CBS news magazine *Coast to Coast* before it was rescheduled for summer—returned to *48 Hours* beginning Feb. 20. He'll contribute a new signature segment called "48 Hours with..." that will feature one-on-one interviews. Goldberg was one of the original *48 Hours* correspondents when the news magazine debuted in 1988.

—LR



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'Sports Bar' clears big three

Just call it the place where everybody knows your name...not! *Sports Bar*, a sketch comedy show described by its creators as "Cheers meets Saturday Night Live," has cleared syndication's biggest hurdle: New York, Los Angeles and Chicago. Litton Syndications has cleared the weekly barter half-hour for a fall start in about 50% of the country, with a lineup that includes NBC O&Os in New York and Chicago and UPN's KCOP(TV) Los Angeles. The show's regular ensemble cast will gather each week in a bar setting inspired by a real-life Chicago watering hole, the Cubby Bear (Chicago's National League baseball team is the Cubs and its football team is the Bears). A Chicago bar was the scene of a long-running sports skit on NBC's *SNL* that featured, among others, comedian Chris Farley and *Cheers* star George Wendt. *Sports Bar*, co-developed by former NBC Entertainment chief Brandon Tartikoff, promises regular cameo appearances by Farley, Dan Aykroyd and other alumni of *SNL* and Chicago's Second City troupe.

Stouthearted 'Mr. Men'

Mr. Men is on the march, clearing 84% of the country for a fall start. Summit Media's upcoming animated strip has been sold in 19 of the top 20 markets, with a lineup that includes WPIX(TV) New York, WCIU-TV Chicago and WTXF-TV Philadelphia.

You Jane?

TV's *Tarzan* is looking for a gal pal. Keller Siegel Entertainment is mounting a nationwide search for a "Jane" to

NSS POCKETPIECE

Top ranked syndicated shows for the week ending Feb. 9, as reported by Nielsen Media Research. Numbers represent average audience/stations/% coverage.

| | |
|--------------------------------|-------------|
| 1. Wheel of Fortune | 12.4/230/99 |
| 2. Home Improvement | 10.6/228/96 |
| 3. Jeopardy! | 10.4/224/99 |
| 4. Oprah Winfrey Show | 8.4/235/99 |
| 5. Seinfeld | 8.3/225/96 |
| 6. Simpsons | 7.1/204/95 |
| 7. Entertainment Tonight | 6.8/189/96 |
| 8. Hercules, Journeys of | 6.4/231/98 |
| 9. Wheel of Fortune-wknd | 6.3/179/79 |
| 9. Xena: Warrior Princess | 6.3/227/97 |
| 11. Home Improvement-wknd | 6.2/223/96 |
| 11. Star Trek: Deep Space Nine | 6.2/238/98 |
| 13. Rosie O'Donnell Show | 5.3/223/99 |
| 14. Inside Edition | 5.1/152/89 |
| 14. Montel Williams Show | 5.1/194/96 |

swing alongside series star Joe Lara. Stations carrying *Tarzan: The Epic Adventures* will run promo spots for the talent search next month. Producers plan to hold an open casting call at Planet Hollywood restaurants in New York and Beverly Hills in May.

'Martin' on top

Reruns of Fox's *Martin* outrate all other syndicated broadcast strips in black TV households, according to BJK&E Media's annual comparison of viewing habits in black TV households and white TV households. The report notes that blacks tend to watch more syndicated programming than whites. In fourth quarter 1996, black household ratings were "significantly higher than white household ratings among every syndicated program type." Off-net runs of *Martin* garnered a 16.5 Nielsen Media Research average in black TV households, a 911% increase over the strip's 1.6 showing in white TV households. The appeal of

King World Production's game show *Wheel of Fortune* remains universal: the top syndicated strip with white viewers does even better in black TV households. Other common favorites are reruns of *Seinfeld* and *Home Improvement* and the first-run strips *Entertainment Tonight*, *Jeopardy!* and *Live with Regis & Kathie Lee*. Programs that showed a sharp racial divide in the survey included reruns of ABC's *Hangin' with Mr. Cooper*, talkers *Rolonda* and *Jenny Jones* and late night's *Strange Universe*.

A look at the Oscars

A timely new Academy Awards special from Baruch Entertainment pays tribute to black performers, past and present, nominated for Hollywood's most coveted statuette. *An African American Salute to the Academy Awards* traces the careers of such stars as Sidney Poitier, Oprah Winfrey, Morgan Freeman, Whitney Houston, Samuel L. Jackson and Denzel Washington. Washington-based Baruch is offering the hour on a straight barter basis for broadcast in March. Baruch has cleared the special in over 75% of black TV households, including ABC O&Os in the top three markets.

Marquee sales

Hearst Entertainment has sold its Marquee VII movie package in more than 70% of the country, including 19 of the top 20 markets. Broadcasters on board for the monthly barter collection of 14 movies include ABC O&Os in the top four markets and Cox Broadcasting's KTVU(TV) San Francisco. The first Marquee VII title is set to debut in February 1998.—CL

dent, national promotions, Fox.

No decision has been made about a fourth season for *Party of Five*—even though dramas from the likes of David E. Kelley, Shaun Cassidy and the "Independence Day" creative team lurk in the background for next fall. While slow to improve in households since its debut in 1994 (6.1 average vs. the current 7.1), *Party of Five* has shown gains in all key adult demos. In adults 18-34, *Party of Five* is up 23% (6.2 vs. the current 7.6) and up 18% in adults 18-49 (5.2 vs. 5.4). The show also has consistently ranked number one this season in female teens. ■

In Memory of Terry Lee

Whose compassion for those served by the Muscular Dystrophy Association moved him to reach out to them by contributing the facilities, airtime, and manpower of the Storer TV stations for the annual broadcasts of MDA's Jerry Lewis Labor Day Telethons. His devotion to the cause of those whose lives have been affected by neuromuscular disease was reflected in his many years of outstanding volunteer leadership as a member of MDA's national Board, and by his contribution of the magnificent Terry & Mary Lee Auditorium located in the Association's national headquarters in Tucson.

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Broadcasting & Cable PEOPLE'S CHOICE Ratings according to Nielsen Feb. 10-16

KEY: RANKING/SHOW [PROGRAM RATING/SHARE] • TOP TEN SHOWS OF THE WEEK ARE NUMBERED IN RED • TELEVISION UNIVERSE ESTIMATED AT 97.0 MILLION HOUSEHOLDS; ONE RATINGS POINT=970,000 TV HOMES
 YELLOW TINT IS WINNER OF TIME SLOT • (NR)=NOT RANKED; RATING/SHARE ESTIMATED FOR PERIOD SHOWN • *PREMIERE • SOURCES: NIELSEN MEDIA RESEARCH, CBS RESEARCH • GRAPHIC BY KENNETH RAY

| Week 22 | abc | CBS | NBC | FOX | U/P/N | WB | |
|-----------|----------------------------|--|--|---|---|------------------------------|-------------------------|
| | 7.4/12 | 10.6/17 | 10.6/17 | 8.1/12 | 3.1/5 | 2.3/4 | |
| MONDAY | 8:00 | 82. Dangerous Minds | 14. Cosby 11.9/19 | 31. 3rd Rock fr/Sun 10.2/16 | 51. Melrose Place 8.5/13 | 93. In the House 3.2/5 | 101. 7th Heaven 2.5/4 |
| | 8:30 | 6.1/9 | 37. Ink 9.5/15 | | | 91. Mal & Eddie 3.3/5 | |
| | 9:00 | 58. ABC Monday Night Movie—Payback 8.0/13 | 23. Murphy Brown 10.6/16 | 22. NBC Monday Night Movie—Love's Deadly Triangle 10.7/17 | 63. Close Calls: Cheating Death 7.7/12 | 95. Sparks 3.1/5 | 104. Savannah 2.1/3 |
| | 9:30 | | 20. Cybill 10.8/17 | | | 97. Goode Bhvr 2.9/4 | |
| | 10:00 | | 25. Chicago Hope 10.5/18 | | | | |
| 10:30 | | | | | | | |
| TUESDAY | 8:00 | 11.3/18 | 8.4/13 | 10.1/16 | 11.0/17 | 2.9/4 | |
| | 8:30 | 39. Roseanne 9.3/15 | 44. Promised Land 8.9/14 | 27. Mad About You 10.4/17 | | 89. Moesha 3.5/6 | |
| | 9:00 | 11. Home Imprvmt 12.6/19 | 56. CBS Tuesday Movie—Stranger in My Home 8.2/13 | 53. Smthg So Right 8.4/13 | 17. Fox Tuesday Night Movie—True Lies 11.0/17 | 103. Homeboys 2.4/4 | |
| | 9:30 | 29. Spin City 10.3/16 | | 17. Frasier 11.0/16 | | 104. The Burning Zone 2.1/3 | |
| | 10:00 | 9. NYPD Blue 13.1/22 | | 34. Caroline in/City 9.8/15 | | | |
| 10:30 | | | 27. Dateline NBC 10.4/17 | | | | |
| WEDNESDAY | 8:00 | 10.9/18 | 8.6/14 | 8.1/13 | 8.2/13 | 4.5/7 | 3.2/5 |
| | 8:30 | 51. Grace Undr Fire 8.5/14 | 37. The Nanny 9.5/16 | 76. Wings 6.5/11 | 49. Beverly Hills, 90210 8.6/14 | 89. The Sentinel 3.5/6 | 96. Sister, Sist 3.0/5 |
| | 9:00 | 35. Coach 9.7/15 | 66. Pearl 7.5/12 | 78. Chicago Sons 6.4/10 | | | 97. Nick Freno 2.9/5 |
| | 9:30 | 12. Drew Carey 12.3/19 | 49. CBS Wednesday Movie—A Nightmare Come True 8.6/14 | 79. NewsRadio 6.3/10 | 63. Party of Five 7.7/12 | 86. Star Trek: Voyager 5.4/8 | 91. Wayans Br 3.3/5 |
| | 10:00 | 20. Ellen 10.8/17 | | 66. Men Bhvg Badly 7.5/12 | | | 88. Jamie Foxx 3.7/6 |
| 10:30 | 13. PrimeTime Live 12.1/21 | 19. Law & Order 10.9/19 | | | | | |
| THURSDAY | 8:00 | 6.6/10 | 8.9/14 | 20.3/32 | 6.1/9 | | |
| | 8:30 | 75. High Incident 6.7/11 | 25. Diagnosis Murder 10.5/16 | 4. Friends 18.3/29 | 79. Martin 6.3/10 | | |
| | 9:00 | 76. ABC Thursday Night Movie—Nowhere to Run 6.5/10 | 53. Moloney 8.4/13 | 6. The Single Guy 16.0/25 | 84. New York Undercover 5.8/9 | | |
| | 9:30 | | 60. 48 Hours 7.9/13 | 2. Seinfeld 21.7/33 | | | |
| | 10:00 | | | 4. Naked Truth 18.3/28 | | | |
| 10:30 | | | 1. ER 23.7/39 | | | | |
| FRIDAY | 8:00 | 10.4/19 | 8.4/15 | 8.3/15 | 5.9/11 | | |
| | 8:30 | 44. Family Matters 8.9/17 | 46. Candid Camera Looks at Love 8.8/17 | 62. Unsolved Mysteries 7.8/15 | 87. Doomsday: What Can We Do? 5.0/9 | | |
| | 9:00 | 39. Boy Meets World 9.3/17 | 60. JAG 7.9/14 | 32. Dateline NBC 10.0/18 | 72. Millennium 6.8/12 | | |
| | 9:30 | 36. Sabrina/Witch 9.6/17 | | 69. Homicide: Life on the Street 7.2/13 | | | |
| | 10:00 | 47. Clueless 8.7/15 | | | | | |
| 10:30 | 9. 20/20 13.1/24 | 53. Nash Bridges 8.4/16 | | | | | |
| SATURDAY | 8:00 | 7.2/13 | 9.9/18 | 7.8/14 | 6.3/11 | | |
| | 8:30 | 69. U.S. Figure Skating Championship 7.2/13 | 43. Dr. Quinn Medicine Woman 9.0/16 | 66. The Pretender 7.5/14 | 81. Cops 6.2/12 | | |
| | 9:00 | | | | 72. Cops 6.8/12 | | |
| | 9:30 | | 15. Walker, Texas Ranger 11.6/21 | 58. Profiler 8.0/14 | 82. America's Most Wanted: AFB 6.1/11 | | |
| | 10:00 | | | | | | |
| 10:30 | | | | | | | |
| SUNDAY | 7:00 | 9.4/15 | 11.2/18 | 14.0/23 | 8.9/14 | | 2.5/4 |
| | 7:30 | 72. Am Fun Hm Vid 6.8/12 | 8. 60 Minutes 13.2/23 | (nr) NBA Basketball 6.8/13 | 69. World's Greatest Animal Outtakes 7.2/13 | | 104. Brotherly Lv 2.1/4 |
| | 8:00 | 57. Am Fun Hm Vid 8.1/14 | 7. Touched by an Angel 13.9/22 | 22. 3rd Rock fr/Sun 10.6/17 | 47. The Simpsons 8.7/14 | | 107. Nick Freno 2.0/3 |
| | 8:30 | 65. Turning Point Special 7.6/12 | | 40. Boston Common 9.1/14 | 33. King of the Hill 9.9/15 | | 100. Parnt 'Hood 2.6/4 |
| | 9:00 | | | | | | 93. Steve Harvey 3.2/5 |
| | 9:30 | 16. ABC Sunday Night Movie—...First Do No Harm 11.2/18 | 41. CBS Sunday Movie—Dave 9.1/14 | 3. NBC Sunday Night Movie—Asteroid, Part 1 19.9/31 | 29. The X-Files 10.3/15 | | 99. Unhap Ev Af 2.8/4 |
| | 10:00 | | | | | | 101. Unhap Ev Af 2.5/4 |
| 10:30 | | | | | | | |
| WEEK AVG | 9.0/15 | 9.5/16 | 11.4/19 | 8.0/13 | 3.4/5 | 2.7/4 | |
| STD AVG | 9.5/16 | 9.7/16 | 10.7/18 | 8.1/13 | 3.2/5 | 2.6/4 | |

Changing Hands

The week's tabulation
of station sales

On the Block

Proposed station sales by dollar volume and number; not including mergers or acquisitions involving substantial non-station assets

THIS WEEK:

TVs □ **\$74,649,000** □ 3
Combos □ **\$2,585,300,000** □ 2
FMs □ **\$5,500,000** □ 1
AMs □ **\$650,000** □ 1
Total □ **\$2,66,099,000** □ 7

SO FAR IN 1997:

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

SAME PERIOD IN 1996:

TVs □ **\$313,700,510** □ 15
Combos □ **\$689,744,197** □ 55
FMs □ **\$238,798,130** □ 52
AMs □ **\$11,911,412** □ 31
Total □ **\$1,254,812,250** □ 153

Source: BROADCASTING & CABLE

TV

WITN-TV Washington/Greenville, N.C.

Price: \$40 million (B&C, Feb. 17)

Buyer: Gray Communications Systems Inc., Albany, Ga. (J. Mack Robinson, interim president); owns WJHG-TV Panama City, Fla.; WALB-TV Albany and WRDW-TV Augusta, Ga., and WKYT-TV Lexington and WYMT-TV Hazard, Ky.; is buying WCTV-TV Thomasville, Ga./Tallahassee, Fla., and WKXT-TV Knoxville, Tenn.; is selling KTVE-TV El Dorado, Ark./Monroe, La.

Seller: Raycom Media Inc., Montgomery, Ala. (John Hayes, president); owns WECT-TV Wilmington, N.C.; KOLD-TV Tucson; WZVN-TV Naples, Fla.; KSLA-TV Shreveport, La.; KAME-TV Reno; WUPW-TV Toledo, Ohio; WACH-TV Columbia, S.C.; KSFY-TV (satellites KABY-TV Aberdeen and KPRY-TV Pierre), all Sioux Falls, S.D., and WTNZ-TV Knoxville and WMC-TV-AM-FM Memphis, Tenn.; is buying WAFF-TV Huntsville, Ala.; WTOG-TV Savannah, Ga.; KWWL-TV Waterloo/Cedar Rapids, Iowa; WAFB-TV Baton Rouge; WPBN-TV Traverse City/Cadillac-WTOM-TV Cheboygan/Cadillac and WLUC-TV Marquette, Mich.; WDAM-TV Laurel/Hattiesburg, Miss. (intends to sell); KTVO-TV Ottumwa, Iowa/Kirksville, Mo., and KFVS-TV Cape Girardeau, Mo.; WSTM-TV Syracuse, N.Y.; WITN-TV Washington/Greenville, N.C.; WTVM-TV Columbus, Ohio, and KNDO-TV

Yakima-KNDU-TV Richland/Yakima, Wash.; is swapping WSAV-TV Savannah, Ga., and WJTV-TV Jackson and WHLT-TV Hattiesburg, Miss., for WTVR-TV Richmond, Va. *Raycom contracted to buy WITN-TV from AFLAC Inc. in August 1996. Gray purchase is contingent upon closing of earlier deal.

Facilities: Ch. 7, 316 kw visual, 31.6 kw aural, ant. 2,026 ft.

Affiliation: NBC

Broker: Media Venture Partners

WTVX-TV Fort Pierce/West Palm Beach, Fla.

Price: \$34.25 million

Buyer: Viacom International Inc. (Sumner M. Redstone, president/66.66% owner; Kerry McCluggage, chairman, Paramount TV Group; Tony Cassara, president, Paramount Stations Group Inc.); owns WVIT-TV New Britain/Hartford, Conn.; WDCA-TV Washington; WBFS-TV Miami and WTOG-TV Tampa/St. Petersburg, Fla.; WUPA-TV Atlanta; WSBK-TV Boston; WKBD-TV Detroit; KMOV-TV St. Louis; WPSG-TV Philadelphia; and KTXA-TV Arlington/Fort Worth and KTXH-TV Houston, all Tex.; has LMA with WTXX-TV Waterbury/Hartford, Conn.; is selling its 10 radio stations (see "Combo" item, below)

Seller: Paxson Communications Corp., West Palm Beach, Fla. (Lowell W. "Bud" Paxson, chairman/owner); owns WPBF-TV Tequesta/Palm Beach, Fla. (for other holdings, see "Changing Hands," Feb. 17). Note: Whitehead Media Corp. bought WTVX for \$17.175 million in December 1994.

Facilities: Ch. 34, 5,000 kw visual, 500 kw aural, ant. 1,492 ft.

Affiliation: UPN

WKPC-TV Louisville, Ky.

Price: \$399,000

Buyer: Kentucky Authority for Educational Television, Lexington, Ky. (Virginia G. Fox, executive director); owns the following Kentucky TVs: WKAS Ashland, WKGB-TV Bowling Green, KCVN Covington, WKZT-TV Elizabethtown, WKHA Hazard, WKLE Lexington, WKMJ Louisville, WKMA Madisonville, WKMR Morehead, WKMU Murray, WKOH Owensboro, WKON Owenton, WKPD Paducah, WKPI Pikeville and WKSO-TV Somerset

Seller: Fifteen Telecommunications Inc., Louisville (Stephen R. Wood, executive VP); no other broadcast interests

Facilities: Ch. 15, 263 kw visual, 46.8 kw aural, ant. 860 ft.

Affiliation: PBS

JOURNAL BROADCAST GROUP

has acquired

KOSJ-FM

Omaha, Nebraska

from

SUNRISE BROADCASTING, INC.

for

\$5,000,000

The undersigned acted as exclusive broker
in this transaction and assisted in the negotiations.



Kalil & Co., Inc.

3444 North Country Club Tucson, Arizona 85716 (520) 795-1050

COMBOS

Merger of Chancellor Broadcasting Co. into Evergreen Media Corp.; purchase of KYSR(FM) and KXEZ(FM) Los Angeles; WMZQ(AM) Arlington, Va./Washington-WMZQ-FM Washington and WBZS(AM) Alexandria, Va./Washington-WJZW(FM) Woodbridge, Va./ Washington; WLIT-FM Chicago; WLTI(FM) Detroit, and WLTW(FM) and WAXQ(FM) New York

Value: \$2.575 billion (\$1.075 billion for stations; \$1.5 billion value of merger)
Buyer: Chancellor Media Corp., Dallas (Thomas O. Hicks, chairman; Scott K. Ginsburg, president; Steven Dinetz and James de Castro, co-COOs). Chancellor Media Corp. will be formed by the merger of Chancellor Broadcasting Co., Dallas (Thomas O. Hicks, chairman; Steven Dinetz, president; Hicks, Muse, Tate & Furst Inc., 90% owner [Thomas O. Hicks, chairman]) into Evergreen Media Corp., Irving, Tex. (Scott K. Ginsburg, chairman/55.6% owner). ■ Chancellor owns KLAC(AM)-KZLA-FM Los Angeles and WHTZ-FM and WALK-AM-FM New York; owns WGMS(FM), WBIG(FM) and WTEM(AM) Washington. ■ Chancellor also owns KOOL-FM, KISO(AM)-KZON(FM) and KOY(AM)-KYOT-FM Phoenix and KMLE-FM

Chandler/Phoenix, Ariz.; KFBK(AM)-KGBY-FM and KHYL-FM Sacramento, KMEN(AM)-KGGI-FM San Bernardino/Riverside, KKSF-FM, KABL(AM), KNEW(AM), KBGG-FM and KSAN-FM San Francisco and KDFC(AM) Palo Alto/San Francisco-KDFC-FM San Francisco, all Calif.; KXKL-AM-FM, KZDG(FM), KIMN(FM) and KALC(FM) Denver; WOCL-FM, WXXL(FM) and WOMX-FM Orlando and WJHM(FM) Daytona Beach/Orlando, Fla.; WFOX-FM Atlanta; KDWB-FM, KTCZ-FM and KTCJ(AM) Minneapolis, WBOB(FM) and KQQL(FM) Minneapolis/St. Paul and KFAN(AM)-KEEY-FM St. Paul/Minneapolis; WUBE-AM-FM and WGY-FM Cincinnati and WKYN(AM) Florence, Ky./Cincinnati; WWSW-AM-FM Pittsburgh; is acquiring KSTE(AM) Rancho Cordova/Sacramento; is selling WOKY(AM)-WMIL-FM Waukesha/Milwaukee; is swapping WFV-FM Atlantic Beach/Jacksonville and WAPE-FM Jacksonville, Fla., for WGBB(AM) Freeport/Long Island-WBAB-FM Babylon/Long Island, WBLI(FM) Patchogue/Long Island and WHFM(FM) Southampton/Long Island, all N.Y. ■ Evergreen owns KKBT(FM) Los Angeles; WTOP(AM)-WASH(FM) Washington; is buying/acquiring WEBR(FM) and WWRC(AM) Washington; owns WMVP(AM)-WLUP-FM, WRCX(FM), WVAZ(FM),

WNUA-FM, WEJM(AM), WPNT-FM and WEJM-FM (in trust), all Chicago; owns WDFN(AM)-WWW-FM, WKQI(FM), WNIC(FM) and WDOZ(AM), all Detroit; is buying WMXD(FM) and WJLB(FM) Detroit; is swapping WQRS(FM) Detroit; owns WKTU(FM) New York. ■ Evergreen also owns KYLD-FM San Mateo/San Francisco and KIOI(FM) and KMEL(FM) San Francisco; WVCG(AM) Miami; WJMN(FM) Boston and wxks-AM-FM Medford/Boston, and KTRH(AM)-KLOL(FM) Houston and KSKY(AM) Dallas; is buying/acquiring WDAS-AM-FM, WYXR-FM, WJZ-FM, WFLN-FM, WIOQ-FM and WUSL-FM, all Philadelphia; is swapping WKLB-FM Framingham/Boston, and WPEG(FM) Concord/Charlotte, WBAV(AM) Charlotte-WBAV-FM Gastonia/Charlotte, WFNZ(AM) Charlotte-WRFX-FM Kannapolis/Charlotte and wnks-FM Charlotte. **Seller:** Viacom International Inc. (Sumner M. Redstone, president/66.66% owner); is buying WTVX-TV West Palm Beach, Fla. (see item, above)
Facilities: KYSR: 98.7 mhz, 75 kw, ant. 1,180 ft.; KXEZ: 100.3 mhz, 5.3 kw, ant. 3,005 ft.; WMZQ(AM): 1390 khz, 5 kw; WMZQ-FM: 98.7 mhz, 50 kw, ant. 490 ft.; WBZS: 730 khz, 5 kw day, 20 w night; WJZW: 105.9 mhz, 28 kw, ant. 648 ft.; WLIT-FM: 93.9 mhz, 4 kw, ant. 1,581 ft.; WLTI: 93.1 mhz, 26.5 kw, ant. 669 ft.; WLTW: 106.7 mhz, 5.4 kw, ant. 1,220 ft.; WAXQ: 104.3 mhz, 7.8 kw, ant. 1,220 ft.

Formats: KYSR, KXEZ: AC; WMZQ(AM): C&W; WMZQ-FM: country; WBZS: business news; WJZW: jazz; WLIT-FM, WLTI, WLTW: AC; WAXQ: rock
Brokers/advisers: Star Media Group Inc.; Greenhill & Co.; Wasserstein, Perella & Co.

New FM at Ocean Isle Beach, N.C., and WGTR(FM) Bucksport, WDAR-FM Darlington, WJMX(AM) Florence-WJMX-FM Cheraw, WGSS(FM) (formerly WAOT) Kingstree, WWSK(FM) Mullins and WSQN(FM) Scranton, all S.C.

Price: \$10.3 million
Buyer: Root Communications Ltd., Daytona Beach, Fla. (James L. Devis, president); owns KMVT(TV) Twin Falls, Idaho; is buying WPFM(FM) Panama City, WDRK(FM) Callaway/Panama City, WRBA(FM) Springfield/Panama City and WAKT(FM) Panama City Beach/Panama City, all Fla.; also is buying Brunswick/Savannah, Ga.-market stations: WMOG(AM), WHFX(FM) St. Simons Island/Waycross and WFGA(AM)-WBGA(FM) Waycross
Seller: Atlantic Broadcasting Co. Inc., Florence (Harold T. Miller Jr., president); has CP to build FM at Kingstree, S.C.; has applied to build FMs at

OmniAmerica Communications

Carl Hirsch, Chief Executive Officer

and

Nationwide Communications

Steve Berger, President

have exchanged, respectively,

WMMS-FM and WMJI-FM

Cleveland, Ohio

and

WOMX-FM

Orlando, Florida

with additional cash consideration paid by Nationwide of

\$43,500,000

The undersigned initiated this transaction and advised both parties.



Media Brokerage & Investment Banking

The Crisler Company • 441 Vine Street, Suite 3900 • Cincinnati, Ohio 45202
 Telephone (513) 381-7775 • Facsimile (513) 381-8808

Fair Bluff and Ocean Isle Beach, N.C.
Facilities: New FM: 93.5 mhz; WGTR: 107.9 mhz, 36 kw, ant. 571 ft.;
 WDAR-FM: 105.5 mhz, 4.1 kw, ant. 400 ft.; WJMX(AM): 970 khz, 5 kw day, 3 kw night; WJMX-FM: 103.3 mhz, 44 kw, ant. 525 ft.; WGSS: 94.1 mhz, 6 kw, ant. 328 ft.; WWSK: 107.1 mhz, 3 kw, ant. 328 ft.; WSON: 102.9 mhz, 2.8 kw, ant. 466 ft.

Formats: WGTR, WDAR-FM: Country; WJMX(AM): news/talk; WJMX-FM: CHR; WGSS: dark; WWSK: urban contemporary; WSON: soft contemporary
Broker: Stan Raymond (seller)

RADIO: FM

KXUS(FM) Springfield, Mo.

Price: \$5.5 million

Buyer: Sunburst Media LP; owns KGMV(AM) Springfield-KGMV-FM Aurora and KGBX(FM) Nixa, Mo., and KKPS(FM) Brownsville, KVLV(FM) Edinburg and KFRQ(FM) Harlingen, all Tex.

■ Sunburst Media LP is 47.5% owned by Media/Communications Partners III LP, Boston (M/C III LLC, general partner). M/C II's members are David D. Croll, Christopher S. Gaffney, Stephen F. Gormley, John G. Hayes and James F. Wade, who have interests in OmniAmerica Group. Note: OmniAmerica's \$178 million sale of eight Florida radio stations to Chancellor Broadcasting Co. (see first combo item, above) closed on Feb. 13. ■ Sunburst Media LP is 44.5% owned by Sunburst II Inc., Dallas (John M. Borders, president/owner). Borders owns 69.1% of Louisiana Media Interests Inc., which owns KXZZ(AM)-KBIU(FM) and KYKZ-FM Lake Charles, La.

Seller: Demaree Media Inc., Fayetteville, Ark. (Levoy Patrick Demaree, principal); owns KFAY(AM) Farmington-KFAY(FM) Bentonville, KKEG(FM) Fayetteville and KZNG(AM)-KOUS(FM) Hot Springs, all Ark. Levoy Demaree owns 65% of KWCK-AM-FM Searcy, Ark.
Facilities: 97.3 mhz, 100 kw, ant. 479 ft.

Format: AOR

RADIO: AM

WCMF(AM) Rochester, N.Y.

Price: \$650,000 cash

Buyer: Crawford Broadcasting Co., Blue Bell, Pa., (Donald B. Crawford, president); owns WDJC-AM-FM Birmingham, Ala.; KBRT(AM) Avalon/Los Angeles and KCBC(AM) Riverside, Calif.; KLTT(AM) Brighton and KMVP(AM) and KLZ(AM) Denver, Colo.; WYCA(FM) Hammond, Ind./Chicago; WМУZ(FM) Detroit; KJSL(AM) and KSTL(AM) St. Louis; WDCD(AM) (formerly WPTR) Al-

bany, WDCX(FM) Buffalo, WDCW(AM) Syracuse and WDCZ(FM) Webster, all N.Y.; KPBC(AM) Garland/Dallas, Tex., and KPHP(AM) Lake Oswego/Portland and KUPL(AM) Portland, Ore.; is buying WXXO-FM (formerly WWCP-FM) Clifton Park/Albany, N.Y.

Seller: American Radio Systems Corp., Boston (Steven B. Dodge, chairman); owns/is buying WCMF(FM), WRMM-FM, WPXY-FM and WAQB(FM), all Rochester; is swapping away WHAM(AM)-WVOR-FM, WHTK(AM) and option to purchase WNVE-FM, all Rochester. ARS also owns/is buying/acquiring KKDJ(FM), KMJ(AM)-KSKS(FM), KNAX-FM, KRBT-FM, KOQO-AM-FM, all Fresno, KKSJ(AM)-KBAY(FM), KJSO(FM) and KUFJ(FM), all San Jose/San Francisco, and KRAK-FM, KHTK(AM)-KNCI(FM), KXOA(AM), KQPT(FM), KCTC(AM)-KYM(AM), KSSJ-FM and KMJI(AM)-KSF(FM), all Sacramento, all Calif.; WZMX(FM), WRCH-FM, WTIC-AM-FM Hartford, Conn.; WIRK-FM, WKGR-FM, WBZT(AM), WEAT-AM-FM, WOLL-FM and WPBZ-FM West Palm Beach, Fla.; WWMX(FM), WOCT(FM), WBMD(AM)-WQSR-FM and WBGR(AM), all Baltimore; WRKO(AM)-WBMX(FM), WEEI(AM), WEGQ-FM, WWTM(AM)-WAAF(FM) Boston; KBEQ-AM-FM (Kan.) and KKF-FM (Mo.) Kansas City; KFNS(AM)-KEZK-FM, KSD-FM and KYKY(FM) St. Louis; KMZQ-FM, KMXB-FM, KXNO(AM)-KLUC-FM, KVEG(AM), KFBI(FM), all Las Vegas, and KXTE(FM) Pahrump, Nev.; WYRK-FM, WJYE-FM, WECK(AM), WSJZ-FM and WBLK-FM Buffalo N.Y.; WSOC-FM Charlotte and WTDR(FM) Statesville/Charlotte, N.C.; WKRO(FM) Cincinnati, WGRR-FM Hamilton/Cincinnati, WMMX-FM, WTUE-FM, WONE(AM), WBT(FM) and WLQT(FM) and (under LMA) WDOL-FM, all Dayton and wxEG(FM) Beavercreek/Dayton, all Ohio; KDBX(FM), KBBT(AM)-KUFO(FM), KUPL-FM, KKJZ(FM) Portland, Ore.; WBZZ(FM) and WZPT(FM) Pittsburgh and WIOQ(FM) and WUSL(FM) Philadelphia; KJCE(AM)-KKMJ-FM, KAMX(FM) Austin, Tex., and KRPM(AM), KYCW(FM), KMPS-AM-FM and KZOK-FM Seattle and KBKS(FM) Tacoma/Seattle, Wash.; is selling KXOA-FM Sacramento; KSD(AM) St. Louis, and KFAB(AM)-KGOR(FM) Omaha.

Facilities: 990 khz, 5 kw-D, 2.5 kw-N

Format: AOR

Broker: Blackburn & Co.

Amplification

Norman Fischer & Associates brokered the \$750,000 sale of KBUY-FM Amarillo, Tex., from NFL Broadcasting LLC to Champion Broadcasting Corp. (B&C, Feb. 17).

Media General, J. Stewart Bryan, III, Chairman and CEO is trading WTVR-TV, Richmond, Virginia to Raycom Media, Inc., John Hayes, President for WSAV-TV, Savannah, Georgia and WJTV-TV/WHLT-TV, Jackson and Hattiesburg, Mississippi.

Brian E. Cobb
 Broker

BRIAN E. COBB
 CHARLES E. GIDDENS
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RANDALL E. JEFFERY
 RANDALL E. JEFFERY, JR.
 407-295-2572

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Arbitron offers custom fit

New software lets station programmers compare trends over five books

By Donna Petrozzello

In an effort to customize radio ratings data for program directors, Arbitron rolled out an updated programmers' package last week as part of its Maximiser software service.

Provided to Maximiser subscribers at no added cost, the package develops customized reports that track trends in listening data over five consecutive survey periods. Programmers can compare ratings not only between the current and most recent quarterly surveys but also over the course of a year. Previously, Arbitron's programmers' package provided data for one survey period at a time.

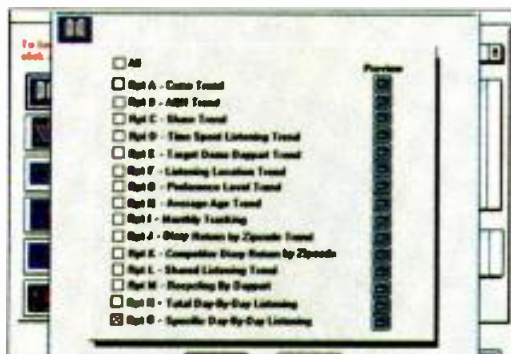
The package enables programmers to retrieve trend reports for cume audience, average quarter-hour audience and time-spent-listening data. Programmers also can track listening by location, age and sex demographics and "shared listening" among stations in a particular market in consecutive surveys.

The revised package incorporates a number of improvements that programmers and consultants suggested at Arbitron's consultant meeting in Baltimore last fall. Bob Michaels, Arbitron's manager of radio programming services, says the package "is the answer to the questions program directors have been asking."

The reports, which look at data over the course of a survey year and can be printed on one page, are easier for programmers to understand, Michaels says.

In addition to showing trends of consecutive surveys for typical audience share data, the package provides listening preference data separated into different listener categories across five books. The program also includes audience share changes on a percentage basis across a full year.

The package lets programmers customize dayparts as needed to fit their station's formats, as opposed to analyzing data that conforms to Arbitron's standard dayparts. Michaels says this improvement gives programmers customized reports on listener recycling trends and more accurately compares



The new software offers a variety of ways to organize ratings/demographic data.

ratings specific to individual dayparts.

Other major improvements in the service include outlining monthly listener share for a year on one report and providing average age trends over five

books—including ZIP code data—and data on day-by-day listening over five books.

To help programmers of Spanish-language and urban-oriented formats, the new package can compare data reported in diaries completed by Hispanic and African-American respondents.

As Michaels says, the report "is an attempt to look overall at a station and see where it might not be working from a programming intensive perspective."

Arbitron spokesman Thomas Mocarisky says the improvements are part of the company's effort to "keep increasing the value of Arbitron's service to stations," particularly to programmers. ■

KidStar calls it quits

Syndicated format for children can't make financial ends meet

By Donna Petrozzello

The demise of KidStar Interactive Media last week forced several children's radio stations to adopt alternative programming as of March 22.

The Seattle-based group distributed the 24-hour KidStar Radio format from its KKDZ(AM) Seattle to AM stations in San Francisco, Boston, Houston, Detroit and San Diego. KidStar introduced its format of music, news, sports and entertainment programming to affiliates in San Diego, Detroit and Boston just six months ago.

Last week, KidStar President Jodell Seagrave suspended company operations after a critical investment deal fell through. Seagrave says "time ran out" with investors the company had hoped to attract through an ambitious expansion plan laid out last summer. Those plans involved signing more radio sta-



tions through local marketing agreements and launching a KidStar Interactive World Wide Web site.

Seagrave says KidStar wanted to acquire a company in a stock transaction that would have brought in new investors with the capital KidStar needed to pay radio stations to carry its programming. "But the deal disintegrated in the final hours," she says. "We couldn't keep paying the stations."

The privately held KidStar depended on significant financial resources from several U.S. and Japanese investors, including Bandai America Inc. and Benesse Corp. of Japan. Neither of those groups chose to reinvest in KidStar's expansion, according to Seagrave. "We just failed to convince the financial community to the extent that we needed their participation," she says.

As a result of KidStar's closing, former affiliate KSON(AM) San Diego returned to simulcasting country from its sister KSON-FM last weekend. Likewise, KDFC(AM) San Francisco was considering returning to the classical

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format it simulcast from co-owned KDFC-FM before bringing in KidStar.

Mike Stafford, KSON senior vice president/GM, says he liked the concept of the children's format and had "no regrets" about putting it on the air. But Stafford says he's "a little reluctant to do it again, unless I had a hard financial commitment."

Stafford says that although he didn't get much reaction from listeners to the KidStar format in the six months it aired, many local advertisers expressed interest in buying time. "From an advertising standpoint, the format had momentum," Stafford says, "but we never got a chance to promote it. It's unfortunate. I was looking forward to continuing with KidStar."

Despite consumer demand, Seagrave and other proponents of children's radio say that traditional radio programmers and media buyers have failed to buy into children's radio. That happens, Seagrave contends, either because Arbitron doesn't rate young listeners or buyers don't take into account the number of parents that listen to the programming with their children.

"Almost 100 percent of those groups who looked at the investment in KidStar got generally bad feedback from a mainstream radio person," Seagrave says. "But we see so much demand on the consumer side for this that it's frustrating."

With KidStar out of radio, the remaining children's radio groups—Disney/ABC, Radio Aahs and Fox Kids Network—may battle for control of KidStar's affiliates.

Stafford says it "would make sense

for Disney" to seek a San Diego outlet for its children's format, which the company is test-marketing in several cities.

Seagrave says she will look for a buyer for KKDZ and its production facil-

ity that served KidStar. She hopes "someone will pick up where we left off. There is a huge opportunity here and one worth pursuing, just from the standpoint of filling a need in the marketplace and the demand of kids." ■

New twist for oldies

KRLA DJ will bring oldies/hits mix to Internet audience

By Cynthia Littleton

The roots of rock 'n' roll radio in Los Angeles sprouted under Art Laboe in the early 1950s. Next month, the pioneering disk jockey will begin broadcasting his signature Sunday night requests-and-dedications show on the Internet.

In the more traditional realm of radio broadcasting, the six-hour *Art Laboe's Sunday Special*

airs from 6 p.m. to midnight on Greater Media's KRLA(AM) Los Angeles and six other markets in California and Arizona. By the end of next month, Laboe fans with high-end computer equipment will be able to tune to the show by dialing up Laboe's Website at www.original-sound.com.

On *Sunday Special*, Laboe serves up an eclectic mix of 1950s doo-wop gems, '60s pop, '70s soul and contem-



DJ Art Laboe started spinning records on AM; now he's adding the Internet.

porary R&B hits. Laboe has been syndicating his KRLA show via satellite since 1993, but the 45-year radio veteran is intrigued by the Internet's untapped potential for reaching radio's niche markets.

"We get so many people who like to dedicate songs to friends and family members in other states," says Laboe. "This [Internet] technology will let us go around the world. We know

there's a big market for oldies-but-goodies in countries like Japan."

Laboe helped inspire one of radio's most popular genres with a simple invention: the rock oldies compilation album. Laboe's Original Sound record company has released 15 volumes of the "Oldies but Goodies" series since 1959. *Sunday Special* is marketed on a barter basis, with stations devoting a negotiable number of spots per week to commercials for "Oldies but Goodies" and other Original Sound products.

As program director of KRLA in the late 1970s, Laboe took the station to the top of the Arbitron rankings with the oldies format. But with increased competition from classic rock FMs and other hybrid formats, Laboe and others are looking to break new ground by targeting the Hispanic audience with a *Sunday Special*-style blend of soul/R&B oldies and current chart hits.

The emerging genre is loosely known in the industry as "Spanglish." The success of *Sunday Special* on Spanglish-format KOHT(FM) Marana, Ariz./Tucson prompted Laboe to buy the station (along with KXEW(AM) South Tucson) for \$2.7 million from Cactus Broadcasting last year. ■

RIDING GAIN

Raleigh-Durham tops revenue race

Revenue for radio stations in Raleigh-Durham, N.C., grew faster last year—an average 18.2%—than in any other market, according to a report from BIA Research. BIA reported revenue for Raleigh-Durham stations of \$49.3 million in 1996, up from \$41.7 million in 1995.

Other top-growth radio markets last year included Charlotte and Greenville, both North Carolina; Portland, Ore.; New Orleans; San Francisco; Cincinnati and Akron, both Ohio; Orlando and Miami, both Florida, and Salt Lake City. In each of those markets, combined revenue increased at least 11% in 1996 over 1995, BIA reported.

Fox Kids peaks at 200

Fox Kids Network's *Fox Kids Countdown* landed its 200th radio affiliate last week, adding WUKS-FM Tampa, Fla. (formerly WUSA-FM). The two-hour Sunday children's show reaches 90% of the country's radio markets with affiliates in 22 of the country's 25 top markets, according to Fox.—DP

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Market Issues

NCTA

Cablevision vs. ITT at the Garden

Partners turn opponents over stake in MSG

By Price Colman

A combination legal battle and bidding war is building over Madison Square Garden properties that could make boxing matches in the venerable sports complex look tame by comparison.

Cablevision Systems and ITT—apparently happy mates since joining in the March 1995, \$1.08 billion purchase of the properties—are starting to talk more like opponents in the evening's featured fight.

"This partnership between ITT and Cablevision has been a very pleasant partnership up until yesterday," said ITT spokesman Jim Gallagher last week.

The flashpoint: a dispute over rights to buy Madison Square Garden LP, a group of properties that include the arena, the NBA Knicks, NHL Rangers and MSG television network.

Faced with the threat of a possible hostile takeover by Hilton Hotels in early February, ITT put an informal for-sale sign on certain non-core assets. The sales by ITT, which describes itself as primarily a hotel and casino company, are designed to raise the cash necessary to fend off Hilton's unwelcome advances.

Although ITT hasn't publicly identified what it's shopping, the MSG properties apparently were on the list. Last week, Cablevision's Rainbow Programming Holdings delivered a \$168.8 million check (plus interest) to ITT to buy 23.4% of MSG and raise Rainbow's stake to 50%. Technically, Cablevision had until March 17—two years after the purchase date—to complete its buy-in. In conjunction with last week's deal, Cablevision Chairman Charles Dolan said the number-six MSO was willing to exercise its right of first refusal and acquire ITT's remaining 50% for more than \$500

"This partnership between ITT and Cablevision has been a very pleasant partnership up until yesterday."

Jim Gallagher, ITT spokesman



million—if ITT was willing to sell.

ITT, from all indications, is ready, willing and able to sell. But the right-of-first-refusal issue has driven a wedge between the previously happy partners.

"Our position is that we have right of first refusal," said Charles Schueler, Cablevision spokesman. "I'm equally adamant they don't," said Gallagher.

Not only does ITT dispute any such right on Cablevision's part, its stance is that under the partnership agreement, it holds a right with a greater potential impact. ITT contends it can require Cablevision to ante up a 50% stake in Rainbow's wholly owned SportsChannel regional sports network. A clause in the agreement gives ITT what one official called the right to make an "irrevocable, unilateral decision" to require Cablevision to give up that 50% stake in SportsChannel. Sources familiar with the situation said the agreement further calls for ITT and

Cablevision to then contribute their respective 50% ownership stakes in SportsChannel to the MSG partnership.

Such a move would increase the value of MSG significantly and make it a much more attractive target for buyers. By adding SportsChannel's eight regional sports networks, which reach more than 20 million viewers, MSG would overnight become a cable sports programming powerhouse second only to ESPN. Little wonder that those who have shown interest in ITT's remaining 50% of MSG include Disney/ABC, Westinghouse/CBS, News Corp.'s Fox Network, GE and Loew's.

ITT's Gallagher declined to say who, if anybody, had expressed interest in ITT's remaining 50% stake in MSG, although he did comment: "I don't think anything is in any kind of bidding stage."

Perhaps not in the formal sense, but dollar amounts are being attached to ITT's stake in MSG. They range from Dolan's "more than \$500 million" to estimates as high as \$800 million.

There's mounting evidence that Rupert Murdoch is in the thick of it. Part of the evidence is circumstantial. Peter Barton, CEO of Liberty Media Corp., in years past has made no secret of his desire to acquire part or all of MSG and certain SportsChannel operations, particularly San Francisco's Bay Area, Chicago and New York.

"That has been the strategy since Day One," said a source familiar with Fox Sports. "They've got to have that group... It's all in areas that Fox Sports is not in."

What may have been financially impractical before the Liberty/Prime Sports/Fox 50-50 joint venture last year is now both practical and possible, given Murdoch's financial clout and relentless focus on getting what he wants. And what he wants isn't all

directly related to regional sports programming. By picking up ITT's 50% ownership of MSG, which included SportsChannel, Murdoch and Barton would not only fill gaps in their regional sports programming joint venture, but Murdoch

would also, in a single, complex move, gain leverage with Time Warner.

Murdoch could conceivably hold denial of carriage of the popular MSG Network over the head of Time Warner to gain carriage of Fox News Channel in

key markets, including the all-important New York metro area.

"Murdoch is the number-one suitor," said a source familiar with the News Corp. chairman. "The buzz about News Corp. [and MSG] is real." ■

Ball to head Fox/Liberty Networks

Elsewhere on sports front, Westinghouse regional nets team with Fox

By Steve McClellan

Fox Television President David Hill has tapped longtime associate Anthony Ball as president and chief operating officer of Fox/Liberty Networks. Ball reports to Hill, who is also president of Fox Sports and chairman of the Fox/Liberty cable sports venture. Ball will oversee day-to-day operations of that venture, including FX, Fox Sports Net and Fox Sports International.

Ball had been president of Fox Sports International since last June.



Anthony Ball moves from Fox Sports International to head Fox/Liberty.

Before that, he was with the News Corp. venture BSkyB; in 1993 he succeeded Hill as head of that operation's sports division. Now based in London, Ball will divide his time between London, New York and Los Angeles.

Separately, Westinghouse's regional cable networks Home Team Sports and Midwest Sports Channel have agreed to become affiliates of Fox Sports Network. In addition, the

two cable networks have signed a 10-year sales rep agreement with Fox Sports Net Sales, which will direct the

national sales efforts of the two services.

The agreements, sources on both sides say, stemmed in part from an effort last year by Fox Sports Net to buy the rights to the three key Home Team Sports franchises: baseball's Baltimore Orioles, basketball's Washington Bullets and hockey's Washington Capitals. Fox Sports Net, a venture of Fox and Liberty Media, had considered buying HTS, which serves 3.8 million subscribers in the Baltimore-Washington area, or starting a competing service, but instead hammered out an affiliate and sales rep deal.

The benefits to HTS, a company executive says, are Fox's regularly scheduled sports news programs; the Thursday night Major League Baseball package held by Fox/Liberty; and other programming, including college football. ■

Jones seeks clean bill of health for D.C.-area

Franchise in Prince George's County, Md., is coming up for renewal

By Price Colman

Cable franchise renewal talks are about as appealing as a trip to the dentist's office, but Jones Inter-cable Inc. is cautiously confident that its system hygiene will get decent grades from Maryland officials later this year.

Jones's Prince George's County system—part of its roughly 400,000-subscriber Washington, D.C., metro area cluster—is up for renewal in June. So are nearby systems owned by Media General and SBC Media Ventures.

According to a recent story in the *Washington Post*, the Media General and SBC franchises are under pressure from franchising officials to upgrade their systems—with Jones's 41,000-subscriber Alexandria, Va., system serving as something of a model.

Alexandria is equipped with a state-of-the-art hybrid fiber/coax network capable of offering digital video, high-speed data and wireline telephony.

Alexandria is equipped with a state-of-the-art hybrid fiber/coax (HFC) network capable of offering digital video, high-speed data and wireline telephony. The HFC network has allowed Jones to increase channel capacity, although it hasn't rolled out digital yet, and offer Internet hookups and telephone service in certain areas.

With franchising officials likely to put pressure on cable operators to upgrade, and given the cost of upgrades that would approach or match Jones's Alexandria configuration, Media General and SBC could be reassessing cable holdings.

"I don't know if that would be enough to drive them out of the market," said one source. "But it has been rumored for two or three years that SBC wants to get out."

For Jones, that could translate into being in the right place at the right time and an opportunity to further augment its crucial Alexandria-Washington cluster.

While noncommittal about the franchise situation, Jones spokesman James Carlson said, "We're always looking to increase the number of customers we have in that area." ■

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Adelphia income up

Adelphia Communications Corp., the number-seven cable MSO, reports that its operating income for the third quarter, ended Dec. 31, increased 8%, to \$29.9 million, while the net loss widened 23.8%, to \$32.8 million, or \$1.25 a share. Revenue grew 19%, to \$122 million, for the period. Adelphia's fiscal year ends March 31. For calendar year 1996, the company reported that its subscriber count grew 12.4%, to 1.856 million, for all owned and managed systems. The growth was primarily a function of acquisitions, as the growth in core company subscribers was 1.3%. Adelphia also says it plans to offer \$200 million in senior notes in a private placement chiefly to institutional investors. It plans to use proceeds from the non-interest notes, due 2007, to retire some of the company's 12.5% senior notes due 2002; any leftover proceeds will be used to repay other debt. Adelphia said it has no plans to register the debt offering with the Securities and Exchange Commission because of the international nature of the offering.

Laugh's on them

Comedy Central has purchased 65 episodes of Buena Vista Television's *Make Me Laugh*. The half-hour game show, based on 1950s and '70s versions of the show, will debut in June and will air five days a week at 7 p.m. (ET/PT). Ken Ober, formerly of MTV's *Remote Control*, will host. Contestants go three rounds with various comedians, trying to hold back laughter in exchange for cash prizes.

Game TV's afoot

Game TV, a half-hour talk show dedicated to game shows, debuts this week on the Game Show Network. The show will go behind the scenes of various game shows and will feature its own interactive phone game with viewers. *Game TV* will air Monday-Friday at noon EST with repeat airings at 2 a.m. and 8 a.m. the following day. Dave Nemeth (*Extra!*) and Nancy Sulli-

van (E!'s *The Inside World*) will host.

Kicking E.T. on PPV

E! Entertainment Television is putting its marketing muscle behind the March 2 pay-per-view debut of 20th Century Fox's theatrical blockbuster "Independence Day." From Feb. 28 through March 2, E! will rerun the hour *Independence Day: Behind the Scenes* special with a tagline promoting the PPV telecast. E! will also provide affiliates with a package of "Independence Day" clips suitable for carriage on PPV barker and other local origination channels. Similar joint promotions between E! and other Hollywood studios resulted in record-setting PPV buy rates last year for hit movies "Jurassic Park" and "Pulp Fiction."

Not-so-smart cards

Two Florida businessmen accused of selling phony DIRECTV "smart cards" apparently weren't so smart. DIRECTV officials report that the men were taken into custody by U.S. Secret Service agents last week following a raid on two Miami-area businesses, Southern Technologies Amateur Radio and Sheikh Enterprises. The suspects are accused of producing counterfeit conditional-access cards that allow DIRECTV customers to unscramble encrypted channels. Last week's arrests mark the third major crackdown on DSS smart-card fraud by federal agents in South Florida in recent months. Not surprisingly, DIRECTV has also revoked Sheikh Enterprises' status as an authorized DIRECTV dealership.

On Command on rise

On Command Corp., a supplier of video programming and information to the lodging industry, reported cash-flow (EBITDA) growth of 11%, to \$42 million, for 1996, compared with cash flow of \$37.3 million in 1995. Cash-flow growth came on revenue of \$147.5 million for the year, up 44% from 1995 revenue of \$102.1 million. However, as a result of costs associated with the acquisition of Spectravision Inc. out

of bankruptcy and the establishment of On Command Corp. as a public company, the company took a \$15.2 million loss, or 67 cents per share, for the year, compared with income of \$4.3 million income in 1995. The company reported that it is now in 3,144 hotels encompassing 918,000 rooms.

'Emma' scores high

Jane Austen's *Emma* brought A&E its highest-rated telecast in any sweeps month in the network's 13-year history. *Emma*, an A&E/UFTP production, scored 4.2% GAA, averaging 2.85 million viewers last Sunday.

Celebrating black history

Turner Classic Movies will air an evening of rarely seen films made by African Americans as part of its celebration of Black History Month. Coined Separate Cinema, TCM will air the 1930s and '40s films on Feb. 26. The films include Oscar Micheaux's "A Murder in Harlem," "Blood of Jesus," starring Spencer Williams, William D. Alexander's "Soul of Sin," and "Juke Joint," which was directed by Williams. TMC is showing more than 20 films throughout the month that showcase African American actors and directors.

Women's B-ball

On June 23, ESPN will kick off its coverage of the new women's professional basketball league, WNBA. ESPN will carry nine prime time regular-season games. Lifetime will carry weekly Friday night games, beginning June 27. NBC will carry 10 regular-season games as well.

Woman of the Year

The Atlanta chapter of Women in Telecommunications named Turner Original Production President Pat Mitchell "Woman of the Year" at banquet in Atlanta Tuesday. Mitchell has run TOP, Turner's non-fiction development unit, since 1992. She supervises all original programming for WTBS (TV) Atlanta. TOP's most recent award was "Prix de la Croix Rouge Monegasque" at the 37th Monte Carlo TV Festival for its *Survivors of the Holocaust*.

'Time' for CNN synergies

Two news operations look for new 'Impact' together

By Joe Schlosser

As an outgrowth of Turner Broadcasting System's merger with Time Warner, CNN and *Time* have created a series of ventures that combine the strengths of their many print and broadcast journalists.

Last week, CNN unveiled *Impact*, a weekly news magazine that will bring together editors and writers at *Time* magazine with anchors and producers from CNN. Recently, *Time* staffers have been popping up almost daily on CNN newscasts and news magazines.

And with the merger came CNN/NI, the all-sports cable network that combines CNN's resources with those of *Sports Illustrated*. On the 24-hour network, which launched last December, *Sports Illustrated* reporters give commentaries, appearing as experts and contribute to the network in a variety of ways.

"We knew that when Ted [Turner] and [Gerald] Levin announced they were going to merge the companies, we should start thinking of ways we could work together," CNN President Tom Johnson said.

Walter Isaacson, *Time*'s managing editor, says *Time* and CNN had discussed combining the two organizations before there were even talks of a merger. "This [*Impact*] is not some forced wedding," Isaacson says. "This came about because we have the same journalistic values. This is not being done because of a merger but because it's a good idea."

Impact, slated to debut Sunday, March 2, will follow along the lines of CBS's *60 Minutes*, using *Time* staffers on and off the air. It will be hosted by CNN anchor Bernard Shaw in Washington and by senior correspondent Stephen Frazier in Atlanta.

"Television has always relied to some extent on print journalism," says Joelle Attinger, *Time*'s executive editor and its principal liaison with CNN. "What's different here is that our

"This [*Impact*] is not some forced wedding; this came about because we have the same journalistic values. This is not being done because of a merger but because it's a good idea."

**Walter Isaacson,
Time managing editor**



reporters are going to get credit for it."

CNN/NI Senior Vice President Jim Walton says CNN's format makes it an ideal outlet for news and information gathered by print reporters who cover specific areas.

"*Sports Illustrated* is a very successful weekly publication, but they have a lot of depth in covering beats," Walton says. "They now have, in partnering with us, an opportunity to get this information on the air in a very

regular manner."

At CNN/NI, *Sports Illustrated* reporters who cover a particular sport are used on programming that highlights their strengths. At *Impact*, *Time* reporters will be used similarly, either adding depth to video pieces or reporting them entirely.

"In some cases [*Time*] writers have spent years covering certain beats, working for just one cover story," says Frazier. "What could I possibly add to that? We don't want to step on their toes."

Frazier, along with a cast of other CNN correspondents, will likely do the majority of on-air reporting for *Impact* at first, however. Reporters at *Time* will be tested to see who works best in front of the camera. "We have to make sure the people that are on the air are qualified to be there,"

Attinger says. "We're print journalists first. So we're not going to rush to put our people on the air prematurely."

Time and CNN have worked together in a variety of ways recently. The two put out a joint article in *Time*'s Feb. 3 issue, an investigation into the finances of O.J. Simpson. "The combination was terrific because it allowed us to cover more ground," Attinger says. "We had more people, a greater variety of sources, and we were able to work in more depth than if either of us had worked it alone."

Meanwhile, *Time* correspondents Margot Hornblower, Doug Waller and Elaine Shannon reported on the cable network's special *CNN/Time Presents...Acts of Terror* last July. And since 1989, CNN and *Time* have jointly conducted more than 100 polls ranging from politics to teenage sexual behavior.

Asked if a 24-hour channel similar to CNN/NI was in the works for CNN and *Time* magazine, Attinger said with a laugh, "anything is possible. I think we'd need a little bigger staff than we have now." ■

TCI International denies US West talks

A TCI International spokesperson denies that it and US West are in negotiations over a merger of their interests in Argentina. The two companies are partners in UK cable operator TeleWest, but US West recently sold its interests in other TCI International ventures in Europe. US West owns a 50% stake in Argentine MSO VCC following its acquisition of U.S. cable operator Continental Cablevision in 1996. TCI International owns 80% of cable operator Cablevision. TCI International says it has been talking with US West and other parties about opportunities in Argentina but that the talks are still informal.

NetHold closing Holland headquarters

International pay-TV group NetHold's headquarters in Holland is effectively being closed. Ninety-nine employees, representing 7% of NetHold's European staff, will be redundant after the group's impending merger with France's Canal+. A staff memo states that NetHold Central Europe, which distributes channels in the Czech Republic and Hungary, "will be wound down" because of "insufficient growth potential." The only other details announced on the issue are plans to merge Filmnet Poland with Canal+'s stronger pay-TV operation, Canal+ Polska, which claims 150,000 subscribers. NetHold sources say another 24 jobs will eventually be eliminated from the Dutch headquarters; the future of NetHold CEO Koos Bekker hasn't been disclosed. However, NetHold's decoder/technology unit, Irdeto, and its rights acquisition



arm, ProNet, will continue "business as usual."

TPS signs 63,000 subs

New French digital DTH service TPS, which launched on Dec. 17, 1996, says it will have at least 63,000 subscribers by the end of February, more than double its pre-launch target for that date. As of Feb. 6, TPS claimed, 48,000 subscribers had signed up for the service, each agreeing to a 12-month contract. TPS says it is signing 1,500-2,000 new subscribers daily. But TPS, backed by TF1, France Television, M6, France Telecom and CLT, is not revising its full-year target of 175,000 subscribers. It will introduce small price hikes soon and plans to add music channel VH1 to its lineup later this year.

CanalSatelite Digital faces government ire

New Spanish digital DTH platform CanalSatelite Digital is facing massive resistance to its rollout from the Spanish government, which is backing a rival platform from public broadcaster RTVE and Mexican media giant Televisa. CanalSatelite Digital, majority-owned by Prisa-controlled Sogecable, confirms it has filed two complaints against the government with the European Commission. Filings center on new government decrees that stipulate that CanalSatelite decoders must use open (or Multicrypt) technology. CanalSatelite claims that its decoders, which use Simulcrypt technology, are sufficiently open to meet European requirements and says that the government is passing laws solely designed to limit CanalSatelite's expansion.

—By Nicole McCormick & Lloyd Shepherd

TSAT primes for possible Primestar buyout

Bond deals give it cash, expected to be used to buy interests of Primestar partners

By Price Colman

TCI Satellite Entertainment's \$350 million in combined private-placement bond deals last week could set the stage for the direct-to-home satellite venture's next growth spurt.

Ted Henderson, telecommunications analyst at Janco Partners in Denver, in a late January report on TCI Satellite Entertainment (TSAT), suggested that the company will use proceeds from the bond deals and \$750 million in bank debt to roll up some or all of Primestar Partners into TSAT in the coming year.

PRIMESTAR

Leading the list of most likely to sell their interests are Time Warner, which holds a 31.3% stake in the partnership, and Comcast and Continental Cablevision, each with a 10.4% stake.

"Among all those...they'd be able to find some way to do a deal," said Henderson. In addition, Henderson expects TSAT to pursue the Superstar/Netlink C-band satellite programming business

now held by United Video Satellite Group (USVG). Netlink is 100% owned by Tele-Communications Inc. subsidiary Liberty

Media Group and USVG is 40% owned by TCI, although TCI has 85% voting power.

TSAT itself has acknowledged that Primestar Partners member companies—TSAT includes TCI's 20.9% stake via Primestar by TCI—are in early-stage talks aimed at restructuring the partnership.

"There are certainly some efficiencies

and advantages the companies are looking at," said TSAT spokeswoman LaRae Marsik. "There's no letter of intent, but we are optimistic."

Gary Howard, TSAT president, has indicated in the past that he'd like to increase TSAT's ownership stake in Primestar Partners if other partners are willing.

Other Primestar Partners are GE Americom with a 16.6% stake, and Cox, with 10.4%.

Sources told BROADCASTING & CABLE that Time Warner has enlisted Morgan Stanley to handle the sale of its interest to TSAT. Time Warner is reportedly looking to use a portion of the proceeds—about \$370 per subscriber—to pay down part of its \$17.5 billion in debt.

Comcast and Continental, now owned by US West Media Group, are also said to be sellers.

The primary thrust behind a restructuring would be "to consolidate Primestar and make it national," Marsik said. "There are differences in the partners and how they market the service. A nationally uniform service and the distribution channels we have with our cable partners would have obvious economic and market advantages."

TSAT's other key asset is Tempo Satellite Inc., owner of two high-power Loral DBS satellites as well as 22 transponder frequencies at the 119 degrees west longitude full CONUS slot. One of those birds is scheduled for launch March 5 into the 119-degree slot. TSAT plans to use the second bird as a backup in case of problems with the primary satellite. Assuming all goes well, TSAT hopes to sell the backup bird.

The original scenario had the bird going to Telesat Canada, but that deal melted down over trade issues. TSAT is currently talking with another Canadian company about a possible sale. The company wouldn't disclose details, but speculation centers on Rogers Communications, Canada's largest cable firm and a provider of wireless communications services.

Additional speculation has focused on a TSAT partnership with EchoStar or the News Corp./MCI joint venture ASkyB, which has orbital slots and has satellites under construction, but needs a fully ready bird soon to meet a self-imposed November 1997 service-launch deadline.

For now, however, it's unlikely that such partnerships will come about. Marsik said TSAT is not talking with either EchoStar or ASkyB. ■

50 PEOPLE'S CHOICE Top Cable Shows

Following are the top 50 basic cable programs for the week of Feb. 10-16, ranked by rating. Cable rating is coverage area rating within each basic cable network's universe; U.S. rating is of 97 million TV households.

| Program | Network | Time (ET) | HHs. (000) | Rating Cable | Rating U.S. | Cable Share |
|---|---------|------------|------------|--------------|-------------|-------------|
| 1. Rugrats | NICK | Mon 7:30p | 2,981 | 4.3 | 3.1 | 6.7 |
| 2. World Champ. Wrestling | TNT | Mon 9:00p | 2,989 | 4.2 | 3.1 | 6.2 |
| 2. Westminster Dog Show | USA | Tue 8:00p | 2,938 | 4.2 | 3.3 | 6.4 |
| 2. Kenan & Kel | NICK | Sat 8:00p | 2,911 | 4.2 | 3.0 | 7.4 |
| 5. Rugrats | NICK | Tue 7:30p | 2,887 | 4.1 | 3.0 | 6.8 |
| 5. Rugrats | NICK | Wed 7:30p | 2,865 | 4.1 | 3.0 | 6.8 |
| 7. Hey Arnold Valentine | NICK | Wed 8:00p | 2,803 | 4.0 | 2.9 | 6.3 |
| 7. Rugrats | NICK | Sat 7:30p | 2,765 | 4.0 | 2.9 | 7.4 |
| 9. Rugrats | NICK | Thu 7:30p | 2,679 | 3.8 | 2.8 | 6.3 |
| 10. Westminster Dog Show | USA | Mon 8:00p | 2,613 | 3.7 | 2.7 | 5.6 |
| 10. Rugrats | NICK | Sat 8:30a | 2,591 | 3.7 | 2.7 | 13.5 |
| 10. Doug | NICK | Wed 7:00p | 2,586 | 3.7 | 2.7 | 6.4 |
| 10. All That | NICK | Sat 8:30p | 2,576 | 3.7 | 2.7 | 6.4 |
| 14. Doug | NICK | Mon 7:00p | 2,508 | 3.6 | 2.6 | 5.9 |
| 15. World Champ. Wrestling | TNT | Mon 7:55p | 2,454 | 3.5 | 2.5 | 5.3 |
| 15. Movie: "Problem Child II" | USA | Sun 5:00p | 2,439 | 3.5 | 2.5 | 6.7 |
| 17. Rugrats | NICK | Sun 10:00a | 2,395 | 3.4 | 2.5 | 10.4 |
| 17. Rugrats | NICK | Fri 7:30p | 2,395 | 3.4 | 2.5 | 6.5 |
| 17. Hey Arnold | NICK | Mon 8:00p | 2,378 | 3.4 | 2.4 | 5.0 |
| 17. Hey Arnold Valentine | NICK | Fri 7:00p | 2,371 | 3.4 | 2.4 | 6.7 |
| 17. Tiny Toon Adventures | NICK | Sat 9:00a | 2,354 | 3.4 | 2.4 | 11.3 |
| 22. Doug | NICK | Tue 7:00p | 2,292 | 3.3 | 2.4 | 5.7 |
| 23. NBA/Chicago @ Atlanta | TNT | Fri 7:58p | 2,278 | 3.2 | 2.3 | 5.8 |
| 23. Secret World of Alex Mack | NICK | Thu 8:00p | 2,200 | 3.2 | 2.3 | 4.7 |
| 25. Secret World of Alex Mack | NICK | Tue 8:00p | 2,184 | 3.1 | 2.3 | 4.8 |
| 25. Rocko's Modern Life | NICK | Sun 11:30a | 2,183 | 3.1 | 2.3 | 9.0 |
| 25. Tiny Toon Adventures | NICK | Sat 9:30a | 2,164 | 3.1 | 2.2 | 10.0 |
| 25. Doug | NICK | Sat 7:00p | 2,149 | 3.1 | 2.2 | 6.1 |
| 29. The Ren & Stimpy Show | NICK | Sun 11:00a | 2,122 | 3.0 | 2.2 | 8.9 |
| 29. AAAHH!!! Real Monsters | NICK | Sun 10:30a | 2,116 | 3.0 | 2.2 | 9.0 |
| 29. Doug | NICK | Thu 7:00p | 2,114 | 3.0 | 2.2 | 5.2 |
| 29. Tiny Toon Adventures | NICK | Mon 6:30p | 2,083 | 3.0 | 2.1 | 5.2 |
| 33. ESPY Awards | ESPN | Mon 8:00p | 2,055 | 2.9 | 2.1 | 4.3 |
| 33. Mystery Files of Shelby Woo | NICK | Sat 9:00p | 2,045 | 2.9 | 2.1 | 5.0 |
| 33. Are You Afraid of the Dark? | NICK | Mon 5:00p | 2,038 | 2.9 | 2.1 | 6.6 |
| 33. Tiny Toon Adventures | NICK | Wed 6:30p | 2,021 | 2.9 | 2.1 | 5.3 |
| 33. Adventures of Pete & Pete | NICK | Sun 12:00p | 2,018 | 2.9 | 2.1 | 7.8 |
| 33. Movie: "Jane Austen's Emma" | AEN | Sun 8:00p | 1,981 | 2.9 | 2.0 | 4.4 |
| 39. Are You Afraid of the Dark? | NICK | Fri 5:00p | 1,931 | 2.8 | 2.0 | 6.9 |
| 40. Movie: "El Dorado" | TBS | Sat 8:05p | 1,950 | 2.7 | 2.0 | 4.9 |
| 40. Movie: "When a Stranger Calls Back" | TNT | Sun 4:00p | 1,906 | 2.7 | 2.0 | 5.8 |
| 40. Clarissa Explains It All | NICK | Mon 6:00p | 1,897 | 2.7 | 2.0 | 5.1 |
| 40. Rocko's Modern Life | NICK | Mon 5:30p | 1,895 | 2.7 | 2.0 | 5.5 |
| 40. Rocko's Modern Life | NICK | Tue 5:30p | 1,890 | 2.7 | 1.9 | 5.9 |
| 40. Movie: "Lionheart" | USA | Sat 5:00p | 1,889 | 2.7 | 1.9 | 5.9 |
| 40. Are You Afraid of the Dark? | NICK | Wed 5:00p | 1,889 | 2.7 | 1.9 | 6.1 |
| 40. Looney Tunes | NICK | Sun 9:00a | 1,887 | 2.7 | 1.9 | 8.9 |
| 40. AAAHH!!! Real Monsters | NICK | Sat 6:30p | 1,870 | 2.7 | 1.9 | 5.5 |
| 40. Are You Afraid of the Dark? | NICK | Thu 5:00p | 1,868 | 2.7 | 1.9 | 6.2 |
| 40. Are You Afraid of the Dark? | NICK | Tue 5:00p | 1,856 | 2.7 | 1.9 | 6.4 |

Sources: Nielsen Media Research, Turner Research

Broadcasting & Cable's Telemedia Week[®]

THE INTERACTIVE WORLD OF VIDEO, VOICE AND DATA

Online Services

The serious business of online games

Free games afoot on the 'Net

By Richard Tedesco

To bill or not to bill: that seems to be the question as the online gaming business threatens to become big business.

Owners of game sites are determining whether revenue from advertising and sponsorships will offset the absence of subscription revenue.

One of the most prominent players in the field, Mpath Interactive, recently reversed field from a \$19.95 flat monthly fee for its Mplayer gaming site to a free zone.

Most of its 15-game rotation, including id Software's popular Quake and classics such as Scrabble, are now free. That's the only way Mpath fig-

ured it could significantly broaden the market to draw PC gamers not yet online. "The way we looked at it, the market isn't growing fast enough," says Kristin Asleson, vice president and GM of Mplayer. "We want that universe to be in the millions of people."

Some of its content, including such games as Blizzard Entertainment's Diablo and Westwood Studio's Red Alert, are offered in a separate area for an annual \$29.95 subscription. Red Alert also is a hot number on The Entertainment Network (TEN), which charges users \$9.95 for five hours monthly and \$1.95 for each additional hour. Gamers who got in on a \$4.95 five-hour introductory rate can keep that for now.

A major player, TEN, claims it's on a "straight line" growth path, according to Greg Harper, TEN vice president of business development, who puts its subscriber number at 24,000 and rising. Nearly 30 of the titles in its inventory are exclusive. And TEN also drives the competitive appeal of online gaming with tournaments to add value. "Competing with something free, that value-add has to be a high multiple," Harper says.

But Mpath runs tournaments, including a Quake tournament with a \$5,000 prize. It will fuel its business with rotating 30-second banner ads and by selling event sponsorships.

"From a consumer standpoint, Mpath is offering a great model," says Mark



Mooradian, group director of consumer content for Jupiter Communications, "if they can support it financially."

Addressing TEN's formula, Mooradian calls exclusivity a "bonus" if game developers get on board. Because, he says, the objective for the creators is a basic one: "What you want with your game is ubiquity."

Whichever formula succeeds, the stakes are sizable. Jupiter estimates gaming produced \$90 million in revenue last year and projects \$224 million in 1997. The prime demographic is affluent males, 18-34 years old.

And big players are still weighing in: SegaSoft, a division of Sega of America, is starting a beta test of its Heat service next month. SegaSoft plans to offer three proprietary action/strategy games—the meat of the business—at launch in late spring. And it's still mulling its marketing tactics. "It's nice to have a number of options available," says Greg Chiemingo, product manager for SegaSoft entertain-

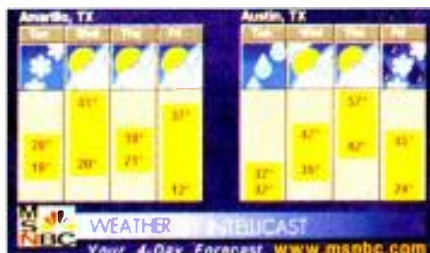
MSNBC Weather out to get you where you live

Looking to leverage existing online content, NBC will start delivering local and regional weather information from MSNBC via the Primestar DBS service.

Beginning in April, more than 1.7 million Primestar subscribers will receive 10 channels of regionalized MSNBC Weather by Intellicast. NBC plans to draw subscriber fees for the service.

Billerica, Mass.-based WSI Corp. is NBC's development partner for the MSNBC Weather service.

The initiative primarily seeks to use localized material from the MSNBC Weather site at nominal cost in the DBS business, according to Tom Rogers, president of NBC Cable and business development. "This is a new economic formula for how [cable]



channels will be produced going forward," says Rogers, noting that this marks the first time any NBC Internet content has migrated to video.

Apart from reusing online content, this could be a first step in compet-

ing with The Weather Channel. Cable operators have been particularly anxious about the lack of available localized content, according to David Zaslav, president of NBC Cable distribution. "The excitement here is that we have something that's local," says Zaslav.

Rogers claims that the MSO partners in Primestar, which include Time Warner, Tele-Communications Inc., Cox Communications and Comcast Cable, are interested in the service.—RT

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ment networks, who says more than one service is possible.

Mpath is licensing its infrastructure technology to Sega-Soft, another aspect of Mpath's strategy that it will seek to repeat elsewhere.

Game developers maintain their sites online, and another service, Engage, is close to launching. Nintendo will probably play soon too. Meanwhile, the wild cards are high-speed cable Internet services, such as @Home, providing their own steam for gamers. **TMA**

CBS eyes SportsLine

CBS may break into the online radio business by buying into SportsLine USA, the popular sports information/radio service.

Neither CBS nor SportsLine had much to say about rumors that a deal is in the works. "We're talking to a lot of people about a lot of different things and SportsLine might be one of them," says Dean Daniels, director of interactive services for CBS News.

Michael Levy, SportsLine president, confirms that talks are taking place between the two companies but adds that "a deal's not a deal until it's a deal. We've had some discussions," says Levy, who described them as "complex discussions that involve a lot of factors."

Among those factors is SportsLine's valuation, which Levy compared with published figures on the current value of Starwave — \$250 million—\$300 million. The Walt Disney Co. is currently contemplating taking a stake in Starwave.

SportsLine sees an alliance with CBS giving it the same kind of promotional punch enjoyed by rival ESPN SportsZone—which has affiliations with two cable networks and giant ABC—according to Levy, who sounds eager. "We're hopeful of getting the right kind of deal done," he says. Both SportsLine and SportsZone boast millions of hits daily, and tens of thousands of information pages.

That would probably take the form of a significant, if not controlling, equity stake, in the popular online service.—RT

Interactive

ACTV plans regional sports rollout with Fox

Interactive service to launch this year in Southwest

By Richard Tedesco

ACTV Inc. takes its interactive sports service into a commercial launch later this year when it teams with Fox Sports Southwest.

ACTV's launch through FOXSW's five-state region is expected in the fourth quarter, when it will begin enhancing coverage of Fox pro and college sportscasts. Its reach among the 5 million cable subscribers receiving Fox Sports will depend on the penetration of digital cable boxes.

New York City-based ACTV isn't projecting its potential audience at launch, but has a "pretty good indication of who's going to have boxes where," according to David Alworth, ACTV senior vice president of entertainment. It's the first step of ACTV's strategy to launch eventually in each of Fox Sports' eight regions.

The interactive programmer will be enhancing coverage of the San Antonio Spurs and Dallas Mavericks pro basketball games, pro baseball contests of the Houston Astros and Texas Rangers, pro hockey's Dallas Stars and Big 12 conference college sports.

Enhancements are Star Cam, an ACTV-oper-

ORIOLES LINEUP

| | |
|----------|------|
| Anderson | .262 |
| Barberie | .252 |
| Ripken | .259 |
| Benitte | .290 |
| Palmeiro | .294 |
| Hollis | .222 |
| Manto | .252 |
| Smith | .269 |
| Husen | .266 |

| | | | | | | | | | | | | |
|-----|---|---|---|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | R | H | E |
| BAL | | | | | | | | | | 0 | 2 | 0 |
| CAL | | | | | | | | | | 0 | 0 | 0 |

Baseball is interactive on ACTV

ated camera focused on an outstanding player on a given team; Jam Session, a recap of a basketball game's most exciting field goals, and Goals-on-Demand, an on-demand recap of previous goals in NHL games at any juncture of the telecast. In-depth statistics are also part of the picture for ACTV. "It's

dynamic and it changes in each telecast," says Alworth. "It really gives you the ability to get that much more out of the viewing experience."

ACTV claims that 80% of users in the 1,000 households participating in an 18-month test in the Los Angeles area said their satisfaction with TCI of Ventura County rose as a result of the service.

Now ACTV intends to find out just how that translates into revenue as it seeks to market itself to operators as a premium service. Alworth won't say what that means in terms of per-subscriber cost to operators, but operators will be free to price the service accordingly.

ACTV has enjoyed success marketing its service through Le Groupe Videotron in Canada. ACTV provides alternate camera angles for popular hockey games telecast there. **TMA**

FTC hangs up X-rated 'Net phone scam

Web surfers who visit adult-oriented sites had better check their phone bills.

The Federal Trade Commission obtained an order in a New York federal district court last week that shut down an Internet scam to generate exorbitant phone rates to unknowing PC users who access X-rated sites.

The scam was accomplished with high-tech software that automatically linked users' phone lines to Moldova while they were attempting to access pornographic images from three different Websites. The foreign phone carriers shared in the revenue. The sites identified by the FTC were www.beavisbutthead.com, www.sexygirls.com and www.1adult.com.

They were allegedly operated by Audiotec Connection and Promo Line Inc., based in Rockville Centre

and Dix Hills, both New York. Attempts to reach principals at either company proved unsuccessful.

"We're talking about a high-tech fraud that threatens traffic on the information superhighway," says Jodie Bernstein, director of the FTC's Bureau of Consumer Protection.

When PC users contacted the sites in question, they were instructed to download a special "image viewer," dubbed "david.exe," which actually connected them to the Moldova phone lines and maintained that connection even after they left the Website. Before Jan. 27, users were not informed that they were being charged more than \$2 per minute. And after that date, they were still not informed that the connection continued once they were off the site.

Some users' bills ranged from \$80 to hundreds of dollars for the calls. The FTC warns PC users not to download "viewers" identified as "david.exe" from any online sites.—RT

Technology

February 24, 1997

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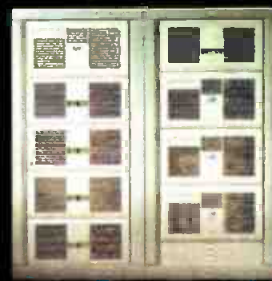
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Special Report

NAB '97 SELLER'S GUIDE

This special report is the first of three seller's guides focusing on new technologies that will be shown at broadcast and cable trade shows this spring. This installment talks to the major broadcast TV networks to find out what they'll be shopping for at NAB '97 in April. It will be followed by talks with the major cable networks that will anticipate products at both the NCTA show in New Orleans in March and NAB '97, and a third with station group owners in advance of the broadcasting show.

TV networks set to shop

ABC's Ken Michel,
director of
technology and
equipment planning



What products will ABC be focusing on at NAB '97?

ABC is continuing its ongoing conversion to a component digital plant, so one of our major focuses at NAB will be to find products that can duplicate what's being done in analog world in the digital world. In particular, we'll be looking at conversion devices to act as a bridge from analog to digital signals.

Our other major focus will be to find equipment for digital transmission to our affiliates: [MPEG-2] 4:2:2 compression codecs for program contribution and 4:2:0 codecs for digital SNG use. We'll be looking at modem manufacturers and system integrators to get these transmission networks in place.

What's your timetable for the conversion to 4:2:2 digital NTSC feeds?

We should have the network fully converted by the end of 1999, and then start passing through DTV signals to the affiliates in 2000. We expect to put up some test stations and experiment with digital transmission probably in first or second quarter 1998; those will be stations where we're already doing RF modulation and compression tests.

We hope to have the transmission equipment vendors chosen by September. By October 1999, each station should have a digital receiver rack to receive and decode the digital NTSC program material from New York.

What will be the price of those 4:2:2 integrated

receiver/decoders? I've heard they may run between \$10,000 and \$20,000 per unit.

That's a good guess. It depends on what you implement. The IRDs for 8 PSK [phase-shift keying] modulation are still on the drawing board, and we want them to have downward compatibility to QPSK [quadrature phase-shift keying] modulation. We want the satellite modems to be able to download both frequencies. There's no rhyme or reason why there couldn't be a box capable of both.

Are you talking about having one IRD that would support both 4:2:2 and 4:2:0 streams?

If they build an 8 PSK modem that could also do QPSK, then we'd like a decoder that could handle compression rates from 2 megabits per second to 40 megabits per second. On both the modulator and the demodulator side, we want the equipment to handle both modulation formats. If a dual-format IRD were built, you could probably get away with having one do both program and news feeds. Of course, the antennas would have to move to different satellites, as you're dealing with C-band feeds versus Ku-band for news.

Do you plan to use 4:2:2 gear for news feeds?

Depending on the cost, it may make sense to go to 4:2:0 for news, although I expect the cost difference between 4:2:2 and 4:2:0 will be getting lower. You also can't really use 8 PSK modulation in a digital SNG [DSNG] environment because of the size of the antennas. So DSNG probably will be 4:2:0.

We're treating both projects very independently. Our focus has been on converting the network distribution to digital, not DSNG. But DSNG has heated up again due to the failure of our satellite [Telstar 401].

ABC already has committed to Harris DTV transmitters for its owned-and-operated stations. What about other DTV transmission equipment?

We'll be looking for digital microwave equipment for stu-

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NEWS SOLUTIONS

Special Report: NAB '97 Seller's Guide

dio-to-transmitter links, and we'll be looking seriously at cross-converters [HDTV upconverters]. I think most people are figuring cross-conversion as the easiest way to get to DTV in a short period of time. We'll also be looking at upconverters and downconverters for monitoring—we have to figure out how to monitor the HDTV signal and pictures.

How much HDTV production gear do you expect to see at the show?

I'm sure I'll see some of it. From what I understand, the HDTV equipment developed for the Nagano Olympics will be in the suites, but maybe not on the show floor. The Japanese have developed a full line of HDTV production equipment, and most of it is supposed to be dual standard, with both 1,035-line HDTV [Japanese] and 525-line NTSC outputs.

How much difference do you see between the Japanese and American HDTV formats?

The Japanese manufacturers say that most of the 1,035-line equipment will be compatible with 1,080-line equipment. Everything is the same other than the image sensors themselves. They say the 1,035 equipment available today will be 1,080-capable tomorrow, which probably means two years away.

We have to evaluate what sort of actual production we'll be doing in high-def. If we do something today in 1,035, we have to be able to integrate that program material down the road with 1,080 material, maybe through a line interpolator.

ABC has been a proponent of progressive-scan HDTV in the past. What about progressive-scan equipment at NAB '97?

We'll be looking at progressive-scan cameras there, and any other progressive equipment. We have to look at the state of the industry from a systems point of view. We would still like to see a 720-line progressive format supported in the marketplace, but I don't know what the state of development of the progressive equipment is.

What about HDTV switchers and routers?

The manufacturers are talking about routing a 1.5 gigabit signal around the place, and it looks like any sort of production equipment introduced at the show will be full bandwidth. The problem for us is how we get around our newly installed digital infrastructure that can support only 360 megabits per second. We may need a "mezzanine" compression layer to take the full-bandwidth signal, compress it, route it and then record it to some unknown tape format.

You mention an "unknown tape format." Do you think HDTV will be playing back off tape or servers? It seems ironic that there's been a big drive in the industry to switch from tape to disk, and now it sounds like stations will be starting all over again with a bunch of HDTV tape formats.

Yes, it does—now we have to wait another five years for a server to handle the bandwidth of HDTV. I don't think any server will be able to handle 1.5 gigabits per second—you may get one channel out of that. We've supported manufacturers who are producing full-bandwidth servers that run at 270 megabits per second and can do multichannel playback. So there's definitely a place for compression in an HDTV

server. If you're not going to use compression and have all that bandwidth, then we'll have to see if there's anything to handle that [1.5 gigabit] data rate.

If we implement that mezzanine layer of compression, then a 270 megabit server would probably be good for distribution.

The BTS Media Pool and Quantel Clipbox are two examples.

Yes, but there's also IBM; they're still out there. HP has been focusing on 4:2:0 units for transmission, but they might have something new, and DEC may have something to offer too. Basically, all the big computer companies are still in there.

If everyone will want to be producing locally in HDTV in 10 or 15 years, why buy DVCPRO or Betacam SX now?

I think those formats have a place in the station market. They bring something to the table in terms of size and cost, and there's the question of the life of the format—will it even be 10 or 15 years? I think the last place for HDTV is local news. I don't think HDTV is appropriate for local news, particularly when the lifeblood of ENG is microwave transmission and backhaul. The FCC wants to take away [some of] our ENG frequencies. So you have a dilemma—you have less spectrum to transmit signals with more bandwidth. How do we do local ENG production with HDTV? Local news in every market is based on remote production.

So is ABC looking seriously at a new digital ENG format?

The ABC television network plans to stay the course for the next year or two with analog Betacam equipment. We need to find new ways to edit internally. It's not an acquisition problem—the limited multigeneration capabilities of analog tape in the plant is where the problem lies. We have no problem with the quality of Betacam; in fact, the new digital ENG formats use Betacam SP as their benchmark for picture quality. We want to find a way to digitize material in-house while maintaining compatibility in the field.

Where do you think the American manufacturers stand in regard to HDTV?

The American manufacturers are at a distinct disadvantage because of the NHK initiative for Nagano. I've heard that NHK basically issued a demand: You will build this equipment at 30% more than the cost of NTSC gear. The timing of Nagano is very fortunate. It has really primed the market for dual-standard equipment for both formats. To be fair, there's been no impetus for the American manufacturers to build equipment to that [Japanese] standard.

What about them making Grand Alliance equipment, like encoders for the experimental stations?

How many encoders are there—three? There's been no progress there, and it's a problem for the entire industry in terms of making the DTV transition, as far as availability. That's where the American manufacturers have an opportunity, where they may not have an opportunity in production equipment like cameras and tape decks. They need to make HDTV encoders, switchers, routers, microwave equipment...that's where the American industry can get a leg up. ■

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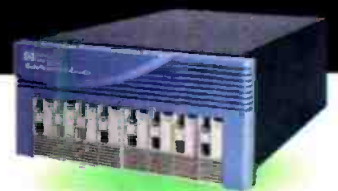
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Special Report: NAB '97 Seller's Guide

CBS's Bob Seidel, VP of engineering, advanced technology



What product categories will CBS be focusing on at NAB '97?

With everything we're hearing out of Washington about an accelerated high-definition timetable—we're getting strong signals that we'll have to be transmitting in less than six years—we'll be looking for a lot of high-definition equipment, like dual-standard cameras.

What do you mean by dual-standard?

Cameras that can produce both high-def and NTSC signals simultaneously. We've had them in the lab. It's a high-def camera with a downconverter built in for a 4:3 output. Since you oversample for the high-definition picture, you wind up with a better NTSC picture—you've got more pixels on the camera chip to start with. We've seen both studio and handheld versions; Ikegami, Hitachi, Sony and Panasonic all have prototypes.

Essentially we're looking for equipment to make the DTV transition, like tape machines that can be upgraded.

What about DTV transmission gear?

Digital microwave is a key resource for studio-to-transmitter and transmitter-to-studio links. We'll be reusing our existing microwave frequencies with dual-standard microwave links, multiplexing a digital NTSC signal with an HDTV feed. Since the FCC hasn't awarded any new microwave frequencies in the cities, we'll have to reuse that link.

How is that development going at experimental station WCBS-HD in New York?

We're making progress on the microwave multiplex, and we hope to have something in service in the second quarter. A lot of things have to happen, such as the weather cooperating. At NAB, we'll also obviously be looking for transmitters and antennas. We [as a network and ownership group] haven't yet made an agreement with a manufacturer for that gear.

CBS News has been successful using Tiernan MPEG-2 gear for compressed affiliate news feeds. What about equipment for compressed network program distribution via satellite?

We're continuing to evaluate the network-level gear, and we've had every manufacturer in the lab for the first round. We're looking at the second generation of equipment now, including some 4:2:2 profile gear. We're continuing to evaluate that. We've made extensive technical tests and subjective tests of all the leading manufacturers, and the technology is maturing as we continue. As part of our overall DTV plan, we will need to compress the NTSC network to repack the space segment to free up transponders for

HDTV. The timetables for the rollouts of our digital NTSC conversion and HDTV satellite transmission are beginning to merge—they're getting closer together.

How does this DTV equipment focus affect CBS News and its move to nonlinear technology?

Server technology lends itself fairly well to the high-definition implementation. In both cases you're storing digitally compressed files; the only difference is that high-definition video requires a larger file and the data rate is a little higher. But the overall architecture remains the same. We see an upgrade path of changing out the digital NTSC encoder and decoder to high-definition models, and we'll migrate the server technology to high definition by adding more disks. The bandwidth in networking protocols like Fibrechannel and others lends itself nicely to high definition.

The HDTV signals sent over satellite will be in the 45 megabits [per second] range, and they'll be compressed again for local transmission. The playback server will be operating at a similar data rate: 45-megabit compression and storage on a server are not unheard of today. The networks [such as Fibrechannel] support 45 megabits per second very easily, so the upgrade path is still there.

Will HDTV be playing back off tape or a server?

We've had some middle-market stations that have implemented HP servers basically as an out-of-the-box technology for commercial origination and other applications. Servers are beginning to find their way into stations, and not just in the high-end markets.

Would you play back your HDTV prime time programming off a server, or tape?

I think there will be a hierarchy of high-definition tape formats, with the baseband high-definition standard used for routing signals around the studio, which is between 1.2 and 1.5 gigabits per second. The production switchers and routers will operate at that rate, and you might record using D-5. That's the high end of the compression cycle, with only 4:1 compression on the tape. There are also 1.2 gigabit recorders made by Sony, so there will be a similar hierarchy of tape machines being introduced to replace today's formats. For example, Sony has proposed a 140-megabit recorder using 10:1 compression.

Where will nonlinear editing fit in?

We'll continue to do that for high-def. You could make an edit decision list [EDL] offline and take it into a high-def suite and conform a high-end tape. If you're conforming with something like D-5 or a [Sony] HDD-1000 one-inch reel, you still can coexist with the nonlinear environment.

Some shows will choose to keep the nonlinear format as their direct-to-air; for a news show, you might be able to live with something not quite as high-end as D-5.

If everyone will want to be producing locally in HDTV in 10 or 15 years, why buy Betacam SX or DVCPR0 now?

Those decisions go with one's assumptions on the transition plan. First, we want to transition our prime time programming to HDTV, as that has the most viewers. Conveniently, the primary source material for that daypart is film programming

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from Hollywood. The next area is sports; those events lend themselves nicely to high-definition production. That will be followed by daytime, then news. We have the most money invested with news—we have such a large installed base of equipment—so that will be the last thing to convert.

How rapidly you make the transition depends on how aggressive you are as a station. One economic trend I do see is that if stations have to lay out a couple of million dollars for a transmitter and antenna, they're less likely to have money to spend on another NTSC product for the station. Once you've made the commitment to the transmission equipment, it will be prudent to make "intelligent purchases," such as dual-standard cameras and upgradable tape machines.

We've talked about cameras and decks. How much other HDTV production equipment do you expect to see?

Fox's Andy Setos,
executive VP,
News Corp.'s News
Technology Group



What technologies will Fox be focusing on at NAB '97?

The first thing that comes to mind is open digital systems. We've enjoyed an open analog system, NTSC, for a long time. As digital systems—as opposed to digital boxes—with NTSC inputs and outputs take on a broader role, we need to assemble these boxes into larger and larger systems. There are so many digital standards and closed systems, and we're looking for manufacturers who are embracing open architectures. That will have a big effect on what we buy. It's not a question of what particular camera or tape we buy, but whether they are open.

Whether it is playout, mobile units, storage, post-production, graphics, a remote truck or studio production, everything is tied into graphics, text and switchers. We want them to talk to each other. While there are standards in place, a lot needs to be done. We don't want to get stuck with proprietary, closed systems.

What will you be looking at on the DTV transmission side?

Well, every TV station will need to purchase an antenna, transmission line and transmitter, plus an exciter and multiplexer—that's a combination of a lot of elements, including a compression engine and combiner.

Fox doesn't have a deal in place for DTV transmission equipment for its O&Os, does it?

That's true. We had a deal with Andrew for antennas, Harris for transmitters and Dielectric for transmission line, but we let it expire. DTV has been one heck of a manic-depressive roller-coaster ride—once you think you're close, you're far away, and people get tired of being in standby mode.

What's your timetable for implementing digital NTSC for your network distribution?

I know that at least two manufacturers will have an HDTV production switcher on display, and there will also be routers and other products.

I expect a large batch of high-def equipment at the show, primarily because the Japanese companies are getting ready for the Nagano Olympics, which NHK is producing in high-def. As a result, there's been a fair amount of development going on to supply a full line of products for that effort.

But all that HDTV gear will be Japanese-format, not U.S.

True. But the Japanese format is so close to the American format—1.035 to 1.080—that you can't tell the difference. That's 45 lines of difference, which are usually held in the overscan of a monitor. To be technically compliant, there are format converters, such as those made by Snell & Wilcox. ■

Our plan is to have digital transmission between the network and affiliates in place by third quarter 1998. We're going to do that with Digi-Media Vision [a News Corp. subsidiary] compression engines and multiplexers. That's independent somewhat of our DTV transmission plans, but it gives us a benefit today. It also puts us on a footing for DTV.

Is that going to be 4:2:2 MPEG-2 compression?

Yes, it will be both 4:2:2 MPEG-2— and DVB-compliant.

What about implementing digital SNG for your affiliate feed service? Will you be doing that, and if so, will you use any 4:2:0 gear?

That's rolled together with the project for the overall network conversion. We'll use 4:2:2 for contribution feeds, and possibly 4:2:0 main profile for the final link to viewer, whether that's delivering to cable systems or directly to the viewer via DBS.

Delivering to a cable headend is one thing. But broadcast stations may record a feed, edit it, delay it, etc. We want to maintain high quality for contribution, so you have to be prepared to do 4:2:2 all the time.

While compression is all around us, it's a very new tool. There's a long learning process of how you can concatenate or serialize different compression schemes—you have to start as high as you can afford and not dip too low for fear of a substandard product.

So we'll use 4:2:2 for all contribution and 4:2:0 for simple presentation, where the video is not altered in any fashion but just passed through to the TV set. We'll buy compression products that take into account the systems they're going to be part of.

Besides transmitters, what about the other equipment needed for local DTV pass through? Will you be looking at digital microwave systems for your studio-to-transmitter links, to pack two signals into the existing microwave bandwidth?

We are, but there already are companies with digital microwave link technology that they've sold to phone companies. Now they make a customized model for broadcasters, but that challenge will be so steep, we may use fiber providers, not frequencies. We may also do something intriguing by converting that existing STL to high-definition digital and then deriving an analog NTSC feed [for simulcast]

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out of that link with a downconverter at the transmitter site.

That's not an expensive process, and it's a good alternative to no extra frequencies. This is not the biggest issue facing us for local DTV transmission.

What is?

Tower sites are the headliner. In some markets, there's plenty of land and no tower-height restriction. That will be fine, and we can do the new tower quickly. Now, in New York and Chicago, for example, there are other issues. Where can we put another tower that's 1,500 feet tall? We're working on that right now.

The money will come, but you can't make a land or height clearance. It's like trying to build a new freeway system in 1996 in some place like Los Angeles. Tower sites are the number-one challenge.

What sort of DTV production gear do you expect to see at the show?

There's been a lot of HDTV gear at the show in the past, but most of it's been woefully inadequate—a couple of cameras,

a simple switcher and a tape machine. The real challenge for embracing HDTV for production is not only cost but features. I happen to know that at Nagano there's not enough HDTV production equipment by type—not quantity—to do a really world-class broadcast, with everything from character generators to editing machines to graphics. There are some excellent cameras and tape machines. But you don't have enough gear for a world-class edit room.

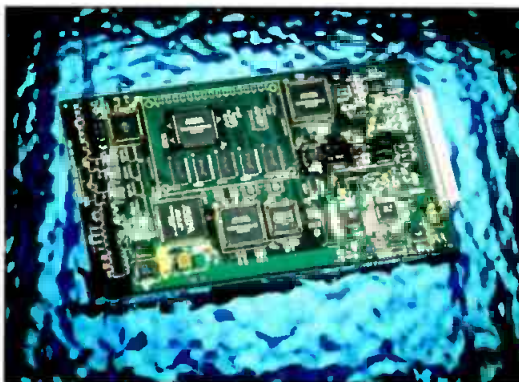
The other issue is price. Hopefully, we're going to see more affordable prices and more types of gear. How can you go to something that costs more with less production values than we have today?

What about progressive-scan HDTV equipment?

I expect to see a lot of progressive cameras operating at all ATSC levels. The computer industry, the special effects people for motion pictures, and the animation industry are not all wrong. Progressive is the way to scan, while interlace is an analog compression technology from the 1930s. Progressive is easier to compress, you get fewer artifacts and it produces a better image. With a constant number of lines,

NAB '97 Product News

Hitachi is introducing the SK-3000 HDTV camera, a multi-standard camera that supports simultaneous HDTV and NTSC (16:9 or 4:3) outputs. The digitally processed camera head uses 2 million-pixel CCDs and operates in a 16:9 format at all times. The 1.5 gbps digital output from the camera head is brought to the camera control unit via optical fiber cable, and there it is digitally converted to NTSC serial digital component outputs in addition to the standard HDTV output. The camera can produce 1,200 lines of HDTV resolution.



Miranda's new FRS-101/FRS-101iM frame synchronizer can be remotely controlled by Miranda's ICP-S remote control and monitoring software.

Philips has developed the Philips Media Server, a fully MPEG-2/DVB-compliant video server aimed at near-video-on-demand and broadcast applications. The system features scalable storage capacity and channel output and uses a RAID-based storage subsystem to store the content and support playout in Single Program Transport Streams (SPTS) format. A "video pump" moves data from the storage subsystem to the output channels and multiplexes it to Multiple Program Transport Streams (MPTS). The Media Server allows simultaneous loading and playout with a content loader that accepts MPEG data from tape, network or real-time feed, processes it to the correct format and stores it in the storage subsystem, avoiding interference with the playout process, while a management and control system supervises the loading process and performs asset management.

Miranda Technologies has added two new products to its imaging series: the ADP-101i ancillary data processor and the FRS-101/FRS-101iM frame synchronizer. Both products can be remotely controlled by Miranda's ICP-S remote control and monitoring software, which now is accessible through Microsoft Windows NT. The ADP-101i is a high-end ancillary data processor that can either multiplex or demultiplex several types of information embedded in the digital video ancillary data area, while the FRS-101i frame syn-

chronizer offers serial 4:2:2 input with active loop-through, three serial 4:2:2 outputs, EDH monitoring and insertion, high-quality 10-bit signal path, and full-frame auto-timing and synchronization.

AVS Graphics will be unveiling its Manuscript Elite dual channel character generator, which has an option kit that enables any two manuscripts to be used in any one of three modes: dual channel—dual user, with one channel on-air under one operator while a second user edits and prepare pages using the second keyboard; two channel—dual user, with both channels on-air under the control of two separate operators and keyboards, and dual channel—single user, with one channel on-air under shot-box control while the second channel is used by the same operator to make last-minute changes and preview the next page. The dual channel-option kit includes a shot box, additional disk drive, interface cards, cable and software. —GD

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you get a 50% improvement in apparent resolution. So I expect to see progressive products out there.

Do you think HDTV will be playing back off tape or servers?

I think servers are here to stay, and scaling a server to do more than it's doing today is a better way to go than going back to paradigms that have proved their worth over time but don't have a lot to offer in terms of future functionality. Of course, their storage will have to be expanded, and they'll need more bandwidth. Remember, the world isn't changing

to an HDTV system overnight. No one's going to be shooting ENG tomorrow in high-def.

That's one of the strengths of the DTV format—Fox Sports, Fox News and WNYW in New York can all decide what resources work best for what they're producing. In some ways, it's no different from the motion picture industry, where low-budget documentaries may be shot on 16mm, while big movies might shoot on Cinemascope or 65mm film. That's what makes the business turn, and now we have those tools in the ATSC standard. ■

NBC's Charles Jablonski,
VP, broadcast and network engineering



What technologies will you be focusing on at NAB '97?

The broad answer is that NBC will continue to look at equipment for our conversion to digital, which includes digital production, local delivery of DTV signals, digital news feeds from our affiliates and compressed satellite distribution of our network programming.

NBC already has signed a deal with Comark to supply DTV transmitters for its owned-and-operated stations, and WRC-TV Washington [home of the Model HDTV Station project] is using a Comark unit. What about the other transmission equipment necessary for DTV simulcast, such as digital microwave feeds for studio-to-transmitter links? Is a multiplexed digital microwave feed a viable technology?

For our DTV studio-to-transmitter links, it varies by market. For some we can use fiber; others we'll do by microwave. The whole rulemaking over the 4 GHz band still is up in the air. The key issue will be when the actual FCC table of allocations comes out.

What about network program distribution? When will you be switching your prime time delivery to compressed satellite feeds to make room for DTV signals for pass-through?

Our network distribution will go digital sometime in 1998, which dovetails with the completion of our Genesis facility for the network. We'll be using compressed space segment in the sky for compressed delivery of both digital SDTV and high-definition feeds.

NBC has been using Wegener MPEG-2 gear to deliver and receive compressed affiliate feeds for MSNBC and NBC Newschannel. Is Wegener going to provide the MPEG-2 gear for NBC's compressed network distribution as well?

We have a task force working on that, and it's a wide-open field. For the contribution system, the Wegener system could be an overlay, although I don't want it to be, and function as an individual piece of our overall network compression system.

The Wegener system uses 4:2:0 compression. Will that picture quality work for program distribution, or do you need 4:2:2?

I don't know if it needs to be 4:2:2; that decision may be application-dependent and cost-based. If using 4:2:2 means it will cost \$10,000 or \$20,000 per receiver, I don't think so. All this stuff needs to fit into an economic model. If we're just passing through feeds for the affiliates, then we may find that 4:2:0 will work. It depends on concatenation, and what the affiliate does with it. For the distribution from our plant, we may choose to have X coming in, and X over 2 going to affiliates.

Wouldn't 4:2:0 be high enough quality for news feeds?

Yes. You certainly can come up with a very optimized solution to transmit something recorded on a VHS machine.



Betacam SX uses 4:2:2 compression, and Panasonic is talking about offering 4:2:2 DVCPRO equipment in the future. Would 4:2:2 compression be a big selling point for an ENG format in regard to a future upgrade path to DTV?

It couldn't hurt. But the average camcorder in the field or an editing deck lasts five or six years. The operational use still is quite heavy and extreme on these puppies. News is the most competitive thing our stations do. We can't say, "Wait in the car for three years."

With Genesis, NBC is using Tektronix Profiles [digital disk recorders] to play back spots and do time delay of long-form programming. How do they fit into NBC's HDTV future?

I can just say that thought has been given to that. It will be either a technical or an economic conversion. The way I look at it, bits is bits.

Will HDTV programming be played back off tape machines or servers?

Servers, I hope. But there will be a bunch of HDTV tape formats.

How far along do you think the Japanese manufacturers are toward producing American-standard HDTV gear?

From what the Japanese told us, until there was a U.S. standard in place, they didn't want to spend development dollars on that. Since the Japanese and U.S. formats have a different number of lines, true U.S.-standard HDTV will have to wait until they develop new imagers. I believe they're waiting to see if we come, and then they'll decide to build it. I take it at face value when they say this is what we've got. ■

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San Francisco, CA 94111
EOE

Midwest affiliate searching for Traffic Manager. Must be proficient in all aspects of traffic. Send resume, salary requirements by March 7. Women and minorities encouraged to apply. Submit to: Tom Combs, WLF1-TV. P.O. Box 2618, West Lafayette, IN 47906. EOE.

Television Sales. Outstanding opportunity for experienced television account executive with brand new ABC affiliate serving the Marquette DMA from Michigan's beautiful Keweenaw Peninsula. Creativity, strong presentation and closing skills, a burning desire to meet and exceed goals and proven track record required. This is an on-the-street, retail, face-to-face, non-agency position. Excellent draw, commission and benefit package. Management potential. Detailed resume, references and letter to Sales, WBKP ABC TV 5 and 10, 1122 Calumet Avenue, #5, Calumet, MI 49913. M/F. EOE.

Media

DIRECTOR OF NATIONAL SALES -SPECIALIZED MEDIA-

Blockbuster Entertainment Group is seeking an experienced professional to fill a senior position in the Marketing Department of our new Dallas, TX Corporate Headquarters.

Your major responsibilities will be to sell the in-store Monitor networks, coordinate special event sales, and develop in-store billboards and advertisements. This position reports directly to the VP of National Sales and Partnership Marketing. The qualified candidate must have 5+ years' experience in event sales, sponsorship and place based media as well as BS in Marketing or related field. Good planning and organizational skills, and strong strategic, analytical and presentation skills are essential. You must be able to make verbal presentations to senior management. For consideration, please send scan quality resume to:

Blockbuster Entertainment Group

Ref. # 97-36,

PO Box 3701111, Terrace Hall Ave.,
Burlington, MA 01803

or e-mail:

careers@blockbuster.sprint.com

Please, no faxed transmissions.



For additional opportunities at BLOCKBUSTER,
please visit us at our:

ON-LINE OPEN HOUSE

www.monster.com/blockbuster

BLOCKBUSTER promotes a smoke-free and drug-free work environment
and is an equal opportunity employer

Regional Sales Agent: Immediate opening, broadcasting's oldest promotion company. TV/ Radio sales management experience required -- full-time travel (Monday/Friday). Draw against generous commission. Six figure potential. Independent contractor, no relocation required. Resume and recent picture to: Office Manager, CCA, PO Box 151, Westport, CT 06881.

National Sales Manager: ABC affiliate is seeking a proven leader in the national sales arena. Five years national sales management experience or national rep experience preferred. Candidates with an extensive background in local television sales will also be considered. All applicants must possess strong leadership, interpersonal, organizational, and computer skills. Extensive knowledge of Nielsen rating service and methodology a must, a background in TVScan and Leigh Stowell Data are also preferred. Qualified candidates should submit a cover letter, resume and references to P.O. Box 14555, Oklahoma City, OK 73113. Equal Opportunity Employer.

General or Local Sales Manager. Great opportunity for enthusiastic professional looking to advance career. We need a hands on trainer and coach, with strong computer and numbers skills to lead our team. Fax letter and resume to: Marshall Porter, GM, WHBF-TV, Rock Island, IL #309-788-4975. WHBF-TV is an Equal Opportunity Employer.

Local Sales Manager. Strong ABC affiliate, top 40 market. Position requires a motivated teacher and leader. Good selling, research, creative sales solutions including retail driven sales promotion skills required. TVScan, BMP, Columbine systems knowledge preferred. Must be a strong communicator and trainer. Local sales management experience preferred. Send resume by March 1st to: Jeff Guilbert, General Sales Manager, WKBW-TV, 7 Broadcast Plaza, Buffalo, New York 14202-2699. No telephone calls accepted. WKBW-TV is an Equal Opportunity Employer.

Local Sales Manager. KUTP/UPN 45, the Chris-Craft/United station in Phoenix, is looking for a Local Sales Manager with creative selling solutions for a very competitive television market. This individual must have good technical selling and research skills, including experience developing retail driven sales promotions. Scarborough, TV Scan or BMP knowledge preferred. Must be a good communicator and presenter. Must have the ability to train, direct and motivate. Send resumes to General Sales Manager, KUTP, 4630 South 33rd Street, Phoenix, AZ 85040.

Local Account Executive. WTTV-4, a Sinclair Communications station is seeking an experienced Account Executive. WTTV, Indiana's Sports Station is the broadcast home of Indiana, Purdue, Big Ten and Pacers basketball as well as, Colts pre-season and Big Ten football. The ideal candidate will provide a proven track record with a minimum of three years successful TV sales experience. This person will have complete knowledge of the Nielsen Rating Service and possess excellent research and negotiation skills. This is a tremendous opportunity for a highly motivated individual to join a growing, progressive company. Women and minorities are encouraged to apply (EOE). WTTV is a drug free environment. Pre-employment drug testing is mandatory. Send resume to: WTTV-4, Human Resources, 3490 Bluff Road, Indianapolis, IN 46217.

General Sales Manager. Sinclair Communications, Inc., one of America's fastest growing broadcast companies is offering an outstanding opportunity for a proven, aggressive and dedicated sales leader. The winning candidate will be leading an experienced sales team in a progressive and growing southern market. NSM or rep background with knowledge of TV Scan and Scarborough a plus. This is the position for a people oriented sales professional with a vision for the future. Send resume and references to Stephen Mann, General Manager, WTTT/WABM TV, P.O. Box 832100, Birmingham, AL 35283. EOE/M/F.

WGRZ-TV/NBC 2 is seeking an experienced Account Executive in its Local Sales Department. Applicant must have experience in broadcast sales, preferably in television advertising sales. We are looking for an enthusiastic self-starter with a strong desire to be part of a winning team. Send resume to: Tim Busch, General Sales Manager, WGRZ-TV/NBC2, 259 Delaware Avenue, Buffalo, New York 14202. No phone calls. WGRZ-TV/NBC 2 is an Equal Opportunity Employer.

Account Executive. 18 WKCF, the country's top rated WB network affiliate, seeks a talented professional to join its dynamic sales team. Qualified candidates should be customer focused, possess a strong competitive edge and the desire to be the best! We invite you to submit your resume in writing to HR/AE, 602 Courtland, Suite 200, Orlando, FL 32804. No phone calls or walk ins. Pre-employment test required.

Traffic Manager. Midwest NBC affiliate looking for Traffic Manager to handle completion and maintenance of daily logs, enter programming, traffic orders, and supervise traffic assistant. Requires log reconciliation, sales support, with knowledge of Columbine system helpful. Must retain attention to detail, and work well with people in fast paced environment. Broadcast experience required. Send resume by February 28th to: Dean Balbach, Business Manager, WREX-TV, P.O. Box 530, Rockford, IL 61105. EOE.

WUPA-TV UPN69, a Viacom/Paramount owned and operated television station in Atlanta is seeking an aggressive and highly motivated individual to solicit, sell and service local TV accounts. We are looking for a candidate with a minimum of one year experience in broadcast sales with an excellent track record in new business development. Computer knowledge, research skills, and promotional sales a plus. Send resume and letter of application by March 9 to: WUPA-TV UPN69, Personnel Office, Box BC-AE71, 2700 NE Expressway, A-700, Atlanta, GA 30345. No phone calls please. EOE.

International Account Executives: DKIS, the international sales division of a major sports promotion company, is seeking two program sales professional with extensive experience and understanding of the sale of rights to television, satellite, cable and DTH markets. The successful applicants must have a proven track record of sales in international markets. DKIS is the fastest growing division of Don King Productions which is moving its offices to the Boca Raton-Deerfield Beach area. Please send detailed resume and salary history to DKIS, Department DG, 871 West Oakland Park Blvd., Oakland Park, FL 33311 or by fax to 954-568-3555. Telephone inquiries will not be accepted.

Local Sales Manager and Account Executives wanted for second generation television properties in Midwest and Florida. Our FOX and UPN affiliates are looking for aggressive super stars with a proven track record. To join the number one broadcast team, send resume to: Second Generation Television, 1226 Euclid Avenue, #860 Cleveland, OH 44115 or fax (216) 687-6195. Attn: Larry Blum. EOE.

Account Executive. Univision, the market leader in Spanish-Language Television, is seeking an Account Executive to work in their Chicago Spot Sales Office. Candidate selected will be an enthusiastic and aggressive self-starter who will develop new business as well as service existing accounts. Outstanding verbal and written communication skills are required. Computer skills, Scarborough, Simmons and other research applications are essential. Fluent in Spanish is highly preferred. Send resumes to Mr. Chris Joyce, Sales Manager, Univision Communications Inc., 541 North Fairbanks Court, 11th Floor, Chicago, IL 60611 or fax it to (312)494-5115.

National Sales Manager. Cox UPN TV station is looking for an aggressive goal oriented candidate to achieve National revenue goals. Must have national rep experience, good attitude and suitcase. Send or fax resume and cover letter to Michael C. Salgado-General Manager of Advertising Sales, 2120 Canal Street, New Orleans, LA 70112. Fax: 504-529-1246 or E-mail: michael.salgado@cox.com. Equal Opportunity Employer.

Local Sales Manager. WUPL TV54 New Orleans. We are looking for a highly energetic individual with an ability to lead, motivate and train a Local Sales Team in the television advertising industry. Proven successful television sales required. Individual must be able to develop excellent selling strategies as well as motivate a sales team to achieve goals and objectives. WUPL TV54 is a Paramount affiliate and a Cox Broadcasting station. Send or fax resume and cover letter to Michael C. Salgado-General Manager of Advertising Sales, 2120 Canal Street, New Orleans, LA 70112. Fax: 504-529-1246 or E-Mail: michael.salgado@cox.com. Equal Opportunity Employer.

HELP WANTED TECHNICAL

**VIDEO
MAINTENANCE
TECHNICIAN
REPAIR**

CBS News has an opportunity for an experienced Maintenance Technician to join our Los Angeles bureau.

The selected candidate will maintain and troubleshoot technical problems for broadcast videotape machines (primarily Betacam SP), camcorders, monitors and other equipment. This position requires travel to remote locations to establish production facilities for breaking news stories, particularly in the Pacific Rim.

Qualified candidates must have at least 5+ years' experience in component-level repair of video equipment, as well as PC proficiency and flexibility for frequent travel. Experience in news field production is a distinct advantage. An associate's degree in Electronics is preferred. We offer a competitive compensation package. (LA interviews will be conducted.) Please forward your confidential resume, with salary requirements to: **Manager, Technical Staffing, CBS Inc., 524 West 57th Street, New York, NY 10019. Equal Opportunity Employer.**

CBS

DIRECTOR, BROADCAST OPERATIONS & ENGINEERING

KTLA Television, Los Angeles' first television station, has a challenging opportunity for a hands-on engineering and business leader to take charge of station technical operations.

This executive position will have complete responsibility for the station's technical operations including studio, on-air, news and remote operations, productions, HVAC system, electrical power systems and general building maintenance. Will direct the development and administration of departmental operating plans and budgets; and develop, implement and administer guidelines to assure the proper functioning and maintenance of all technical equipment and systems. Will also be responsible for compliance with all local, state and federal laws; and for the preparation and submittal of the station's FCC license.

The successful candidate must be a dynamic professional capable of providing strategic management and technical direction with a proven record in project planning and implementation. Requires 5+ years of progressive major market television engineering experience in the areas of design, maintenance and operations.



We offer an excellent benefits package. Please forward your resume and salary history to: KTLA, Attn: DBOE/BC/22497, P.O. Box 2307, Los Angeles, CA 90078. Equal Opportunity Employer.

COMMUNICATIONS SYSTEMS ENGINEER

PBS needs an engineer with a degree in Electronics Engineering and 5-7 years experience in Broadcast Systems Engineering, satellite, high cap fiber and data communications or a combination of education and experience. Knowledge of advanced TV, HDTV and digital compression required. TV facility construction experience required; network experience would be helpful. SBE certification at the senior level and experience in digital video/audio signal processing and digital transmission technologies preferred. Must have the ability to perform in-depth technical analyses of present and future communications systems. Must also possess technical writing, presentation, and PC skills. PBS offers a salary commensurate with experience and an outstanding benefits package in an excellent work environment. Please send a resume with salary requirement to:



Attn: Lanie Odium
1320 Braddock Place
Alexandria, VA 22314

Studio Maintenance Engineer: Beautiful facility, state-of-the-art equipment. Respectable salary. Nice Weather. Hands-on broadcast/video tape experience required. WCBI-TV, Jerrell Kautz, C.E., Box 271, Columbus, MS 39701. Email: jkautz@wcbi.com Fax: 601-329-1004.

Vacation Relief Maintenance Engineer. Responsibilities include the maintenance of Studio, Video Tape and Electronic News Gathering equipment, including cameras, video tape recorders, video switchers, editing and transmission equipment. Experience with broadcast graphics equipment, including Character Generators and Paint Systems a plus. FCC license or SBE certification preferred. Candidates must have Broadcast Station or related experience. Please send resume to: Bill Beam, WABC-TV, 7 Lincoln Square, 6th Floor, New York, NY 10023-0217. No telephone calls or faxes please. We are an Equal Opportunity Employer.

Senior RF Engineer. Primary responsibilities are to provide overall technical support for RF product development, working closely with customers and vendors. BSEE degree required, with 7 years experience in RF engineering, and at least 3 years in broadcast engineering. Design experience is desired with the primary emphasis on system design and architecture. Knowledge and experience with high power semiconductors, and an understanding of semiconductor technology is also desired. Send resume to: Jeff Jury, Westinghouse Wireless Solutions, 930 International Drive, Linthicum, MD 21090. (410)765-3494, Fax (410)993-7121.

Vacation Relief Studio Engineer. Position requires experience as an audio operator and/or In-finit operator in a live production environment. A thorough knowledge of TV Studio operations and standards required. Completion of accredited college or technical school desirable. Professional experience required. Please send resume to: Bill Kirkpatrick, WABC-TV, 7 Lincoln Square, 6th Floor, New York, NY 10023-0217. No telephone calls or faxes please. We are an Equal Opportunity Employer.

Join the NBC 4 Team!

TECHNICAL DIRECTOR

Take charge of Technical Production for NBC 4 team broadcasts. Includes handling lighting and acting as a liaison between Producers, Directors, NBC 4 Management, Studio Crews and Routing Room. Ideal candidates will have major market experience with switching of fast-paced live news shows, as well as pre-production and non-news shows. Must have in-depth knowledge of Grass Valley Switchers (300, 3000, 4000 series), and camera, audio, graphic and video systems. Troubleshooting and supervisory/interpersonal skills are essential. **Code: TD**

GRAPHICS ENGINEER

Will operate on-line stillstore systems and chyron for all newscasts. Qualified candidates will be proficient with Quantel Picturebox Infront! (060 upgrade), Cypher and Videowall. Must be able to work well with others in a fast-paced, demanding environment. Local news experience preferred. Please submit a non-returnable demo reel. **Code: GE**

FOR BOTH POSITIONS, must be willing to work overtime, weekends, and early morning/late night schedules.

Qualified applicants please send resume with salary history to:

**NBC Employment
Department (insert appropriate code)/BC
3000 West Alameda Avenue
Burbank, CA 91523
Equal Opportunity Employer**



Technical Systems Manager. If you have a desire to be a Technical Systems Manager at a station committed to being one of the best, most technically advanced stations in the country, this position may be for you. We need an experienced manager to supervise our technical staff, act as system administrator for in-house networks and who can bring extensive hands-on knowledge of both computer and broadcast systems. This position reports directly to the Director of Broadcast Operations and Engineering and will help shape our conversion from analog to digital. AVID Newscutters, Airplay and Media Composers are already on-line. Send resume to: Human Resources Manager, KGW Northwest NewsChannel 8, 1501 SW Jefferson Street, Portland, OR 97201. EOE. M/F/D/V.

Chief Engineer. Chicago Independent UHF. Hands on for maintenance of transmitter, editing and video tape machines, studio equipment, satellite down links and computers. Minorities and women should also apply. Send resume to: 980 North Michigan Avenue, Suite 1400, Chicago, IL 60611. Fax: 708-633-0382.

Vacation Relief Technical Director. Position requires a working knowledge of television master control operations, including Sony Beta-Cart and Flexi-Cart, television transmitter, and Grass Valley 1600 switchers. Experience at an ABC affiliate master control and/or with Columbine Master Control automation systems helpful. Experience doing *live* news on a Grass 300 switcher a definite plus. Position involves overnight and weekend shifts. Completion of accredited college or technical school helpful. Please send resume to: Bill Kirkpatrick, WABC-TV, 7 Lincoln Square, 6th Floor, New York, NY 10023-0217. No telephone calls or faxes please. We are an Equal Opportunity Employer.

KRIV FOX Television Houston is moving to a large state of the art digital television studio facility in the fall of 1997 and is accepting applications for a Maintenance Engineer. Position is open immediately. Must possess demonstrable component level experience in Sony betacam; Analog/Digital switchers, graphic generators, non-linear edit systems, etc. Knowledgeable in test and measurement procedures with analog and digital video, and audio and AES/EBU Audio. Ability to work under pressure of fast paced major market operation. Minimum 5 years maintenance experience and SBE certification. Send resume with salary history to KRIV, FOX Television, P.O. Box 22810, Houston, TX 77227, Attn: Charmaine Williams. EOE/M/F/V.

ENG Personnel. ENG field operations with camera (and microwave) experience, Videotape Editors, and ENG Maintenance. Employment for West Coast. Would commence spring/summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel, and per diem expenses. Send resumes to: MMS, Suite 345, 847A Second Avenue, New York, NY 10017 or Fax: 212-338-0360. This employment would occur in the event of a work stoppage and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Vacation Relief Media Center Engineer. Position requires an operating knowledge of Ampex VPR 2's, Sony Beta-Cam studio tape machines. Knowledge of/experience with studio operating positions and or tape library helpful. Ability to adjust all associated equipment to required standards necessary. Previous professional experience required, completion of accredited college or technical school helpful. Please send resume to: Bill Kirkpatrick, WABC-TV, 7 Lincoln Square, 6th Floor, New York, NY 10023-0217. No telephone calls or faxes please. We are an Equal Opportunity Employer.

Maintenance Technician I. If you have a desire to contribute to a station committed to being one of the best, most technically advanced stations in the country, this position may be for you. We need an experienced Maintenance Technician with at least two years experience at a television facility maintaining broadcast and computer equipment who work with minimum supervision. Digital technology is coming and AVID Newscutters, Airplay and Media Composers are already on-line. Send resume to: Human Resource Manager, KGW Northwest NewsChannel 8, 1501 SW Jefferson Street, Portland, OR 97201. EOE. M/F/D/V.

Chief Engineer. ABC in Florida's Capital City needs a "hands on" chief engineer. Heavy maintenance and installation required to support expanding news priority. Please send resume to: General Manager, WTXL-TV, 8927 Thomasville Road, Tallahassee, FL 32312. EOE.

Assistant Director for Video and TV Technologies. Computing & Communications. University of Washington (Reference 97-044). Computing and Communications is seeking an assistant director for Video and TV Technologies. This senior computing/video professional is responsible for leading a staff of network engineers and producer/directors to create a leading-edge video production and television environment. The planning, design, software purchase decisions, equipment acquisition, development and installation of systems to support this environment are all directed by this position. In support of C&C's mission, the assistant director provides the leadership needed to build a robust environment for delivery of services which include traditional television delivery as well as experiments in new related technologies; determines software and equipment needs and provides direction to the staff; works with C&C directors to plan for the integration of video/graphics in the UW and statewide computing and network future. The assistant director must possess the ability to work well with the staff reporting to them as well as C&C management; must be able to manage and lead; must have high level of current technical knowledge in computing systems, digital technologies and information transfer; must be able to understand the C&C policies and vision and be able to communicate them to their staff. Requirements: Bachelors degree or equivalent experience in computer science, engineering, communications or related field. Minimum of five years of experience managing in a complex computing or video broadcasting, production, post-production environment. Qualified candidates will have demonstrated oral and written communications skills, experience in communicating with both administrators and researchers and the ability to quickly learn and apply new technologies in addition to demonstrated organizational and people skills. Experience in a major research university setting is preferred. Equivalent education/experience may substitute for stated requirements. Salary commensurate with experience and qualifications. To apply, send a resume and letter describing relevant experience by Friday, March 28, 1997 to: Vivian Dias, Information Systems, University of Washington, 4545 15th Avenue NE, Seattle, WA 98105. Visit the UW online at <http://www.washington.edu/home/admin> for complete job descriptions and application information. University of Washington. An EO/AA Employer.

TV/Radio Engineer WLKY-TV, a Pulitzer Broadcasting Company Station, located in Louisville KY - a CBS affiliate - is looking for an Engineer to maintain state of the art TV and radio equipment and tech ENG live shots. UHF transmitter, AM transmitter satellite uplink truck, all a plus. Experience required. SBE certification helpful. EOE. Apply to Fred Steurer, WLKY-TV, 1918 Mellwood Avenue, Louisville KY 40206. No phone calls, please.

Television Broadcast Maintenance Engineer. WPGH-TV, Western Pennsylvania's leading FOX Network affiliate has an immediate opening for several experienced Broadcast Engineers. WPGH has recently installed a state of the art digit/analog hybrid facility. The successful candidate will have 5 years experience as a maintenance engineer. Beta, MII, 1", CCD, ENG, EFP, 2Ghz, LAN-WAN experience required. Strong news background favorable. High power UHF transmitter experience a plus. SBE Certification and/or FCC General Class License required. Send resume and salary history to: Karl W. Hansen, DE/O, WPGH FOX-53, 750 Ivory Avenue, Pittsburgh, PA 15214. No phone calls please. EOE. M/F.

Chicago network O&O digital TV leader has immediate opening for hands on Maintenance Supervisor, for component level repair of studio equipment and ENG/EFP trucks. UHF transmitter, microwave and 2-way skills a plus. Must know AVID systems, digital/computer equipment, GVG, Chyron, Ikegami, RF systems. Ideal candidate can plan, design, direct and organize projects and repairs by self and staff, is motivated self starter, with good communication, interpersonal and team skills, has minimum 10 years hands-on experience, 2 years + technical training, 2 years + supervisory position experience, currently EIC, ES, ACE or CE looking to move to dynamic aggressive competitive station. SBE PBE certification a plus. Should be creative and innovative. FCC license required. Major market/station/network experience a plus. NABET contract wages and benefits. EOE. Women and minorities encouraged to apply. Submit resume with references to: Henry Ruh, WSNS-TV, 430 West Grant Place, Chicago, IL 60614.

Writer/Producer wanted for broadcast/corporate video production company. Significant TV news reporting experience required; health/medical reporting experience preferred. Must be creative, service-oriented, possess excellent writing skills, and be capable of producing and directing short and long-form projects for a wide variety of clients. Resume, tape, and references to: Vision Video, 500 Shepherd Street, Suite 200, Winston-Salem, NC 27103.

Chief Engineer Dominant Gulf Coast Affiliate seeks a chief engineer who can lead us into the digital future. The successful candidate will have excellent technical and leadership skills plus a thorough knowledge of broadcast equipment including RF transmission systems. Requirements are an FCC license, college or technical degree (or equivalent experience), plus at least 10 years broadcast engineering experience. Send letter, resume, references and salary requirements to Veronica Bilbo, EEO Officer, KPLC-TV, P.O. Box 1490, Lake Charles, LA 70602. EOE

Broadcasting ABC, Inc. has immediate openings for the following individuals. *Studio/Field Technical Operations Managers.* The successful candidates will have an extensive background in program origination from both Studio and Field locations and familiarity with technical equipment and staffing requirements. *ENG Technical Operations Manager.* Extensive experience News Gathering Operations including: field, edit, transmissions, microwave and uplink. Must be able to determine requirements. Troubleshooting of unanticipated technical problems required. *Network Distribution Technical Operations Managers.* An understanding of release to air and integration control rooms. Master control and Video Tape Operations required. All positions require 10 years experience. College degree preferred. Travel and shift work experience required. Forward resume and salary requirements, indicating position of interest to: ABC, Inc., IK Employee Relations, 77 West 60th Street, New York, NY 10023. An Equal Opportunity Employer.

Chief Engineer. WPHL-TV has an immediate opening for an experienced Chief Engineer. Must have leadership skills as well as a strong technical background and a minimum of 5 years experience in UHF. Resumes to: Randall E. Smith, Executive EVP/GM, WPHL-TV, 5001 Wynnefield Avenue, Philadelphia, PA 19131. EOE. No phone calls please.

Director, Engineering: Four Media Company Asia, a major production, post production, and network origination service provider, is seeking an experienced Director of Engineering to be based in Singapore. This individual will be responsible for defining timelines, costs, and required resources for project execution. Will manage project schedules and budgets. Will liaise with equipment vendors and contractors for projects; uplink providers and clients for day-to-day operations. Projects may include network launches, new production and post production facilities, and technology assessment. Fax or send your cover letter and resume to: Dennis Ang, Manager Operations, Four Media Company Asia Pte Ltd., 30 Choon Guan Street #04-00, Singapore 079809. Fax 65-4202732.

HELP WANTED NEWS

PRODUCER/REPORTER

We seek a freelance News Producer/Reporter with experience in producing medical or health related news programming. Most work will be in the N.Y. Metro area, however some travel may be required. **Send resume and non-returnable VHS tape to Ben at: University News, 83 Cromwell Avenue, Staten Island, N.Y. 10304.**

SENIOR PRODUCER

for TODAY SHOW

NBC
News,
the top rated
News organiza-

tion, seeks Senior Producer for the Today Show, Washington DC office. Along with overseeing daily activities and control room/producing duties, you'll be responsible for all Washington-generated breaking and long format stories. We need someone who can comfortably and confidently act as our primary liaison to news within the political arena, especially Capitol Hill.

Interested candidates must have a proven track record of producing at the network news level, including expertise in the field, edit and control room environments. Assets include strong interpersonal skills, ability to interact with internal groups including the Washington Bureau of Network News and the Today Show headquarters in New York, and a knack for effectively handling high pressure situations and deadlines. Contacts in the political arena and established credibility within the House and Senate are a plus.

Please forward your resume including salary history, in confidence to:



**Employee Relations
Dept-LC, Room 1601
NBC
30 Rockefeller Plaza
New York, NY 10112
Fax: 212-664-5761**

We will only respond to those persons who meet our requirements. EOE M/F.

Producers. FOX 4 News in Kansas City is looking for three producers: (1) 6pm: Our M-F newscast requires an experienced producer who thrives on live coverage and fast pacing. (2) Weekend 5pm: We're looking for an energetic producer to handle this hour long newscast. (3) Weekend 10pm: An aggressive producer is needed for this fast paced newscast. Please indicate which producer position you are applying for on your mailing label. Send your recent aircheck (VHS tape only) and resume to: Henry Chu, Assistant News Director, WDAF-TV, 3030 Summit, Kansas City, MO 64108. EOE.

Newscast Producers. WJLA, Washington DC's ABC affiliate has immediate openings for three top-notch Producers to add to its news team. Must be a self-starter with excellent writing skills and strong command of the English language. Must be a leader, able to work well with others, exercise good news judgement under deadlines, maintain composure and handle changing situations during live broadcasts. Must have five years of progressively responsible experience in a television newsroom, preferably in a Top 20 market. Bachelor's degree in journalism or a related field. Send resume and tape to: Human Resources Department, WJLA-TV, 3007 Tilden Street, N.W., Washington, D.C. 20008. No phone calls to the News Director or Human Resources, please! Women and minorities are encouraged to apply.

News Producer. WESH-TV, a Pulitzer Broadcasting Company Station, located in Orlando, FL, 22nd market, is looking for a TV Newscast Producer. If you know news and can write copy and teases that make people care, send a non-returnable tape and resume to Human Resources, WESH-TV, P.O. Box 547697, Orlando, FL 32854. Two years minimum experience producing TV newscasts required. Knowledge of local community helpful. No phone calls. An Equal Opportunity Employer.

News Director: Number one station in market is looking to become even more dominant. NBC affiliate looking for a solid, aggressive newsroom manager. Candidate must have prior newsroom management experience and be a proven team leader with good news judgement. Candidate must demonstrate the ability to handle newsroom budget, planning and special news projects. A knowledge of news production values and newsroom computer system is required. Must know how to hire good talent and be hands on with content and overall news look. Send resume and details of news philosophy to: Sondra Nestor, Human Resources Administrator, WTOV 9, Altamont Heights, Box 9999, Steubenville, OH 43952. EOE. No telephone calls!

Meteorologist. How would you like to work in tornado alley? ABC affiliate is looking for a meteorologist with a strong severe weather background who is eager to work in one of the country's most competitive weather markets. We have some of the best severe weather equipment in the country, experience with NEXRAD, Doppler Radar and WSI weather equipment and live reporting is also required. A minimum of two years television broadcasting experience is required. AMS seal required. Send non-returnable tape and resume to Box 01078 EOE.

Chief Meteorologist - Join one of the best news departments on the Gulf Coast with three meteorologists on staff and our own Doppler Radar. Send resume, tape and a letter explaining how you would manage our StormCenter to Veronica Bilbo, EEO Officer, KPLC-TV, P.O. Box 1490, Lake Charles, LA 70602. EOE.

Looking for a diamond in the haystack. Top 10 net affiliate is looking for a local programming producer/writer. This is a great opportunity for someone who wants to tell compelling stories in long form documentaries and specials for a #1 station. Its a job many people dream of but few have experienced. If you have a head for local news, are willing to work hard and have produced and written issue-oriented pieces or documentaries longer than 5 minutes for commercial television stations, we want to see your tape. Send resume and tape (with only pieces or docs longer than 5 minutes), VHS preferred, to Box 01077 EOE.

Local news leader establishing an I-Team. Investigative Reporter/Anchor. 5 years news reporting experience required, including one-year as an investigative, enterprise or special segment reporter. One-year experience as anchor of regularly-scheduled newscast preferred; must be proficient in investigative techniques; a self-starter with the willingness to ask tough questions, tackle difficult stories and adhere to our company's news-gathering policies. Must present story ideas and progress reports to the News Director and General Manager and submit all scripts and videotape to the station's attorneys for pre-broadcast review. Must be knowledgeable of laws and statutes involving slander, trespass and privacy. Must be willing to work irregular shifts and long-hours. Impeccable professional and personal credentials required. **Investigative Unit Producer.** Three years combined experience as a news reporter, photographer and/or producer required; one year as a television investigative, enterprise or special segment producer preferred. Must be a self-starter who can manage multiple projects within budget; proficient in television investigative techniques and the latest electronic production techniques; confident in pursuing aggressive investigative projects within our company's news-gathering policies. Must present story ideas and progress reports to the News Director and General Manager and submit all scripts and videotape to the station's attorneys for pre-broadcast review. Must be knowledgeable of laws and statutes involving slander, trespass and privacy. Must be willing to work irregular shifts and long-hours. Impeccable professional and personal credentials required. **Investigative Unit Photographer.** Three years experience as a television news photographer required. One year as a supervisor or as a photographer assigned to special projects, such as investigative, health or consumer news preferred. Must be a self-starter who can schedule multiple assignments and assist the Investigative Unit Producer with scheduling, information-gathering and production. Must be confident in pursuing aggressive investigative projects within our company's news-gathering policies; proficient in the latest electronic news-gathering techniques and videotape editing; knowledgeable of laws and statutes involving slander, trespass and privacy; willingness to work irregular shifts and long-hours. Impeccable professional and personal credentials required. These positions are not for beginners. Our station offers a compensation package based on experience and performance; an excellent benefits package including medical, life and disability insurance and 401-K plan; a competitive local news environment; and a management team dedicated to breaking news stories that matter. Send one page cover letter describing your investigative news philosophy, tape and resume to Box 01076 EOE.

Weekday morning anchor for ABC affiliate in State Capital of New York. Tapes to: Don Decker, News Director, WTEN-TV, 341 Northern Boulevard, Albany, NY 12204. EOE.

Writer/Producer wanted for broadcast/corporate video production company. Significant TV news reporting experience required; health/medical reporting experience preferred. Must be creative, service-oriented, possess excellent writing skills, and be capable of producing and directing short and long-form projects for a wide variety of clients. Resume, tape, and references to: Vision Video, 500 Shepherd Street, Suite 200, Winston-Salem, NC 27103.

WSOC-TV, Special Projects Producer. Charlotte's #1 News operation is looking for a creative Producer who can get things done with flair and efficiency. This person will be responsible for the News Department's prime time productions, as well as other specials. We're looking for a strong writer with an excellent sense of storytelling and visuals. This person may also be asked to fill-in line produce. We also have a Newscast Producer opening as well. No beginners and no show stackers. Strong writing skills a must, two years experience preferred. Send tape and resume to: Deb Halpern, Executive Producer, Dept. 95, WSOC-TV, 1901 North Tryon Street, Charlotte, NC 28206. EOE. M/F.

If you love breaking news... winning the lead...and innovative coverage...we want you! CBS affiliate in Phoenix looking for creative, organized producer to help coordinate and supervise an award winning news team. Rush tape, resume, and writing samples to KPHO-TV, Human Resources, 4016 North Black Canyon, Phoenix, AZ 85017. No phone calls. EOE.

Editor/Photographer. Requirements: Looking for an entry level editor/photographer for the overnight shift. Basic editing and shooting skills are the primary requirements. Live truck, operating experience a plus. Send your tape, resume and references to: Tim Dye, Assistant News Director, WOOD TV8, 120 College Avenue, SE, Grand Rapids, MI 49503. WOOD TV8 is an Equal Opportunity Employer.

Booming Pacific Rim Island needs a seasoned professional News Director. Multiple award winning 20 year old computerized news room with a staff of 18 needs a leader. Hard news and investigative reporting skills a must. Excellent salary and benefit package for the right individual. Fax resume and salary history to (671)477-7847. Send tape to: Harrison Flora, Group Vice President, 530 West O'Brien Drive, Agana, Guam 96910.

Anchor Wanted Join one of the best newsteams on the Gulf Coast. We are looking for an experienced co-anchor for our Live at Five and late newscast. Duties include reporting. Send letter, resume and non-returnable tape to Veronica Bilbo, EEO Officer, KPLC-TV, P.O. Box 1490, Lake Charles, LA 70602. EOE.

Anchor. UPN9/Minneapolis-Saint Paul is losing one of our primary news anchors after five years of phenomenal ratings growth and many awards. In a memo to our staff he says, "Many Minnesotans think that we are the best. I am very proud to have been a part of that. But we want to be able to spend more time with family and unfortunately I can't do that and stay here. I wish I could." Replacing him won't be easy. This is a rare opportunity at the fastest-growing news station in one of the country's best news markets. Non-returnable tapes and resumes to Dana Benson, News Director, KMSP-TV, 11358 Viking Drive, Eden Prairie, MN 55344. EOE.

Newscast Producer. KTTC-TV, NBC affiliate in Rochester, MN is looking for a 6 and 10 p.m. Producer. We're the best in the market and looking for a visionary to match up to our goals. Successful candidate will have a minimum one year experience in producing newscasts and a degree in Journalism. Send a non-returnable VHS tape to Joel Streed, Managing Editor, KTTC TV, 601 1st Avenue SW, Rochester, MN 55902. EOE.

Moscow Correspondent: Independent production company seeks experienced TV/Radio correspondent in its Moscow Bureau. Extraordinary flexibility required: clients include a 24-hour TV news network, public and commercial radio, and several overseas English-language networks. You'll need to juggle numerous daily deadlines, write in several different styles, have a proven track-record in live television, and enjoy working in a small, fast-paced environment. Minimum 4 years on-air experience essential. Working knowledge of Russian a plus. Resumes and tapes to: Simon Marks, Chief Correspondent, Feature Story, 1730 Rhode Island Avenue, NW, Suite 205, Washington, DC 20036. No phone calls.

Producer: CLTV News, Tribune Company's 24-hour cable newschannel located in suburban Chicago, has an immediate producer opening for a new weekly program centering on regional business issues. The producer will be fully responsible for the written content and look of the show; arranging interviews and production schedules; acting as field producer and coordinating all program logistics. Previous experience must include one to three years broadcast experience as a newscast producer; familiarity with business issues, terminology and related topics; strong writing skills; tape editing ability preferred. To apply, send resume to CLTV News, Human Resources, 2000 York, Suite 114, Oak Brook, IL 60521, or fax to 630-571-0489. No phone calls please.

Assignment Editor. WCCO-TV has an immediate opening for an experienced assignment editor. This person must have at least 2 years experience working on an assignment desk. In addition, this job requires strong editorial skills, aggressive news-gathering abilities, and someone who is able to work well with people. Bachelor's degree is preferred. If interested send letter of application and resume to: Nancy Cassutt, Assistant News Director, WCCO-TV, 90 South 11th Street, Minneapolis, MN 55403. Equal Opportunity Employer.

HELP WANTED RESEARCH


Research Analyst. Top television group has immediate openings for Research Analysts in Los Angeles. We require two years of research experience at a local station, syndicator, or network. Working knowledge of Nielsen, Scarborough, Simmons and computer literacy (Excel, Word, PowerPoint) a must. Hard work with opportunity for advancement; bilingual a plus. Fax resume immediately to (310)348-3698 or send to Research Opportunities, P.O. Box 45073, Los Angeles, CA 90045. EOE.

HELP WANTED ADMINISTRATION

Field Representative (Membership Manager). The Broadcasting Service, of Southern Illinois University at Carbondale, invites applications for the position of Membership Manager. This position plans, implements, and evaluates WSIU/WUSI-TV/FM annual individual giving program, including on-air fundraising activities, direct mail campaigns, and telemarketing activities. Oversees work of membership system. Appears on-air during radio and television fundraising campaigns, as needed. Interfaces with SIUC Foundation and with national public broadcasting organizations. This is a sensitive position which demands constant judgement skills regarding policy and procedures without substantial supervision. We offer a real challenge and opportunity for professional growth, competitive salary with outstanding fringe benefits, and mild winters in a semi-rural setting at the edge of the Shawnee National Forest, only two hours from St. Louis. Minimum requirements include a Baccalaureate degree, communications related major preferred. Minimum five years experience in fundraising, preferably in public broadcasting. Minimum one year supervisory experience. Must project pleasant, mature, persuasive personality in all relationships with public, including on-air radio, tv. Computer literacy essential. Valid drivers license required. Deadline for application: March 10, 1997 (or until filled). Send letter of application, resume and 3 letters of professional reference to: Robert C. Gerig, General Manager, WSIU/WUSI-TV, Broadcasting Service, SIUC, Carbondale, Illinois 62901-6602. SIUC is an Equal Opportunity/Affirmative Action Employer. Minority members and women are encouraged to apply. In your application, please indicate the source of this position notice.

HELP WANTED MISCELLANEOUS

**PROMOTION WRITER PRODUCER
REGIONAL ACCOUNTS MANAGER
RESEARCH ANALYST
ASST. OPERATIONS MANAGER**



NorthWest Cable News, a 24-hour regional news network in Seattle, is growing and we are looking for creative and energetic people who enjoy working in the fast paced environment of news. All positions require strong computer skills, excellent written and oral communication skills, and previous television experience.

If you want to work with the new state of the art digital technology, send 2 copies of your resume, and a tape for the writer producer position to: **NorthWest Cable News, Attn: HR Dept., 333 Dexter Avenue North, Seattle, WA 98109.**

An Equal Opportunity Employer. M/F/D/V.

KTLA NEWS, AN AWARD-WINNING PACESETTER IN TELEVISION NEWS PROGRAMMING, HAS THE FOLLOWING CHALLENGING OPPORTUNITIES AVAILABLE:

Special Projects Manager

Responsible for projects (including news series) and assist in the planning/ execution of day-to-day news coverage (selecting topics, air dates). Will also coordinate promotions for special projects; develop coverage plans for major news events (political conventions/elections, natural disasters); and oversee production of monthly programs dealing with minority communities. Qualified candidates will have a solid background in journalism and 5+ years of progressive television news experience, including 1+ in a managerial capacity. Job Code: SPM/BC/22097

Assignment Editor/ Video Coordinator

Assign reporters and photographers to news stories; monitor/evaluate radio scanners, call-ins and mail for potential stories; maintain file of upcoming events; help reporters develop/set-up stories; and create/ administer a videotape archiving/retrieval system. Qualified candidates will have 4+ years of assignment desk or related experience in a broadcast/print news department. Knowledge of television newsroom operations (including news gathering and production) and news video archive organization is essential. Job Code: AEVC/BC/22097

PRODUCERS

The following positions require a solid journalistic background and 3-5 years of progressive television news production experience in a major market.

Managing Producer

Oversee the station's daily news programs and implement strategies developed by the News Director to improve news programming and increase/retain viewership. Will also assist producers with broadcast stories; review producer formats for pace, flow, graphics and content; and read/edit scripts and provide constructive feedback. Qualified candidates will have 5+ years of progressive experience as a television news producer or a related function in broadcast/print journalism. Must be able to work under extreme pressure. Job Code: MP/BC/22097

Producer/Writer

Work with the news producers to compile programs and promotions. This will include writing news stories and promotions; and directing and editing videotaped stories for broadcasts. Qualified applicants will have a college degree (or equivalent) and 3-5 years of progressive experience in broadcast or print journalism. On-line producing experience is essential. Must be able to work under extreme pressure and tight deadlines. Job Code: PW/BC/22097

Special Projects Producer

Produce special projects, including news series and other projects assigned by the Special Projects Manager. Will also assist in selecting topics and air dates for news series. Must be able to work and make decisions under extreme pressure. Job Code: SPP/BC/22097

Associate Producer

Assist news producers in the compilation of programs. This will include writing news stories; directing the editing of videotaped stories; logging videotapes; investigating news stories by phone; and reading the wire for late breaking stories. Will also produce news segments for regularly scheduled cut-ins and special reports. Must have up-to-date knowledge of current events and the ability to work under extreme pressure. Job Code: AP/BC/22097

These positions require 3-5 years of broadcast/print journalism experience.

Reporter

Will accurately report news stories; works with photographers in the videotaping and editing of stories; develop a network of news source; and submit ideas for news stories. In addition, will keep the executive producer, line producer and/or assignment desk updated on stories; report live from news scenes; monitor print and broadcast news sources; and represent the station in various projects designed to enhance the station's image in the community. Requires a college degree (or equivalent) and 3-5 years of major market news reporting experience in a broadcast or print medium. Must have an excellent journalistic background; the ability to work under extreme pressure; and the willingness to receive constructive direction and criticism designed to enhance performance. Job Code: R/BC/22097

Writer

Assist news producers in program compilation. This will include writing news stories; directing the editing of videotaped stories for broadcasts; and logging video feeds. Will also log video tapes, write scripts for anchors, and seek out new stories. Preferred candidates will have a college degree (or equivalent experience) and 3-5 years of experience in broadcast or print journalism. Must have superior organizational and written/verbal communication skills; and excellent knowledge of current events. Job Code: W/BC/22097

ALL POSITIONS ABOVE REQUIRE working knowledge of Electronic/Satellite News Gathering (ENG/SNG) operations.

News Tape Editor

Edit videotaped news stories per instructions from reporters, writers or producer; log videotapes for news stories; tape ENG and SNG feed; and retrieve file videos. Requires 3-5 years of experience on Beta editing systems, preferably in a television news department. Experience as a news/ production photographer (3+ years) preferred. Must be able to work and make decisions under extreme pressure. Job Code: NTE/BC/22097

12-MONTH ASSIGNMENTS

These positions require a background in journalism, preferably with news station experience.

Production Assistant

Assist producers with daily broadcasts; tear and distribute scripts to news and production crew; log news tapes for news stories; retrieve file videos; and help maintain the video library as well as perform other tasks. Journalism background/television news internship experience preferred. Must be able to work well with others under extreme pressure, and be willing to accept direction and constructive criticism. Job Code: PA/BC/22097

Desk Assistant

Assist the assignment manager and assignment editor in carrying out responsibilities of the assignment desk; monitor radio scanners and make daily beat checks of police and fire departments for possible stories; and provide various support functions. These will include relaying information to field crews; answering phones and taking stories from viewers; investigating/setting-up stories by phone; and reviewing mail for stories. Preferred candidates will have a college degree and closely related television/radio station experience. Must be self-motivated, eager to learn, and have the ability to work and make decisions under extreme pressure. Job Code: DA/BC/22097

ALL POSITIONS REQUIRE solid leadership and organizational abilities, and excellent interpersonal and written/verbal communication skills. In addition, must be able to work flexible schedules. College degree preferred.

We offer an excellent benefits package. Please forward your resume and salary history by February 28th to: **KTLA, Attn: (Job Code), P.O. Box 2307 Los Angeles, CA 90078.** Equal Opportunity Employer.



HELP WANTED PRODUCTION

CREATIVE SERVICES DIRECTOR

If you're looking for an opportunity to make your promotion and marketing experience count, Hearst Broadcasting's WDTN is looking for you. Lead a competitive, news oriented station over the top! You must understand customer-connected image promotion and be able to develop aggressive topical promotion.

WDTN's Director of Creative Services will have responsibility for planning, directing and supervising the overall advertising and promotion of the station. The individual will also oversee station branding and packaging, press and public relations and other functions in support of WDTN's programming. You will be a key contributor in charting the station's overall direction by serving as a major creative, communications and coordinating force within the station.

Successful candidate must have 3-5 years promotion/creative experience with a proven track record.

EOE M V H D

No phone calls, please
Send resume and tape to:

Victoria G. Regan
Vice President and General Manager
WDTN
4595 South Dixie Avenue
Dayton, Ohio 45439



TV Producer with on-air presence. Must be able to develop interesting story ideas for weekly magazine, direct EFP, interview subjects, write and narrate first-rate scripts: edit video tape; and host in-studio. Minimum two years experience required. Preference given to applicants with studio directing experience. Send resume to Executive Secretary, WVPT-TV, 298 Port Republic Road, Harrisonburg, VA 22801 by February 28. No phone calls. EOE.

KFMB-TV, San Diego's top-ranked CBS affiliate wants to hear from you if... You love making video! You're an ace editor and a polished shooter. You're creative, innovated, energetic and looking to make a name for yourself. You're happiest when you're working with a strong team that challenges you to do your best. You're at home in a beta post production room w/grass valley editor, and eager to work on AVID systems as well! Minimum two years editing experience and college degree required. If this sounds like you, rush your resume and reel to E. Sensabaugh, KFMB-TV, 7677 Engineer Road, San Diego, CA 92186. M/F. EOE. No phone calls please!

Broadcast Personnel. Technical Directors (GVG 300 Switcher with Kaleidoscope), Audio (mixing for live studio and news broadcasts), Studio Camerapersons (studio productions and news broadcasts), Chyron Operators (Infinit), Still Store Operators, Tape Operators (Beta), Maintenance (plant systems experience - distribution and patching), Lighting Director Engineer. Employment would commence spring/summer 1997. Out of town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: 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.

Art Director. WJWB-TV, Jacksonville's new WB affiliate is looking for an experienced Art Director who is creative, energetic and thinks outside the design box. Must have Macintosh experience, able to handle multiple print projects and not only produce fun graphics for print, but know how to get them from the computer thru production to final press check. Send resume and any samples to: Director of Programming and Promotions, WJWB-TV, 9117 Hogan Road, Jacksonville, FL 32216. Pre-employment drug screening required. WJWB is an Equal Opportunity Employer and encourages applications from women and minorities.

Alaskan Adventure! PBS station seeks talented producer who can do it all. Producer/director for live studio and field productions, videography, CMX and Avid editing. Work as team player but also responsible for own projects. Strong, writing, organizational communication skills with proven track record. Fairbanks is Alaska's second largest city, but ideal for someone who loves the outdoors. Send letter, tape and resume to KUAC-TV Producer, University of Alaska Fairbanks, PO Box 755620, Fairbanks, AK 99775-5620 postmarked by March 10, 1997. An Equal Opportunity Employer.

TAPE OPERATOR TV-MASTER CONTROL

State-of-the-art TV facility for global sports entertainment company, in Stamford, Connecticut.

Audio/video recording and playback, duplication and execution of fiber and satellite traffic from site. 1", analog and digital betacam, 3/4". 3 plus years experience required.

Send resume to:
Human Resources Dept TV (B)

POST OFFICE BOX 3857
STAMFORD, CT 06902
FAX: (203) 359-5151

Equal Opportunity Employer M/F/D/V

Video Photographer/Editor: This position is responsible for all phases of video production for commercial spots and contracted video projects. This includes meeting clients, writing scripts, coordinating story boards, talent and locations, post production editing, computer graphics and animation. Candidates should have three years hands-on experience in all phases of video production, a good knowledge of photographic composition, practical knowledge of computer graphic and paint systems, digital fax, and both linear and non linear editing systems and excellent communication and customer relations skills. This position provides a full benefit package including medical and employee savings plan. Qualified candidates should send production reel, resume, references, salary history and requirements to: Time Warner Cable, Human Resources (Video), 3600 N. Sillect Avenue, Bakersfield, CA 93308. EEO M/F/V/D.

ENG Personnel For A Major Broadcast Facility in NYC. ENG field operations with camera (and microwave) experience, video tape editors, and ENG maintenance, employment would commence spring/summer 1997. Out-of-town applicants accepted for these positions will be reimbursed for airfare, hotel and per diem expenses. Send resumes to: Media Management Services, Suite 345, 847A Second Avenue, New York, NY 10017 or fax to 212-338-0360. This employment would occur in the event of a work stoppage, and would be of a temporary nature to replace striking personnel. This is not an ad for permanent employment. An Equal Opportunity Employer.

Creative Services Manager. WSMH, a FOX affiliate, has an immediate opening for a highly creative and aggressive individual who will have responsibility for all aspects of on-air and off-air marketing/promotions as well as the WSMH Kids Club. The ideal candidate will possess strong radio and print negotiation skills, creative writing expertise, a knowledge of print design and layout and the ability to manage a four-person department. A college degree or comparable experience is required. WSMH is a Sinclair Communications, Inc. station. Please send your resume, cover letter and non-returnable tape to: Aaron Olander, General Manager, WSMH, G-3463 West Pierson Road, Flint, MI 48504. EOE.

Creative Services Manager. WKCF-TV, WB in Orlando, is looking for a Creative Services Manager with 3-5 years promotion/marketing experience including sales promotion. Department management, co-op and media buy experience a must and production experience is a plus. The qualified candidate will manage day-to-day operations for station's production and promotion departments, oversee stations promotions for the WB network, theme parks, program suppliers and the Orlando Magic! Demonstrated organizational and communication skills a must. EOE. Submit to: Human Resources Manager/CSM, 602 Courtland Street, #200, Orlando, FL 32804. NO phone calls or walk-ins.

PROGRAMMING SERVICES



National Weather Network

Your own on-air meteorologist via satellite. Custom and localized TV weathercast inserts for FOX, UPN, WB, Indy stations and cable stations. Three satellite feeds daily. Your own on-air meteorologist and great graphics. Sell these inserts and make money. Low cash and barrier and very simple to receive and use. Call Edward St. Pe' at NWN 601-352-6673 and start today.

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SITUATIONS WANTED MANAGEMENT

Top ten market television executive seeking General Manager position. Experience includes outstanding track record as General Manager and General Sales Manager. Reply to Box 01074.

INTERNET

HELP WANTED SALES

If you are looking for a new opportunity where you can utilize your radio experience. Electric Village (the No. 1 syndicator of Internet Web content) may have a position for you. We are a fast growing company, and we need experienced salespeople for affiliate sales and advertising sales. You will need high ethics, high motivation and creativity. Some travel may be involved. If you are top in your industry, it's time to be challenged. Send resume Attn: John Felt, 2806 Soquel Avenue, Suite C, Santa Cruz, CA 95062. Fax: 408-477-4489. E-Mail: johnt@electricvillage.com

WANT TO RESPOND TO A BROADCASTING & CABLE BLIND BOX ?

Send resume/tape to:

Box _____,

245 West 17th St.,

New York, New York 10011

CABLE

HELP WANTED TECHNICAL

Uplink Engineer: TCI's Broadcast Satellite Uplink Center is growing from 275 uplinked services to 400. We need technicians to construct and operate this state of the art facility. Several positions available with responsibilities and compensation dependent on qualifications. Experience with digital video, computer based control systems, RF and broadcast operations desired. SBE, SCTE certification preferred. Drug and background check will be required for employment. Successful applicants needing an accommodation for the interview should inform manager at time of contact. Send resume with salary requirements to: TCI National Digital Television Center, Attn: Office 105, 4100 E. Dry Creek Rd., Littleton, CO 80122. Fax: 303-486-3891. EOE.

Uplink Draftsperson: TCI's National Digital TV Center is seeking CAD draftsperson to set up and administer documentation and planning documentation. Experience with video and broadcast operations desire. SBE, SCTE certification preferred. Drug and background check will be required for employment. Successful applicants needing an accommodation for the interview should inform manager at time of contact. Send resume with salary requirements to: TCI National Digital Television Center, Attn: Office 105, 4100 E. Dry Creek Rd., Littleton, CO 80122. Fax: 303-486-3891. EOE.

HELP WANTED SALES

SR. ACCOUNT EXECUTIVE, CABLE NETWORK

Leading interactive music television network seeks a high-energy, self-starter to develop key advertising accounts. Based in New York, this individual must have 3-5 years cable network selling experience, a proven track record in sales, excellent communication skills, agency and client contacts, knowledge of pop culture, music and the ability to package it all for an effective sell. Send resume with cover letter and salary expectations to:



175 Fifth Avenue
Suite 700
New York, NY 10010
Attention: Jennifer Ceglia

HELP WANTED MARKETING

Cable/Satellite Marketing Executive, new cable and DBS content provider seeks a seasoned individual with direct account executive marketing experience to MSO's and multi-channel carriers. This is a ground floor opportunity with an expanding team of specialists in the launch of an exciting new information product in the multi-national marketplace. We need a motivated self-starter who can aid in the planning and execution of a distribution strategy. Qualified candidates, please send resume and salary history to PO Box 1, Wycombe, PA 18940. EOE.

HELP WANTED PRODUCTION



PRODUCER/WRITER

America's Health Network, broadcasting live daily from sunny Orlando, is seeking talented producer-writers to assist Vice President of Production with a variety of diverse and professionally challenging projects. Experience to include studio-based and taped production; demonstrable commercial and promotional writing skills. The right creative team player, with excellent inter-personal skills, will possess the ability to interact with all levels of management and workforce, undying enthusiasm and the ability to handle multiple tasks in a fast paced environment. Degree and three years experience required; five years experience preferred. Forward resume and tape with salary history to

Human Resources
America's Health Network
1000 Universal Studios Plaza
Building 22A
Orlando, FL 32819
EOE and drug free workplace

ALLIED FIELDS

HELP WANTED INSTRUCTION

Instructor/Assistant Professor. Department of Telecommunications. Ball State University, a comprehensive and publicly assisted institution of higher education, offering strong undergraduate, professional, and graduate degree programs, has available an Instructor/Assistant Professor nine-month contract position available August 22, 1997. Responsibilities include: teaching as well as other department or university level assignments. Courses are open but could include writing, video production, corporate media, ENG/EFP or core telecommunications courses for those with appropriate academic backgrounds. Minimum qualifications: Bachelor's degree; widely varied production experience. Preferred qualifications: Master's degree; teaching experience. Send letter of application; resume; transcript(s); videotape; and names, addresses, and telephone numbers of three references to: Steve Bell, Chair, Department of Telecommunications, Ball State University, Muncie, IN 47306. (Fax 765-285-9278) Review of applications will begin immediately and will continue until the position is filled. Ball State University is an equal opportunity, affirmative action employer and is strongly and actively committed to diversity within its community.

**Fax your classified ad to
Broadcasting & Cable
(212) 206-8327**

Classifieds

A Los Angeles University seeks Assistant Professor, tenure track, to teach beginning, intermediate and advanced courses in interactive multimedia design and production. As needed, also teach other courses in the Radio-Television-Film curriculum and advise undergraduate and graduate students. Promotion is dependent upon maintaining an active program of media research and creative activity. Terminal Degree (Ph.D. or MFA) from an accredited institution is desired. Teaching at university or college level desired. Demonstrated evidence of substantial professional experience in interactive multimedia design and production as well as in design and implementation of hypermedia is required. \$37,140-\$41,688 per academic year. Send vita to: Dr. Ants A. Leaps, Chair, Search and Screen Committee, Radio-Television-Film Department, California State University, Northridge, 18111 Nordhoff Street, Northridge, CA 91330-8317. Deadline March 15, 1997. An Equal Opportunity/Affirmative Action, Title IX, Section 504 Employer.

HELP WANTED ADMINISTRATION

Graduate Assistantships available in RTVF Department for M.A. - Communication students. Assignments include two public radio stations; television production; assisting announcing production, filmmaking labs, etc. Tuition waiver, plus up to \$4400/year. Contact Dr. William Rambin, Director, School of Communication, Northeast Louisiana University, Monroe, LA 71209. (318) 342-1390. EOE/AA.

HELP WANTED NEWS

Internships: Spend six months interning with crack professional journalists in Illinois Statehouse pressroom in University of Illinois/Springfield's one-year MA Public Affairs Reporting program. Tuition waivers, \$3,000 stipends during internship. Applications due April 1. Contact: Charles Wheeler, PAC 418, UIS, Springfield, IL 62794-9243. (217)786-7494. E-mail: wheeler.charles@uis.edu. PAR Home Page: <http://www.uis.edu/~wheeler/>. EOE.

HELP WANTED SALES

Local Sales Manager and Account Executives wanted for second generation television properties in Midwest and Florida. Our FOX and UPN affiliates are looking for aggressive super stars with a proven track record. To join the number one broadcast team, send resume to: Second Generation Television, 1226 Euclid Avenue, #860, Cleveland, OH 44115 or fax (216)687-6195. Attn: Larry Blum. EOE.

Sales Manager. ATS, a fast-growing international company in 800/900 audiotext business, seeks experienced Sales Manager for US and Canada. Experience in new business development and training and motivating. Position is a member of the leadership team, helping to develop strategies and set goals for entire firm. Media background preferred. Telecom knowledge a plus. Travel is required. Must relocate to Philadelphia. Salary plus bonus based on results, comprehensive benefits package including 100% paid medical and dental and employer-contributing 401K. Fax resume to 610-964-7826 or mail to Bob Bentz, ATS, 996 Old Eagle School Road, Wayne, PA 19087.

BUSINESS OPPORTUNITIES

Radio Station Investment Opportunity. New acquisition group forming. Expert management! Write: PO Box 272659, Tampa, FL 33688-2659. E-mail: radioman@gte.net

Station Owners/Managers - Get free help and get paid for it! Allow a broadcasting student to come to your station and observe once a week for 18 weeks for \$2,000.00. 15 year accredited program. We can provide up to 10 students. Call Jim at Radio Connection 1-800-800-9581.

BUSINESS OFFERS

Radio - Top 20 major market FM investment opportunity for silent partner needed for 100% financing and 50% or more ownership. Serious inquires only with financials - 2.5 to 3.0 million. Call Jim at J.B.S. Communications 314-638-7308.

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For the Record

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"For the Record" compiles applications filed with and actions taken by the FCC. Applications and actions are listed by state; the date the application was filed or the action was taken, when available, appears in *italic*.

Abbreviations: AOL—assignment of license; ant.—antenna; ch.—channel; CP—construction permit; D.I.P.—debtor in possession; ERP—effective radiated power; khz—kilohertz; km—kilometers; kw—kilowatts; m.—meters; mhz—megahertz; mi—miles; TL—transmitter location; w—watts. One meter equals 3.28 feet.

OWNERSHIP CHANGES

Dismissed

Petersburg, Ind. (BTCH-970106GE)—Pike Broadcasting Corp. for WFPC(FM): voluntary transfer of control from George Tevault, Robert J. Readle and Marvin Stratton to Gerald Rauscher, Randall Harris Jr., Michael Voyles and W. Wyatt Rauch. *Feb. 5*

NEW STATIONS

Canceled/returned

Yountville, Calif. (BP-811015AK)—William F. Hammett for AM at 840 khz, 250 w, 4489 Dry Creek Rd. *Feb. 7*

Brownfield, Tex. (BPH-961118M2)—Blue Dolphin Communications Inc. for FM at 104.3 mhz. *Feb. 3*

Granted

Glens Falls, N.Y. (BPED-950810MC)—Sound of Life Inc. for educational FM at 90.9 mhz, ERP .36 kw, ant. 201.6 m. *Feb. 3*

Filed

Batesville, Ark. (BPH-970116MN)—WRD Entertainment, Inc. (Preston Grace, Jr., president, P.O. Box 2077, Batesville, Ark., 72503) for FM at 99.5 mhz, 6 kw, ant. 100 m. *Jan. 15*

Springdale, Ark. (BPED-970129MB)—American Family Association (Donald Wildmon, president, P.O. Drawer 2440, Tupelo, Ms. 38803) for noncommercial FM at 88.5 mhz, 2.5 kw, ant. 150 m., on Hwy 45 N, east of Goshen. Association owns WALN(FM) Carrollton and WAKD(FM) Sheffield, Ala.; KVVA-FM Apache Junction, Ariz.; KAOW(FM) Fort Smith and KANX(FM) Pine Bluff, Ark.; KBUZ(FM) Topeka and KCFN(FM) Wichita Kan.; WAPD(FM) Campbellsville, Ky.; KAPM(FM) Alexandria and KAPI(FM) Ruston, La.; WDFX(FM) Cleveland, WQST-AM-FM Forest, WAQL(FM) McComb and WAFR(FM) Tupelo, all Miss.; KAKU(FM) Springfield, Mo., and WAMP(FM) Jackson, Tenn.; is buying CP for FM at Ottawa, Kan.; is selling FM in Mount Morris, Ill.; has CP to build FMs in Selma and Ozark, Ala.; El Dorado, Ark.; Vincennes, Ind.; St. Martinville, La.; Hattiesburg and Natchez, Miss.; Hubbard, Neb.; Clovis, N.M.; Poteau, Okla.; Reedsport, Ore.; Huntsville, Tex., and Culpeper, Va.; has applied to build FMs in Troy, Ala.; Bentonville, Blytheville, Des Arc, Fayetteville, Forrest City and Nashville, all Ark.; Panama City, Fla.; Americus, Cairo, Dublin, Savannah and Waycross, all Ga.; Marion, Ottumwa and Waverly, all Iowa; Jonesboro, La.; Flora, Kankakee, Kewanee and Pana, all Ill.; Fair-

field and Ottumwa, Iowa; Arkansas City, Manhattan, Salina and Independence, all Kan.; Mount Sterling, Ky.; Jonesboro, Kinder (see item, below), Many and Westdale, La.; Muskegon, Mich.; Corinth, Duck Hill, Indianola (see item, below), Laurel and Port Gibson, all Miss.; Benton, Cabool, Hannibal, High Point, Kennett, Kirksville and St. Joseph, all Mo.; Ahsokie, Fayetteville and Mount Airy, N.C.; Shelby and Steubenville, Ohio; Ada, Ardmore, Chickasha, Durant, Seminole, Stillwater and Weatherford, all Okla.; Franklin, Pa.; Dillon, S.C.; Clarksville, Hohenwald, Lake City and Shelbyville, all Tenn.; Crockett, Del Rio, Fannett, Gatesville, Kerrville, Lamesa, Mart, Nacogdoches, Pampa, Victoria and Odessa, all Tex.; Charles City, Va., and Gillette, Wyo. *Jan. 29*

Ukiah, Cal. (BPH-970116M0)—Joe L. Gross (2201 Mauna Loa Drive, Ceres, Cal. 95307) for FM at 97.1 mhz, .12 kw, ant. 608 m., 6 mi. east of Ukiah. Gross owns KDUK(FM) Oakdale, Calif.; has applied to build FM in Sun Valley, Nev. *Jan. 16*

Ukiah, Cal. (BPH-970115MB)—Ukiah Broadcasting Co. (Keith Bussman, president, P.O. Box 77766, Stockton, Cal. 95267) for 246A, .155 kw, ant. 566 m., Cow Mountain, 16 mk NW of Lakeport, Calif. Ukiah owns KUKI-AM-FM Ukiah. *Jan. 15*

Kinder, La. (BPED-970205MB)—American Family Association for noncommercial FM at 90.3 mhz, 2.215 kw, ant. 73 m, 1112 Radio Tower Road, Allen Parish, LeBlanc, La. Association is applying to build FMs in Springdale, Ark. (see item, above) and Indianola, Miss. (see item, below) *Feb. 3*

Indianola, Miss. (BPED-970129MA)—American Family Association for noncommercial FM at 88.7 mhz, 71 kw, ant. 200 m., Bobby Kirk Road, Sunflower County, Doddsville, Miss. Association has applied to build FMs in Springdale, Ark., and Kinder, La. (see items, above). *Jan. 29*

Prentiss, Miss. (BPH-970130ME)—Sunbelt

Broadcasting Corp. (Thomas McDaniel, president, P.O. Box 351, Columbia, Miss. 39429) for FM at 104.9 MHz, 6 kw, ant. 92 m., .34 mi. SE of Progress, Miss. Sunbelt owns WJDR(FM) Prentiss and WKNZ(FM) Collins, Miss. *Jan. 30*

Nashua, N.H. (BPED-970127MC)—Knowledge for Life (Ronald Tannariello, president, 134 Hollis Road, Amherst, N.H. 03060) for noncommercial FM at 88.3 mhz, .3 kw, ant. 21.7 m. *Jan. 27*

Utica, N.Y. (BPED-970127ME)—Souls Harbor United Pentecostal Church (Rev. Benjamin D. Maracich, president, 215 Leland Ave., Utica, N.Y. 13502) for noncommercial FM at 90.3 mhz, .9 kw, ant. 46 m., 9.9 km from Utica on Beech Hill near intersection of Windfall and Hawthorne Gulf Rds. *Jan. 27*

Tishomingo, Okla. (BPED-970127MD) South Central Oklahoma Christian Broadcasting, Inc. (Randall Christy, president, Route 5, Box 119, Ada, Okla.) for noncommercial FM at 88.3 mhz, 1.75 kw, 100 m., 6.76 km W of State Hwy. 99 on S.H. 7 near Bromide, Okla. *Jan. 27*

Hardeman, Tenn. (PBH-970114MG)—Billy J. Crabb (2139 Edgemont Drive, Tupelo, Miss. 38801) for FM at 100.7 mhz, 25 kw, ant. 100 m., 3.5 mi. E of Pocahtantas, Tenn., on Hwy. 57. *Jan. 14*

Middleton, Tenn. (BPH-970115MD)—Middleton Broadcasting Co. (Sally Wilbourn, partner, 79 South Mendenhall Road, Memphis, Tenn. 38117) for FM at 100.7 mhz, 11.6 kw, ant 150 m., 1.5 km N of U.S. 72 on Smith Bridge Rd. *Jan. 15*

Logan, Utah (BPED-970128MA)—Utah State University of Agricultural and Applied Science (George Emmert, president, Utah State University, 8505 University Blvd., Logan, Utah 84322) for noncommercial FM at 89.5 mhz, .8 kw, ant. -188 m., UT-745 North 1200 East, Logan. University owns KUSU(FM), Logan. *Jan. 28*

Two Rivers, Wis. (BPH-970130MD)—BBK

BY THE NUMBERS

BROADCAST STATIONS

| Service | Total |
|---------------------------|---------------|
| Commercial AM | 4,906 |
| Commercial FM | 5,285 |
| Educational FM | 1,810 |
| Total Radio | 12,001 |
| VHF LPTV | 561 |
| UHF LPTV | 1,211 |
| Total LPTV | 1,772 |
| FM translators & boosters | 2,453 |
| VHF translators | 2,263 |
| UHF translators | 2,562 |
| Total Translators | 7,278 |

| Service | Total |
|--------------------|--------------|
| Commercial VHF TV | 559 |
| Commercial UHF TV | 622 |
| Educational VHF TV | 123 |
| Educational UHF TV | 240 |
| Total TV | 1,544 |

CABLE

| | |
|--------------------|------------|
| Total systems | 11,660 |
| Total subscribers | 62,231,730 |
| Homes passed | 91,750,000 |
| Cable penetration* | 65.3% |

*Based on TV household universe of 95.9 million
Sources: FCC, Nielsen, Paul Kagan Associates
GRAPHIC BY BROADCASTING & CABLE

Broadcasting (Christopher Bernier, president, 210 S. Main St., Fond du Lac, Wis., 54935) for FM at 98.9 mhz, 6 kw, ant. 305 m. BBK owns WCWC(AM)-WTCX(FM) Ripon and WFDL(FM) Lomira, Wis. Jan. 30

FACILITIES CHANGES

Granted

Brantley, Ala. (BP-950627AC)—Brantley Broadcast Associates for WLVN(AM): add night service with 400 w; increase power to 5 kw day; change frequency from 1080 khz to 1030 khz; change ant., TL to 3.2 km S of Luverne, Ala. Feb. 3

Indio, Calif. (BPH-9510061C)—Claridge Broadcasting Corp. for KCMJ-FM: change ant. to 100 m, ERP to 6 kw. Feb. 7

Riverside, Calif. (BPH-9510071C)—Amaturo Group of California Ltd. for KXEZ (FM): change ERP to 6 kw, ant. to 100 m, TL to 9 km N or Riverside off Hwy 18. Feb. 7

San Francisco (BPCT-960201KE)—KDTV LP GP for KDTV(TV): change ant. to 765 m., ERP to 3,390 kw visual, ant. to 701 m., TI to Mt. Allison, 12 km SE of Fremont, Calif. Feb. 3

Shingletown, Calif. (BPH-9605171A)—Alta California Broadcasting Inc. for KRDG(FM): change channel from C2 to C1. Feb. 3

Ouray, Colo. (BPH-9606061B)—WS Communications LLC for KURA(FM): change TL, ERP, ant. Feb. 7

Bethany Beach, Del. (BMPH-9508291C)—WOSC License LP for WOSC(FM): change ERP to 18.8 kw, ant. to 115 m. Feb. 3

Tampa, Fla. (BMPH-9611071A)—Pacific and Southern Co. Inc. for WUKS(FM): change ERP to 100 kw, ant. to 414 m. Feb. 7

Byhalia, Miss. (BPH-9607251E)—Albert L. Crain for WYLT(FM): change ant., ERP. Jan. 30

Kimberling City, Mo. (BPH-9608301D)—Kevin M. and Patricia W. Wodlinger for KRLK(FM): change ant., TL, class. Feb. 3 ■

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Power play

EDITOR: The articles that appeared in the Feb. 3 and Jan. 20 issues of BROADCASTING & CABLE did not fully explain the issue that is driving the DTV power debate. The White Paper and its addendum that were circulated throughout the UHF industry last month were the basis for the UHF industry's concerns about the huge power differentials being proposed in the MSTV and FCC tables. Specifically, many in the UHF industry believe that the proposed planning factor of replication of coverage, if not modified with realistic receive antenna assumptions, does not replicate the relative competitive landscape that exists today. Replication of distant coverage alone, without consideration for ease of reception inside the Grade A contour, is patently unfair.

The single most important point is that the power levels being proposed for the VHF to UHF stations will give a significant competitive advantage to these stations against the UHF to UHF stations inside the radio horizon. Inside that horizon is where the UHF community must do business. In addition, the planning factors assume outdoor antennas. We are concerned that the losses for a UHF signal penetrating a building typically may be 28db. This comes from an FCC document prepared by Georgia Tech in 1980. Such losses are not taken into account in the planning factors. The power levels proposed for the VHF-UHF stations are so much higher than the UHF-UHF stations that the penetration losses inside a building can be expected to be overcome, while the UHF-UHF

stations may not be received inside most homes. We take issue with the planning factors that are based on replication of coverage over the horizon that don't assume a preamped receive antenna. It is unrealistic to assume that a viewer 50 miles from the tower must be able to receive the signal with an outdoor antenna and no preamp.

This single assumption creates a power differential between the VHF to UHF and the UHF to UHF stations that ranges between 10 and 100 to 1. The position of Sinclair is that we are not raising this issue to change the competitive landscape. We are raising the issue to preserve the current competitive situation. All we want to see is nothing more or less than the same economic competition scenario in digital that exists today in analog. We do not believe that a 10 to 100 times power advantage replicates today's situation inside our grade A contours.

If the planning factors were changed to take into account the use of a preamped antenna beyond the grade A contour, the power level differences between the two station groups would be reduced to 3db-13db. This we believe more closely replicates the real competitive landscape today.

In our compromise with the Broadcasters' Caucus we obtained an agreement that further tests were necessary to establish exactly what the power ratios should be that would replicate the ease of reception that exists today between the VHF and UHF stations. In an attempt to avoid future power reductions, we also reached an agreement to limit the initial powers for the first 18 months

after the granting by the FCC of the final table. The exact power-level limitation was left to the FCC.

We at Sinclair believe that the testing phase will yield valuable information which will then assure the industry that we have a fair transition to DTV. A fair transition means, to us, that the American public can receive all of the DTV stations that are on the air with no more relative difficulty that they experience today in the analog world.—*Nat Ostroff, vice president, Sinclair Broadcast Group, Baltimore*

Give ratings a chance

EDITOR: Care to hear a *positive* note about the new TV program ratings system? I received the American Family Association mailings which already condemn the networks' new rating system (B&C, Feb.3). I disagree.

I, and many area parents I've spoken with, agree that this new system is a helpful step for families to use in their viewing selections. Most of the nation is familiar with the movie ratings, and the categories of the networks' system allow most families to draw parallel ideas about what they want to view or have members of their family view.

Sure, like all new things, this isn't perfect. But we've asked for and demanded a system; now that we have one, hopefully the extremists will back off long enough for the general public to use it before tearing it apart.

I'm for giving this ratings system a few years to prove itself or point us to changes that will improve it.—*James A. Scott, pastor, Green Springs United Methodist Church, Green Springs, Ohio.*

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Datebook

THIS WEEK

Through Feb. 25—**MECOM '97**, 9th annual Middle East international telecommunications show and conference. Bahrain International Exhibition Centre, Bahrain. Contact: Virginia Jensen, (210) 652-7070.

Feb. 24—Deadline for entries for the 18th annual **Banff Television Festival** program competition. Contact: (403) 678-9260.

Feb. 24-27—Canada Link '97, conference on cable and distribution services in Canada presented by **Link Events**. Vancouver Trade and Convention Center, Vancouver. Contact: Gerard Herador, (713) 342-9826.

Feb. 25-26—Great Lakes Broadcasting Conference & Expo, presented by **Michigan Association of Broadcasters**. Lansing Center, Lansing, Mich. Contact: (517) 484-7444.

Feb. 26-27—"The Future of Cable, Pay TV and New Media in Spain," conference presented by **Kagan World Media**. Hotel Villa Magna, Madrid. Contact: (408) 624-1536.

Feb. 27—**Federal Communications Bar Association** luncheon featuring Betty Alewine, president/CEO, COMSAT Corp. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

Feb. 27-28—"Cable Television Law 1997: Implementing the 1996 Telecommunications Act," conference presented by **Practising Law Institute**. PLI Conference Center, New York City. Contact: (800) 260-4754.

Feb. 28—"Facing Changes in Employment," seminar presented by the Rocky Mountain chapter of **Women in Cable & Telecommunications**. TCI Headquarters, Englewood, Colo. Contact: Theresa Hart, (303) 863-0084.

March 1—Deadline for entries for the **Society of Cable Telecommunications Engineers 1997 Field Operations Awards Competition**. Contact: (610) 363-6888.

MARCH

March 3-4—**PROMAX Europe** conference and exposition, presented by **PROMAX International** and **BDA International**. Hotel Arts (Ritz Carlton), Barcelona, Spain. Contact: (212) 376-6222.

March 3-6—1997 Western ComForum/TecForum/ProForum, presented by **International Engineering Consortium**. Broadmoor Hotel, Colorado Springs. Contact: (312) 559-4600.

March 4—2nd International Conference on Practical Satellite Imagery Projects for News Media, presented by **American University's School of Journalism et al.** American University, Washington. Contact: (202) 885-2037.

March 5-6—7th annual **Society of Cable Telecommunications Engineers Vendors Day**. Concord Hilton, Concord, Calif. Contact: Steve Allen, (916) 786-4353.

March 5-6—"Engineering for the Non-Engineer," course presented by **Women in Cable & Telecommunications**, CNN Tower, Atlanta. Contact: Mary Daviau, (312) 634-2330.

March 5-6—**North Carolina Cable Telecommunications Association** winery meeting, Washington Duke Inn, Durham, N.C. Contact: (919) 834-7113.

March 5-8—28th annual Country Radio Seminar, presented by **Country Radio Broadcasters Inc.** Opryland Hotel, Nashville, Tenn. Contact: Todd Cassetty, (615) 327-4487.

March 6—10th annual **Achievement in Radio Awards**. The Rivers Club, Pittsburgh. Contact: Michelle Frenier, (412) 391-3193.

March 7-9—**International Teleproduction Society** financial institute. Sheraton Crescent Hotel, Phoenix. Contact: (703) 641-8770.

March 7-9—**Intercollegiate Broadcasting Association** 56th annual international convention of educational broadcasters. Hotel Pennsylvania, New York City. Contact: Fritz Kass, (914) 565-0003.

March 8—**National Association of Radio Talk Show Hosts** Talkfest Forum. Holiday Inn, San Antonio, Tex. Contact: Carol Nashe, (617) 437-9757.

March 9-12—**MID Television International Television Programme Market**. Dubai World Trade Center, Dubai, United Arab Emirates. Contact: +971-4-621133.

March 11—**Hollywood Radio and Television Society** newsmaker luncheon featuring Deepak Chopra. Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Contact: (818) 789-1182.

March 11—Television acquisitions and finance conference, presented by **Kagan Seminars Inc.** The Park Lane Hotel, New York City. Contact: (408) 624-1536.

March 12—**Radio & Television News Directors Foundation** annual banquet and celebration of the First Amendment. Mayflower Hotel, Washington. Contact: Joyce Schreiber, (202) 467-5215.

March 12-13—**Association of National Advertisers** Television Advertising Forum. The Plaza Hotel, New York City. Contact: Joyce Schreiber, (202) 467-5215.

March 12-13—Radio acquisitions and finance conference, presented by **Kagan Seminars Inc.** The Park Lane Hotel, New York City. Contact: (408) 624-1536.

March 13—**International Radio & Television Society Foundation** newsmaker luncheon featuring Frank Biondi, Jr. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

March 13-14—"Cable & Telecommunication Finance for the Non-Financial Manager," course presented by **Women in Cable & Telecommunications**. TCI Bldg., Englewood, Colo. Contact: Kirsten Gee, (312) 634-2353.

March 14-16—"Civic Journalism: Doing It Daily," workshop sponsored by the **Radio and Television News Directors Foundation** and the **Pew Center for Civic Journalism**. Swissotel, Chicago. Contact: Kathleen Graham, (202) 467-5216.

March 15—**Associated Press Radio-TV Association** regional seminar on immigration. KCRV-TV San Diego. Contact: Rachel Ambrose, (213) 626-1200.

March 16-19—Cable '97, **National Cable Television Association** annual convention and exposition. Ernest Morial Convention Center, New Orleans. Contact: Bobbie Boyd, (202) 775-3669.

March 16-20—**Electronic Industries Association** spring conference. J.W. Marriott Hotel, Washington. Contact: (202) 907-7971.

March 18—**Federal Communications Bar Association** luncheon featuring Sam Donaldson. Capital Hilton Hotel, Washington. Contact: Paula Friedman, (202) 736-8640.

March 18—**National Association of Minorities in Communications** annual awards breakfast. Sheraton New Orleans, New Orleans. Contact: Roxanne Yballe, (310) 404-6208.

March 18—**American Sportscasters Association** 12th annual Hall of Fame dinner. Marriott Marquis, New York City. Contact: (212) 227-8080.

March 19-21—**NIMA International '97** spring meeting. Sheraton New Orleans, New Orleans. Contact: (202) 289-6462.

March 24-27—SBCA Las Vegas '97 Satellite Show, presented by the **Satellite Broadcasting and Communications Association**. Las Vegas Convention Center, Las Vegas. Contact: (800) 654-9276.

March 26—**International Radio & Television Society Foundation** Gold Medal Award dinner honoring Bob Wright. Waldorf-Astoria, New York City. Contact: Marilyn Ellis, (212) 867-6650.

March 27—13th annual **National Association of Black Owned Broadcasters** Communications Awards Dinner. Sheraton Washington Hotel, Washington. Contact: (202) 463-8979.

March 28-29—19th annual Black College Radio Convention, presented by **Collegiate Broadcasting Group Inc.** Renaissance Hotel, Atlanta. Contact: Lo Jelks, (404) 523-6136.

APRIL

April 1—"The Business of Entertainment: The Big Picture," 7th annual conference on the media and entertainment industry presented by **Variety** and **Schroder Wertheim & Co.** The Pierre Hotel,

New York City. Contact: Margaret Finnegan, (212) 492-6082.

April 3-4—"Cable Television Law 1997: Implementing the 1996 Telecommunications Act," conference presented by **Practising Law Institute**. San Francisco Hilton & Towers, San Francisco. Contact: (800) 260-4754.

April 4-7—**Broadcast Education Association** 42nd annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5354.

April 5-7—24th annual **CAN PRO Festival**, celebrating excellence in Canadian television production and promotion. Westin Harbor Castle Hotel, Toronto. Contact: David Hamilton, (416) 446-5338.

April 7—**Association for Maximum Service Television** 41st annual membership meeting. Las Vegas Hilton, Las Vegas. Contact: (202) 861-0344.

April 7-8—**Television Bureau of Advertising** sales and marketing conference. Las Vegas Hilton, Las Vegas. Contact: Janice Garjian, (212) 486-1111.

April 8—**Association for Maximum Service Television** annual engineering breakfast. Las Vegas Hilton, Las Vegas. Contact: (202) 861-0344.

April 7-10—**National Association of Broadcasters** annual convention. Las Vegas Convention Center, Las Vegas. Contact: (202) 429-5300.

April 9-12—**National Broadcasting Society—Alpha Epsilon Rho** annual convention. Palmer House Hilton, Chicago. Contact: Richard Gainey, (419) 772-2469.

April 12—**Associated Press/Radio-Television News Directors Association/Emerson College** regional convention. Boston Marriott Long Wharf Hotel. Contact: Bob Salsberg, (617) 357-8100.

April 14-15—**Kentucky Cable Telecommunications Association** annual convention. Hyatt Regency Hotel, Lexington, Ky. Contact: Randa Wright, (502) 864-5352.

April 15-16—Pennsylvania Cable Academy, presented by the **Pennsylvania Cable and Telecommunications Association**. Penn State Scanticon Conference Center Hotel, State College, Pa. Contact: Beth Boyer, (717) 234-2190.

April 21-23—Cable & Satellite '97, presented by **Reed Exhibition Companies**. Earls Court 2, London. Contact: Andrea Johnston, +44 (181) 910 7866.

April 27-30—**Cable Television Public Affairs Association** Forum. Renaissance Mayflower, Washington. Contact: (202) 775-1081.

April 28—Fourth annual **T. Howard Foundation** fund-raising dinner. Tavern on the Green Restaurant, New York City. Contact: (703) 549-6990.

April 29-May 1—5th annual Direct Response Television West Expo & Conference, presented by **Advanstar Expositions**. Long Beach Convention Center, Long Beach, Calif. Contact: Liz Crawford, (714) 513-8463.

MAY

May 21-23—37th annual **Broadcast Cable Financial Management Association** conference. Hyatt Regency Embarcadero, San Francisco. Contact: Mary Teister, (847) 296-0200.

JUNE

June 4-7—Promax and BDA '97 conference and exposition, presented by **Promax International** and **BDA International**. Navy Pier Convention Center, Chicago. Contact: (310) 788-7600.

June 8-14—18th annual **Banff Television Festival**. Banff Springs Hotel, Banff, Alberta, Canada. Contact: (403) 678-9260.

June 12-17—**20th Montreux International Television Symposium and Technical Exhibition**, Montreux Palace, Montreux, Switzerland. Contact: (800) 348-7238.

June 23-25—**Wireless Cable Association** 10th annual convention and exposition. Anaheim Convention Center/Anaheim Marriott Hotel, Anaheim, Calif. Contact: (202) 452-7823.

Major Meeting dates in red

—Compiled by Kenneth Ray
(ken.ray@b&c.cahners.com)

Banking on deregulation

A working-class upbringing didn't stop Steve Pruett from hurtling his way to college on a track scholarship. That same drive has kept Pruett in the lead as he has pursued radio and TV station ownership, an MBA and success as an investment banker serving TV, radio, cable and other media.

"I have another run like that left in me," says Pruett, senior vice president of New York-based Communications Equity Associates Inc. He's already planning ways to profit from TV-newspaper crossownership, when it comes. And Pruett is sure it will, just as he's sure that the FCC also will allow VHF-UHF duopolies as a result of its current rulemaking. And he hopes the commission eventually will lift the 35% cap on TV households reached.

As an investment banker, Pruett assumes a variety of roles for clients, from broker to financial and strategic adviser, to investor. That makes client relationships "both hard and deep," Pruett says.

All his skills are being called into play for what Pruett calls "the most exciting deal I've ever done." Two and a half years after the first discussions, he is leading a group of investors in buying WB Network affiliates and future affiliates. As first reported in *BROADCASTING & CABLE* (Nov. 11, 1996), the group will spend \$200 million to buy 20 stations in market sizes 30-100. Pruett eventually hopes to see the group become a public company.

Putting together the WB group has taken more time than a deal usually takes, Pruett says. A more typical time period is nine months from start to finish. For example, he started putting together 62nd Street Holding LLC last spring. The first deal was funded in December. That company eventually could spend up to \$80 million on radio stations, Pruett says.

Pruett enjoys a comfortable life, skiing, golfing, car racing and piloting for relaxation. While his family has settled in Carefree, Ariz., the name belies the pace of Pruett's schedule. He estimates he's on the road two-thirds of the time.

Pruett's ambitions date to high school, when he envisioned himself as an owner of TV and radio stations. His parents, both factory workers, couldn't afford to send him to college, so he got a track scholarship to Southern Illinois University, where he majored in TV-radio. He dropped out as a junior to take to the air at a radio station in



"I was far better at raising money than running stations."

Steven Joseph Pruett

Senior vice president, Communications Equity Associates Inc., New York; b. May 23, 1954, Lawrence, Kan.; attended Southern Illinois University, 1972-75; MBA, Northwestern University, Evanston, Ill., 1987; announcer, KSHE(FM) St. Louis, 1975; promotion manager, KTVI(TV) St. Louis, 1976; salesman, KPLR-TV St. Louis, 1976-77; national sales rep, Petry Television, St. Louis, 1977-78; national sales rep, MMT-TV, Chicago, 1978-81; VP/partner, Broadcast Partners, Chicago, 1981-82; president, Media Management Corp., 1984-92; managing director, Blackburn Capital Markets, Chicago, 1986-91; president, Black Mountain Capital, Phoenix, 1993-94; current position since 1994; m. Paula Squeteri, Dec. 4, 1982; children: Stefan, 12; Alex, 10.

nearby St. Louis. "I was so hot, I knew more than the head of my [college] department," Pruett jokes. "I left school and went to work."

He worked the station's midnight-6 a.m. shift, "but I really felt I had started my career in broadcasting," Pruett says.

In 1981, after a variety of sales jobs, including national sales rep at Petry Television, Pruett's life took another new turn. A broker friend set him up with a partner in buying three Illinois radio stations. The partners doubled their investors' money in one year. "I got terrifically caught up in the deal stuff" and wanted to do more, Pruett recalls.

In his travels as a rep, he had become convinced that there was a need for independent TV stations in some markets. "You could pay a lot of money and buy existing stations, or build these," he thought at the time. With various limited partners, he proceeded to build UHF stations in Chicago; Flint, Mich.; Syracuse, N.Y.; Cincinnati (rebuilt); Providence, R.I.; Nashville, and Seattle.

Pruett operated some of these stations. He kept WMSN-TV Madison, Wis., for five years, longer than any other. "I was really a developer of television stations" and less an owner or manager, he says. Put another way: "I was far better at raising money than running stations."

In 1986, Pruett approached broker Blackburn & Co. about setting up an investment banking arm. That lasted until 1991, when Pruett took off on his own, forming Black Mountain Capital in his new home town of Carefree.

But "it's very difficult to do things as a sole practitioner," he says. CEA "is as close as you can get to being self-employed and have the support and firepower of a first-rate organization."

Pruett prides himself on his ability to read people and enjoys matching wits to make a deal come together. He admires the ethical standards of Dick and Jim Blackburn and Lowry Mays. "They do what they say they're going to do," Pruett says. "I don't like schemers."

The next big challenge? "I would really like to run out this string of consolidation and all of the opportunities I see," he says. He expects the impact of the Telecommunications Act of 1996 to last five years. But broadcasting always will be a good investment, he says: "The value of those underlying assets is very solid."

—EAR

Fates & Fortunes

BROADCAST TV

Appointments at WLWT(TV) Cincinnati: **Lucinda Hutter**, director, engineering, WGRZ-TV Buffalo, N.Y., joins as director, engineering, and station manager; **Michael Hayes**, general sales manager, WZZM-TV Grand Rapids, Mich., joins in same capacity; **Darryl Carver**, capitol bureau reporter, WGAL(TV) Lancaster, Pa., joins as weekend morning news anchor; **Deborah Cole**, investigative reporter/producer, WANE-TV Fort Wayne, Ind., joins as investigative reporter.



Moroney

James Moroney, executive VP, television station group, A.H. Belo Corp., Dallas, named president, television group of broadcast division.

Appointments at WDKY-TV Danville/Lexington,

Ky.: **Kevin Moylan**, general sales manager, WPGH-TV Pittsburgh, joins as GM; **Michael Mosko**, local sales manager, WBFF(TV) Baltimore, joins as general sales manager; **Brian Walsh**, account executive, KDKA-TV Pittsburgh, joins as national sales manager.

Appointments at WRTV(TV) Indianapolis: **Eric Hulnick**, news director, KSEE(TV) Fresno, Calif., joins in same capacity; **Marc Dunlap**, regional sales manager, named general sales manager.

Mike Zikmund, national sales manager, WGNO(TV) New Orleans, joins WVTM-TV Birmingham, Ala., in same capacity.

Appointments at WFSB(TV) Hartford, Conn.: **Deborah Johnson**, executive producer/manager, *Eyewitness News* special projects, named assistant news director/managing editor; **Tom Lowell**, executive producer, WSVN(TV) Miami, joins in same capacity.

Gene McHugh, VP/GM, WTTG(TV) Washington, joins WAGA-TV Atlanta in same capacity.

Dave Rupp, photojournalist, WGAL(TV) Lancaster, Pa., named assignment manager.

Appointments at The Cisneros Television Group, Miami Beach, Fla.: **Guillermo Martinez**, corporate VP, Organi-

zación Cisneros, and **Gustavo Basalo**, independent media adviser, join as directors, channel development.

Warner Wolf, sports anchor, WUSA(TV) Washington, joins WCBS-TV New York as weekday sports anchor.



Cottingham



Langford

Appointments at Cosmos Broadcasting stations: **John Cottingham**, GM, WFIE-TV Evansville, Ind., joins WIS(TV) Columbia, S.C., as VP/GM; **Stephen Langford**, general sales manager, WAVE(TV) Louisville, Ky., named VP/GM, WFIE-TV.

Diana Vargas, VP/general sales manager, KTTV(TV) Los Angeles, named VP/GM.

Reginald Marsh, executive producer, 6:00 p.m. newscast, WJW-TV Cleveland, joins WMAQ-TV Chicago as producer, *First Thing in the Morning*.

Juan Carlos Aviles, editorial manager, Fox Broadcasting Co., Hollywood, joins KVEA(TV) Corona, Calif., as news director.

Appointments at Granite Broadcasting stations: **Martin Edelman**, GM, KSEE(TV) Fresno, Calif., named president/GM, WXON(TV) Detroit; **John Deushane**, president/GM, WEEK-TV Peoria, Ill., joins KSEE(TV) in same capacity.

PROGRAMING



Dane

Ila Dane, marketing services consultant, joins Cabin Fever Entertainment, Greenwich, Conn., as senior VP, operations and market development.

Appointments at CNN Newsource

Sales Inc.: **Jeffrey Kurtz**, sales manager, Southern region, Turner Program Services, Atlanta, named VP, Southwest

there: **Fred Burrows**, director, affiliate relations, Turner Program Services, named VP, affiliate relations.

Appointments at Worldwide Television News Productions, New York:

Margherita Angione, senior syndication coordinator, Media Tech East, joins as project coordinator; **Rachel Diamond**, night manager, Rutt Video, joins as project coordinator.



Russo

Christopher Russo, senior VP, marketing, New Line Television, New York, named executive VP, franchise programming and marketing.

Mike KcKown, sports director, CPN Sports Inc.,

Clearwater, Fla., named senior VP.

Ralph Schlosstein, president/co-founder, BlackRock Financial Management, New York, named to the board of Children's Television Workshop there.

RADIO

Ron Stone, director, radio membership, Associated Press, joins Shadow Broadcast Services, Detroit, as president/GM.

Patti Rosol-Cary, account executive, KPIS(AM) Radio Aahs, Orange, Calif., as local sales manager.

Appointments at WABS(AM) Arlington, Va.: **Jeff Atherholt**, production director, named program director; **Lori Jones**, traffic director/head, public service, named music director; **Dawn Dicker**, program director, named promotions director; **Dave DeForest**, weekend announcer, moves to weekdays.

Lauren Lintner, radio personality, joins KWRD(AM) Henderson/Irving, Tex., as midday host.

Kate Delaney, host, *Sports Princess*, Texas State Network, joins KRLD(AM) Dallas as sports director.

Carey Davis, VP, sales development, CBS and Westinghouse stations, New York, joins Spanish Broadcasting System there as VP/GM, WSKQ-FM, WPAT-FM and WXLX(AM) New York.

Lisa Fell, general sales manager, WXKS-FM Medford/Boston, Mass., named VP, sales.

CABLE

Michael Okwu, contributing correspondent, *Showbiz Today*, and general assignment reporter, CNN, New York, named correspondent, CNN Entertainment News.

Karen St. Pierre, director, education, Museum of Radio and Television, joins Oasis TV Inc., Beverly Hills, Calif., as director, programming.

Kathleen Hazleton, anchor, *Loudoun Headline News*, Leesburg Today, Sterling, Va., named news director, Loudoun TV.

Bradley Mefferd, treasurer, Buckeye Cablevision Inc., Toledo, Ohio, named executive VP.

Lynne Costantini, lawyer, Kelley, Drye & Warren, Stamford, Conn., joins Time Warner Cable there as director, programming.

Lisa Fernow joins Cartoon Network, Atlanta, as senior VP, global marketing and strategy.

Appointments at Comcast Cablevision, Baltimore: **Michael Ortman**, consultant, Ortman Communications LLC, joins as area director, marketing; **Michael Alexander**, director, business, planning and control, automated underwriting unit, Federal Home Loan Mortgage Corp., joins as area director, business operations.

Appointments at Home Box Office.

Baylor honored

Dave Baylor, senior VP, operations, DIRECTV, has received the 1997 Black Engineer of the Year Award



Baylor

for Career Achievement, recognizing him as one of this year's top 30 African Americans in the U.S. science and technology field. The award, which is sponsored by Career Communications Group, was presented to Baylor on Feb. 15 in a ceremony in Baltimore. Before joining DIRECTV, where he is responsible for overseeing the DBS service's distribution operations, Baylor served as VP, broadcast operations, at NBC, and VP, broadcast operations and engineering, for PBS.

Hymen Tash, 1910-1997

Hymen H. Tash, 87, former secretary-treasurer of Broadcasting Publications Inc., publisher of then BROADCASTING magazine, died Feb. 20 of kidney failure at his home in Washington. Tash was also part owner of WTID(AM)-WQRK(FM) Norfolk, Va., in the 1970s. Tash, who was both lawyer and CPA, was senior partner of Sinrod & Tash, an accounting firm in Washington that served numerous radio and TV station clients. Tash is survived by three children: Skip Tash, Nancy Shaplin and Marjorie Davis. Skip is former VP, advertising and sales, for BROADCASTING and currently national sales manager, Imas Communications, Falls Church, Va.

New York: **Steven Rosenberg**, executive VP, HBO International, adds senior VP, HBO, to his responsibilities; **Robert Sender**, director, international analysis, named VP; **William Hooks**, president/CEO, HBO Asia, named senior VP, HBO International.

Appointments at CNBC, Fort Lee, N.J.: **Joe Berini**, director, operations and engineering, WNBC(TV) New York, joins as VP, engineering and operations; **Martine Charles**, director, special projects, Foresight Communications, Chicago, joins as manager, media relations.

MULTIMEDIA

Appointments GRB Entertainment, Los Angeles: **Tony Selco**, facilities manager, New World Entertainment, joins as director, operations; **Todd Barasch**, manager, creative services, NATPE, joins as marketing manager.

ADVERTISING/MARKETING PUBLIC RELATIONS

Gabriel Reyes, VP, Latino division, Lee Solters Co., launches Reyes Entertainment, Los Angeles, a full-service public relations, marketing and talent management firm specializing in bilingual (English/Spanish) promotions and events.

Christopher Black, associate media director, DDB Needham Chicago, named VP.

Peter Regan, senior VP/media director, Cliff Freeman and Partners, New York, named executive VP/GM.

SATELLITE/WIRELESS



Gonzalez-Sanefeliu

Carmen Gonzalez-Sanefeliu, regional sales director, Latin America, Intelsat, Washington, joins PanAmSat, Coral Gables, Fla., as senior director, Latin America.

James Arnold, president, consumer products division, Patient Education Media, joins American Sky Broadcasting, New York, as VP, product management.

TELEMEDIA



Daniels

Dean Daniels, director, interactive services, CBS News, New York, named VP/GM, CBS New Media there.

Appointments at @Home Network, Mountain View, Calif.: **Mark Mangiola**, president/CEO, Positive Communications, joins as VP, operations; **Nick Hippolyte**, district manager, technology development, AT&T Bell Labs, joins as senior director, business systems development; **Christopher Zak**, VP, sales, Research Holdings Ltd., joins as national accounts manager.

DEATH

Terry H. Lee, 75, broadcast executive, died Feb. 14 in Naples, Fla. Lee retired in 1987 from his post as chairman and CEO of Storer Communications Co. He had been with Storer since 1958, when he began as GM at then wVUE-TV Philadelphia. From there he transferred to WITI-TV Milwaukee and then to WAGA-TV Atlanta. Before joining Storer, Lee owned an advertising agency in Houston. He also held management positions at stations including KXYZ(AM) and KPRC-TV, both Houston; WFAA-TV Dallas, and KQVR(TV) Sacramento, Calif. Lee is survived by his wife, Mary; six children, and six grandchildren.

—Compiled by Denise Smith
e-mail: d.smith@b&c.cahners.com

AT&T, General Motors Mediaworks and Procter & Gamble have joined the broadcasting industry's effort to develop new methods of measuring TV viewing.

The big-ticket advertisers have pledged financial support for Statistical Research Inc.'s industry-backed initiative to launch a ratings system to compete with Nielsen Media Research. SRI has been building an experimental ratings laboratory using 500 Philadelphia homes since 1994. In addition to the corporate giants, companies subscribing to SRI's fledgling SMART (Systems for Measuring and Reporting Television) service include BBDO Worldwide, J. Walter Thompson, Leo Burnett Co., McCann-Erickson Worldwide, Young & Rubicam and other leading ad agencies.

The FCC last week launched an effort to insure that TV viewers can buy a set-top box from someone other than a cable company.

The rulemaking, mandated by the 1996 Telecommunications Act, carries a tentative conclusion that consumers should have the right to buy equipment from a retailer and then

Public interest delays at FCC

FCC Chairman Reed Hundt's public interest policies have met stiff resistance at the FCC in the past few weeks. Hundt has been unable to muster support for provisions that would place public interest obligations on operators of satellite radio systems and cellular wireless cable systems. Both proceedings have been stalled at the commission for weeks over public interest-related differences.

This month Senator John McCain (R-Ariz.) and representatives Thomas Bliley (R-Va.) and John Dingell (D-Mich.) wrote Hundt to urge action on the service rules for local multipoint distribution service (LMDS), a version of wireless cable.

"The commission's inaction...has deprived U.S. consumers of an innovative and low-cost competitive alternative to existing telephone and cable systems," the lawmakers said.

And last week commissioners Rachele Chong and James Quello publicly called on Hundt to schedule a vote on the LMDS issue. Chong also called on Hundt to schedule a vote on the service rules for digital audio radio satellite service (DARS). One official adds that FCC Commissioner Susan Ness also is ready to vote on the DARS and LMDS proceedings. —CM

hook up the gear to a video distributor's system. The proposal also expressed a desire to minimize government standard setting. Comments on the proposal are due May 16.

Disney union members, who own approximately 650,000 shares of the company's stock, have vowed to vote against a proposed pay package for Disney Chairman Michael Eisner. Pay

packages for executives is a sore subject for many Disney shareholders, who were outraged when former president Michael Ovitz received \$128 million in cash and stock options when he left the company in December after little more than a year there. Eisner's package includes a \$750,000 salary with stock options valued at \$200 million and \$15 million in potential bonuses. According to a shareholder activist

group, some 20 pension funds and investment groups plan to oppose Eisner's deal.

TCI has hit another regulatory wall—this time with franchising authorities in Monterey, Calif. Last week, the Monterey City Council rejected TCI's franchise renewal proposal, saying it was little more than a plea for more time and that the city already had granted two extensions since its Nov. 4, 1996, expiration. Anticipating legal action by TCI, Monterey also is seeking a "declaratory judgment" from California Superior Court saying that rejection of TCI's renewal proposal does not violate the MSO's due-process rights. The issue marks the latest local regulatory stumbling block for the nation's biggest cable operator. Boulder, Colo., voters last year rejected TCI's franchise renewal proposal; TCI faces \$300,000 in fines from northern Ohio regulators and franchise revocation and possible fines in Tucson, Ariz., and possible regulatory action by the city of St. Louis. While most of the disciplinary actions stem from a snafu involving channel lineup changes TCI made, the franchise renewal problems are becoming more common. TCI is in the middle of a heavy round of franchise renewals that will continue through 2000.

Cox Interactive Media is introducing Access Atlanta, an interactive news and entertainment guide, on the Internet this week. A similar service, Austin 360, was previously launched in Austin, Tex., by the Cox Enterprises unit. Other localized guides are planned for other markets, including San Diego, Orange County and

Commerce Committee to study ratings system

The Senate Commerce Committee will hold a hearing to review the new TV ratings system on Thursday, Feb. 27.

Scheduled to testify on the first panel are senators Dan Coats (R-Ind.), Kent Conrad (D-N.D.) and Joseph Lieberman (D-Conn.) and representatives Sonny Bono (R-Calif.), Dan Burton (R-Ind.), Edward Markey (D-Mass.) and Joseph Kennedy (D-Mass.). Only Bono favors the current TV ratings system.

Testifying on the second panel will be Jack Valenti, president, Motion Picture Association of America; Lois Salisbury, executive director of Children Now, and Joan Dykstra, president of the National Parent Teacher Association.

Panel three will comprise Andrea Sheldon, director of government affairs, Traditional Values Coalition; Dr. Joane Cantor, Communications Arts, University of Wisconsin-Madison; Matt Blank, president, Showtime Network; Professor Kevin Saunders, College of Law, University of Oklahoma, and Dr. Robert Phillips, Deputy Medical Director, American Psychiatric Association. —HF

Phoenix, where Cox Cable plans to introduce the @Home high-speed Internet access service.

CompuServe reported a loss in its fiscal third quarter last week as well as a drop in subscribers. Its net loss for the quarter, ended Jan. 31, was \$14.2 million on revenue of \$211 million. Net income for last year's third quarter was \$9.4 million. CompuServe lost 140,000 subs in the third quarter. The news followed on the heels of the resignation of Robert Massey, CompuServe's president, early last week.

Dick Orkin, of Dick Orkin's Radio Ranch, will be the keynote speaker at the NAB radio luncheon on April 8. **Wally Phillips**, WGN(AM) Chicago radio personality, will be inducted into the NAB Broadcasting Hall of Fame at the luncheon. **Joel Brinkley**, a political editor for the *New York Times* and author of "Defining Vision: The Battle for the Future of Television," will speak at the NAB technology luncheon, April 9. Both luncheons will be in Las Vegas as part of the NAB '97 convention April 5-10.

Alternative rock WEJE(FM) Fort Wayne, Ind., is expected to be the first station in shock jock **Mancow Muller's** syndication stable. WEJE General Sales Manager John Sloan says the station will replace its music-based morning show with Muller's riotous blend of comedy and talk starting March 3. "We wanted something to shake up the marketplace," Sloan says.

Meanwhile, rumors place KISF(FM) Kansas City, Mo., close behind on Muller's list of syndication hopefuls.

Fox Kids Countdown now reaches 200 stations with the addition of WUKS-FM Tampa, Fla. The Fox Kids Network radio program covers 90% of the country and 22 of the 25 top markets. The musical series reaches 3 million listeners every Sunday morning between 6 a.m. and noon.

ABC *Nightline* anchor **Ted Koppel** will host *ESPN Town Meeting: Sports in Black and White* from Washington's Howard University on Friday, Feb. 28. Also that night, ESPN will air a new episode of *Outside the Lines* titled "Breaking the Line: Jackie Robinson's Legacy." Bob Ley will host the look back at Robinson's breaking baseball's color barrier. Both shows are part of the network's ongoing spotlight on Black History Month.

Heavy metal music and the Trinity Broadcasting Network just don't mix—even if the singer is Pat Boone. TBN, carried on nearly 400 broadcast and cable outlets nationwide, has dropped Boone's *Gospel America* show after four years, citing "recent changes in the focus and content of Pat's music." Boone, who gained fame in the 1950s with pop covers of R&B hits, recently began to poke fun at his clean-cut image by recording an album of heavy metal songs titled "In a Metal Mood/No More Mr. Nice Guy." Boone even

donned a studded dog collar, leather vest and faux tattoos last month for his appearance on ABC's telecast of the American Music Awards, which prompted a flood of complaints from TBN viewers. "They didn't get the joke," Boone told the *Los Angeles Times* last week. TBN says Boone has accepted the network's offer to appear on its prime time show *Praise* on April 15 to tell his side of the story. Meanwhile, Boone says he's been approached about doing a new show for another major religious TV outlet.

Comcast Corp. reported a net loss of \$53.5 million for the year ended Dec. 31, 1996, a 22% increase from its \$43.9 million loss for fiscal '95. Revenue was up 20% on the year, to \$4 billion, from \$3.4 billion in 1995. Operating cash flow was up 19%, to \$1.21 billion, for the year, compared with \$1.02 billion the previous year. Comcast's cable division reported a 9.2% increase in revenue (pro forma), to \$1.589 billion, compared with

\$1.455 billion in 1995. Pro forma operating cash flow increased 10% in the cable division, to \$788.6 million, for the year. Comcast attributes the gains in its cable division to 72,000 new subscribers, an increase of 2.1%.

Adelphia Communications Corp. priced a private-market debt note placement Friday with \$350 million in senior notes with a 9.875% coupon issued at \$99.217. The high-yield notes are rated B3 by Moody's, B by Standard & Poor's. Both ratings reflect non-investment, or junk, status. The deal was increased to \$350 million from the original \$200 million because of investor demand.

Ascent Entertainment Group reported an 18% drop in cash flow (EBITDA), to \$30.5 million, for 1996 and a 71% increase in net loss, to \$36 million (\$1.21 per share), for the year. The cash-flow drop and net-loss increase largely were the result of charges associated with the purchase of SpectraVision.



...As we've seen once again, in hockey there is no such thing as a good loser!"

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Incorporating The Fifth Estate TELEVISION Broadcasting

The view from the front

Harold Furchtgott-Roth, the odds-on favorite to inherit Andrew Barrett's Republican seat on the FCC, doesn't own a TV set. And he *looks* like a man who doesn't own a TV set. Cerebral. Academic. Bookish. Intellectual. A thinking man's commissioner, he could turn out to be.

We must admit that the news of his electronic media celibacy did not immediately endear him to us. Although one lobbyist said last week that "I know people who lead healthy lives without watching television," few in late 20th-century America attempt such a feat, its debatable health benefits aside. (Of course, many of those in the business who do own TVs have precious little time to watch them.)

That said, perhaps a fresh perspective on telecommunications is not such a bad idea. As chief economist for the House Commerce Committee, Furchtgott-Roth is no stranger to the regulatory issues affecting the industry. He is said to be an economist with a distrust of overregulation and a preference for the balances of the marketplace. He is also co-author of a book on cable regulation that should have that industry cheering; its thesis is that regulation hurts more than it helps.

All the same, if Furchtgott-Roth does get the job, we hope he gets a TV set. It's one thing to be at arm's length to the industry. It's another to disassociate yourself from the medium you're regulating and the people in whose behalf you're regulating it.

Gauntlet thrown

It's begun. Senator Ernest Hollings (D-S.C.), ranking Democrat on the Senate Commerce Committee, is introducing legislation requiring the television industry to scrap its age-based ratings system in favor of a content-based scheme, or face imposition of a "safe harbor" that would

ban violent programming between 6 a.m. and 10 p.m.

Remember, this was advertised as a "voluntary" system when the industry made its pact with the devil, abdicated the First Amendment and agreed to rate every television program until the end of time for scrutiny by the V-chip. (We called it "The Elegant Surrender" in honor of all the industry CEOs who presented themselves for ceremonial eunuchhood before the President in the East Room.)

It was certain then and clearer now that you can't do business with this devil. There will always be one more politician who will bring you up short over perceived excesses of one kind or another in one program or another. The process is sure to be politicized, and what starts out as voluntarism will surely end as censorship.

Jack Valenti, president of the Motion Picture Association of America but speaking for the entire television business, said the industry would stand solidly behind the age-based system. Any attempt to change it would be countered in the courts. Hooray, we say. It can't come soon enough for us.

Change of venue

It will be hard for some of Steve Brill's associates to imagine working for Court TV or the American Lawyer publications without him—although many, no doubt, have fantasized about it. Brill acknowledges his reputation for being difficult. Yet many leading journalists—including reporters, editors, TV news producers and authors—passed through doors opened by Brill, and many others have built careers within his organization.

When countless TV shows screamed headlines about the sensational trials and legal developments that have dominated news in recent years, Court TV's approach was reasoned and informative. Law was no longer just for lawyers. The visionary Brill raised the bar for journalists, and for television and cable in particular. We suspect he'll be back to raise it again.

Washington 1705 DeSales Street, N.W. Washington, DC 20036
Phone: 202-659-2340 Editorial Fax: 202-429-0651

Harry A. Jessell, executive editor
Mark K. Miller, managing editor
Kira Greene, assistant managing editor (special projects)
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Rick Higgs, systems manager
Denise P. Smith, **Kenneth R. Ray**, graphic artists
Winslow Tuttle, proofreader

New York 245 West 17th Street, 10011: 212-645-0067; Fax 212-337-7028
Stephen McClellan, bureau chief
Richard Tedesco, associate editor (Telemedia Week)
Donna Petrozello (radio), **Glen Dickson** (technology), **Joe Schollosser** (cable), staff writers

Los Angeles 5700 Wilshire Blvd., Suite 120, 90036
213-549-4100; Fax 213-937-4240
Cynthia Littleton, assistant editor
Lynette Rice, staff writer

Denver 28310 Pine Dr., Evergreen, CO 80439:
303-670-4124; Fax 303-670-1082
Price Colman, bureau chief

www.broadcastingcable.com

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London Paramount House, 162-170 Wardour St., W1V3AT:
44-171-437-0493; Fax 44-171-437-0495
Meredith Amdur, **Lloyd Shepherd**, international editors
Jennifer Montefiore, BCC (United Kingdom & Europe)
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